EXHIBITORS HERALD
THE INDEPENDENT FILM TRADE PAPER

WHO'S WHO AMONG THE EXHIBITORS—No. 1

A. H. Blank (Insert) and View of His Garden Theatre, Des Moines, Ia. Mr. Blank, Who Is One of the Dominating Figures in the Exhibition of Motion Pictures in the Middle West, Also Operates Theatres in Davenport, Ia., and Omaha, Neb.
MR. ELTINGE is the latest of the legitimate stars to enter the motion picture world.

FOR YEARS Mr. Eltinge held the enviable position of being among the very foremost of our American stars, and his advent into motion pictures, which was preeminently successful, was a foregone conclusion to his theatrical public.

MR. ELTINGE desires to take this means to thank motion picture exhibitors throughout the country and his other motion picture friends for their letters of encouragement and congratulation on his Lasky-Paramount pictures.

MR. ELTINGE desires to state that he will remain in pictures permanently.
WILLIAM FOX
presents
His Baby Grand Stars
Jane --- LEE
Katherine

as
Troublemakers

Supported by
company of adults

Sparkling
Comedy-drama
for grown ups
and children

This picture will
fill your theatre
every time you
show it

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Dec. 9

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George Loane Tucker's exquisite rendition of Eden Philpott's great novel

"Mother"

A picture that grips and melts everyone to whom "Mother" is still the sweetest word in the language

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Leading lady in "Misalliance"
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Featuring Maciste—The giant hero of Cambria
THE FILM SENSATION OF THE YEAR
The biggest "sure-fire" money-maker ever offered to exhibitors

Titles written by JACK LAIT.
Now booking this S. R. O. attraction for

ILLINOIS, MICHIGAN, INDIANA, OHIO
KANSAS, MISSOURI, IOWA, NEBRASKA,
TEXAS, OKLAHOMA, ARKANSAS.

ALLEN FILM CORP.
139 N. Clark St., CHICAGO

JAMES R. GRAINGER,
General Manager
TO ALL MOTION PICTURE EXHIBITORS

WAR TAX!

The undersigned committee of the Allied Exhibitors Organization of America elected by the Joint Conventions of all Exhibitors’ Organizations, held at Washington, D. C., December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917? .................................................................
Have you suffered a comparative loss? and to what do you attribute same? …
..................................................................................................................
Did the war tax affect your business? and to what extent? ......................
..................................................................................................................
General remarks: ......................................................................................
..................................................................................................................

Your answer will be doubly effective if you send it immediately.
A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE
H. B. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Hortsmann of Massachusetts, Treas.
Judge O'Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.
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ONE REEL 
NEW
"Onions, the Strong Man"

Prints for Your District
8 Cents per Foot

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A Lamp that means better Pictures and Decreased Operating Costs

IT'S not often that you can improve the quality of your pictures and at the same time lower your operating costs. But that's just what this new Edison MAZDA C Lamp does.

The focus is permanent. The light is of an even intensity—no flicker.

There is less heat; the absence of all carbon ash means less wear and tear on machines and film (carbon and carbon troubles are eliminated).

The results are better pictures, a better show. And don't forget that operating costs are greatly reduced by a marked reduction in current consumption. Get in touch with our nearest distributor. Send for Bulletin containing full information.

EDISON LAMP WORKS of General Electric Co. HARRISON, N. J.
Now take it from Mr. Exhibitor

"TITAN COMEDIES" are the one best bet

Titan Pictures Corp.
202 S. State St., Chicago, Ill.

Gentlemen—Have just run your comedy called "The Hawaiidiot"
featuring CHARLIE GRAPEWIN. You are to be congratulated. Wish there
were more comedies on the market like it. The house was a riot of laughter
all the time the picture was on the screen.

Wishing you more success

I remain,

Yours Truly

Ascher's Lakeside Theatre
4730 Sheridan Rd.

H.'B./W.C'L.

Per W.C. Flamsteed

TITAN PICTURES CORPORATION

[Signature]

FREDERICK RUSSELL CLARK, Pres. & Gen'l Mgr.

CENTURY BLDG.

CHICAGO
Looking Forward

"CRUCIAL periods" have become regular diet for the motion picture industry. In fact, whatever trend affairs have taken in any direction in the film trade recently a certain large group of observers have seen fit to announce that the business is facing a "crucial period."

As a matter of fact the film business is in a very fortunate position, especially with reference to the difficulties which are surrounding many other commercial activities due directly to unsettled conditions brought about by the war.

The one unsatisfactory matter confronting the film business is the taxation proposition, but even that is no cause for genuine pessimism because there is an excellent prospect that Congress, realizing that probably legislation affecting motion pictures was enacted without sufficient knowledge concerning the business at hand, will take steps at this session to modify the tax placed on films.

From present indications and from the wartime experience of England and Canada, the motion picture theatre will be the least affected by popular retrenchments incidental to the war of any activity of the amusement world. The public regardless of conditions must have amusement and there is no amusement of comparable quality which is as convenient and inexpensive as the motion picture.

Without question the coming year will be a year of great change and development for the film business, just as has every year practically since the dawn of the industry. One change that the New Year undoubtedly will bring to the film business is a radical readjustment of its scheme of distribution. Sums that would equal generous dividends for various distributing companies are wasted regularly through the disorganized method of distributing film which is now generally in vogue.

Waste can never be eliminated entirely from the studio because of the very nature of the work of producing motion pictures. But the work of distributing pictures is a straight commercial proposition and the methods of economy, organization and system which make other big commercial activities profitable will do the same for the film distributor.

At the present time there are negotiations in progress which if terminated successfully will bring together under one roof in the various distribution centers the activities of several leading exchanges. This will not be a step toward a "trust" nor a monopoly, nor a formidable combination which is to be feared by exhibitors.

Such a combination of distribution activities will simply mean the elimination of much needless "overhead" expense and the general improvement of service to the exhibitor. It also will mean a profit to a number of companies that have been dissipating their profits on needless expense and are now bordering on disaster. There is a good chance of this combination being effected by the New Year or shortly thereafter, and if it is done the weakest link in the motion picture industry—that of distribution—will be greatly fortified.

Artistically the motion picture is assured of a steady and certain progress. This is thoroughly apparent because pictures have attracted from other similar lines men and women of proved ability and the success which has attended their efforts elsewhere will be duplicated in picture work. While the technical progress of the motion picture during
the last two or three years has been a thing of marvel, the brains and energy that is being spent on this work forecasts that new improvements will be made from time to time.

One thing that the new year is certain to bring about is the practical elimination of the old make-shift picture house—the nickelodeon. In many places the industry generally has progressed far more rapidly than the theatre itself. But another year will mark the disappearance of the store-front and in its place will come the film palace of the type that is being constructed everywhere throughout the country, which is in itself an eloquent testimonial to the faith that is placed in the future of the motion picture business.

* * *

The Washington Meeting

The conciliation effected last week in Washington between leading exhibitors representing both the American Exhibitors’ Association and the Motion Picture Exhibitors’ League of America should be a cause for genuine gratification to exhibitors everywhere.

It would be a sad commentary indeed upon the intelligence of all concerned if it was not possible for representatives of both organizations to lay aside their differences in the face of the grave peril the industry faces from the enforcement of inequitable taxation measures.

In the nomination of H. B. Varner to represent the exhibitors of the country at Washington during the present session of Congress a very wise choice was made, and while Mr. Varner is a member of the American Exhibitors’ Association and, in fact, one of its organizers, members of the old league can have perfect confidence that Mr. Varner will work for the best interests of all exhibitors regardless of their political affiliations.

Certainly a single strong organization representative of all the exhibitors of the country is much better for all concerned than two distinct bodies, provided only that such an organization is rightly and sanely conducted.

The old league has made many grievous errors; it has misplaced confidence and it has placed in positions of authority men who are utterly unqualified to be representative of the rank and file of exhibitors. But if it has reached a point in its mad career wherein it has come to realize that an organization to be successful must be operated for the main and not for the few it is likely that the Washington meeting may result in a permanent armistice.

Regardless of their organization affiliations, everyone present at the Washington conference is entitled to a vote of gratitude for the splendid spirit they have shown in forgetting small differences in the face of the grave necessity for the exhibitors of the country placing a solid front against the opposing forces in the contest for an equitable readjustment of the revenue act as applying to motion pictures.

Martin J. Quigley.

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Rival Organizations Unite to Face War Problems

Under Name of "Allied Exhibitors Joint Convention"

H. B. Varner Chosen Capital Representative

Differences which seemed insurmountable, as well as petty bickerings, were thrown aside when delegates from the American Exhibitors Association and the Motion Picture Exhibitors' League met in Washington last week, assayed each other, and then went into joint session under the name of the Allied Exhibitors' Joint Convention.

Harmony which prevailed during the two-day session at the Capitol city made it difficult to recall the stormy days of the Chicago convention which ended in the withdrawal of many exhibitors and the birth of the American Exhibitors' Association.

Whatever may be the lasting effects of the present truce, the exhibitors of the United States are firmly united on the war tax problem and present a solid front in an effort to have this feature of the war revenue act modified.

As an indication of the thoroughness with which the melting pot did its work, witness the presence of C. C. Pettijohn and Lee A. Ochs on the amalgamation committee or Frank J. Rembusch and Mr. Ochs serving side by side on the committee on the 15-cent-reel tax situation.

Exhibitors See Legislators

Joint committees of the two associations saw practically every member of the ways and means committees of both the House and the Senate. Considerable amazement, according to reports, was expressed by the law makers that the war measure had inflicted such hardships upon the majority of exhibitors.

Probably one of the strongest indications of the give and take spirit of the convention is evidenced in the appointment of H. B. Varner as permanent representative in Washington of the exhibitors of the entire country. The expense of his occupancy will be borne by funds collected from both organizations. One of the actions of the joint session was to vote him $500 for his first thirty days' expenses.

Mr. Varner heads what is known as the Allied Legislative Committee, serving with him on the committee, although none of them will draw a salary and will not be located in Washington, are Frank J. Rembusch, secretary; Lee A. Ochs, J. H. O'Donnell, Ernest Horstman.

Reel Tax Resolution

"It is the sense of this joint convention," is the essence of one of the resolutions passed by the exhibitors, "that the film, or so-called footage tax, should be repealed or so amended as to fix definitely the sources from which this tax shall be collected in such manner that this tax may not be shifted to a different branch of the industry than the one for which intended."

Another resolution adopted at the session condemned the action of eleven distributors in filing charges before the United States district attorney in New York against the exhibitors of Brooklyn, who, they claimed, planned a boycott on two film companies for assessing the 15 cents per reel per day tax.

This resolution reads:

"That the action of the National Association of the Motion Picture Industry in filing criminal charges against the Associated Motion Picture Exhibitors of Brooklyn, charging them with conspiracy and boycott, be condemned, and that the entire support of the joint convention be pledged to these exhibitors."

Other Committees Named

Other committees selected by the body are the resolutions committee, composed of Frank W. Eager, chairman; C. C. Pettijohn, secretary; Louis L. Levine and Alfred S. Black; and the committee on 15-cent reel tax, Frank J. Rembusch, Harry Crandall, Lee A. Ochs, Alfred S. Black and Frank W. Eager.

The latter committee was instructed by the convention to visit the producers in New York City in an effort to get them to remove the reel tax. In which, it carried out, will make for the ultimate amalgamation of the two exhibitors' organizations, is as follows:

"Resolved, by the joint convention of the members and representatives of the various motion picture exhibitors' organizations of the country, that the convention assembled, Washington, D. C., this 12th day of December, 1917:

"That whereas the United States Government has called upon the owners and operators of motion picture theatres in the various States to render certain assistance and perform certain services during the present war crisis, it is now unanimously declared to be the sense of this meeting that all motion picture exhibitors of the United States do hereby pledge and tender to the United States Government a united and wholehearted support in carrying out and making effective all plans and war aims and we hereby tender our motion picture taxes and all other dues and appurtenances to be used for such purposes.

Permanent Peace Sought

"That the Council of National Defense and Committees of the Government be notified that a permanent committee of exhibitors is hereby selected, consisting of Lee A. Ochs, H. B. Varner, H. O'Donnell, Ernest Horstman and Frank J. Rembusch to present to them a copy of the resolutions and to assist in every way in devising means to carry into effect such plans as have already been adopted by the Government."

"Be it further resolved that it is for the best interests of all motion picture exhibitors and the promotion of the motion picture industry at large that all exhibitors and exhibitors' organizations shall in the future stand united and work harmoniously together for our common cause to the end that our actions may be consistent and fair and equitable solution may be found for the many problems now confronting us, and to the further end that the near future may see one large harmonious, united organization of motion picture exhibitors in the United States, her provinces and Canada, and that a committee be forthwith selected representative of all motion picture exhibitors present to formulate plans to effectuate the objects of this resolution.

Oppose Business Evils

"That, in order that the motion picture exhibitors in the United States may know of some of the subjects on which the various exhibitors' organizations agree to stand against and oppose it is the sense of this joint convention that all organizations are unalterably opposed to the advance deposit system, the present exorbitant and unnecessary high salaries of certain stars, the unbusinesslike and unnecessary waste in other branches of the industry by manufacturers and distributors, the passing along of the 15 cents per reel manufacturers' tax, the daylight saving plan and any suggestions (Continued on page 16, Col. 3)
**“Business as Usual” Slogan for Exhibitors Plea of Mutual Head**

*John R. Freuler Warns Against Retrenchment and Urges Booking Good Productions With Liberal Exploitation*

John R. Freuler, president of the Mutual Film Corporation, returned from New York last week, and has issued a warning to exhibitors against what he terms “hysterical trembling” regarding the outcome of present conditions relative to the film industry.

Any show of weakness on the part of the industry, Mr. Freuler said, cannot but be reflected in the attitude of the public. He urged no let-up by the exhibitor in exploitation as a means of curtailing expenses and suggested that the theatre owners aid the government by selling thrift stamps from their box offices.

“A great many amusement proprietors of prominence along the highway called Broadway have been scared into hysterical trembling by the effects, real and fancied, of a public tendency toward thrift and saving,” he said. “A lot of perfectly good shows have gone into the warehouses and admission prices have been slashed.

“It does not seem to have occurred to these gentlemen that shutting down and giving out distressing expressions of their state of mind to the newspapers might not be the best business policy. If the public has a mind to save money it also has a mind to buy with care and wisdom and with an eye to best values.

**Opportunity for Exhibitors**

“This gives to the motion picture an opportunity. There is more value, dime for dime, in motion picture amusement than in any other diversion presented to the American public.

“Properly exploited, the motion picture can hold its patrons regardless of the retrenchments which may seriously affect more costly and less valuable forms of entertainment.

“The motion picture exhibitors of the nation, particularly those who are generous users of newspaper space, should bear this fact in mind and let the spirit of big value for low prices be reflected in their advertising copy.

“The whole family can go to the motion pictures for the cost of one one-dollar seat at the play of the speaking stage, and have money left for car fare.

**Thrift Stamp Campaign**

“I have heard some underground whimperings about the probable effects of the coming thrift stamp campaign to be carried on for the purpose of spreading the war loan out among the people of small savings.

“The best thing the motion picture exhibitor can do is to join this movement. Anything less would be folly and something very close to treason. The thrift stamp movement is being espoused by a great many department stores and among concerns which depend upon the purchaser of small means. They do not see in it anything of a competitive character.

“It will do your theatre no harm to sell thrift stamps from the box office. There will be a certain association of ideas which will help the atmosphere of your business. If your patrons acquire thrift stamps at your box office they will come unconsiously to associate the idea of saving money with going to your show. It is a good idea for you.

**Loans Spent Here**

“I have at various times referred to the effect of war conditions on the amusement industry in other countries. It is timely now to remind the exhibitors that the war loan money is practically all to be spent at home and that shortly the disbursements will have to flow into the pockets of the wage earners and the big army of spenders.

“Let your theatre advertising and the show behind the advertising reflect a big, honest value in amusement—make an admission to your show a bargain buy in amusement and you can do business. I am arguing for no reduction of admission prices—I am arguing for the biggest amusement value which you can deliver for a reasonable admission fee.”

**Chicago Censorship Further Muddled by Proposed Ordinance**

Still another disturbing factor which will further confuse Chicago’s censorship square appeared this week when Alderman John J. Coughlin of the first ward made known his intention to introduce into the city council an ordinance which, if passed, will allow the city to share in the gross profits of a picture.

The judiciary committee already has under consideration the Steffen amendment to the present laws governing censorship which provides for a board of ten, none to be members of the police department, to pass on pictures and issue permits. In part, Ald. Coughlin’s ordinance reads:

“Ordered, that the corporation counsel prepare and submit to the Council committee of judiciary an ordinance regulating the production of films for moving pictures. Said ordinance to provide for the presentation of slides and scenarios of the proposed film to the film censorship. If, in the judgment of the film censors, a permit shall issue, they shall issue the same, and for and in consideration of the issuance of said permit, the producer shall pay to the City of Chicago — per cent of the gross receipts.”

---

**CABARET SCENE FROM “THE STRUGGLE EVERLASTING”**

Florence Reed and E. J. Radcliffe in a scene from the Modern Allegorical Play by Edwin Milton Royle. (Harry Rapf)

What George Creel, chairman of the committee on public information, thinks about the new film replacing the system now in vogue under the dictatorship of Major M. L. C. Funkhouser of Chicago are two widely different things, it was disclosed last week in the Federal court before Judge George A. Carpenter.

In a deposition introduced into the court by the Fox Film Corporation, in behalf of its production, “The Rose of Blood,” barred from Chicago by Major Funkhouser because he believed it detrimental to the country’s best interests, the government censor went on record as being in favor of “free film.”

“The same right to a free film that is to free speech or a free press,” Mr. Creel declared in the document. Mr. Creel’s deposition was taken by Charles P. Schwartz, representing the Fox Company, and by Assistant Corporation Counsel Frank P. Ayres of Chicago, representing Major Funkhouser. The committee on public information reviewed the film and approved it for exhibition.

Jurist Views Picture

Evidence was heard for two days before Judge Carpenter and the hearing finally terminated in the jurist, ballasts, film companies and the film corporation counsel repairing to a local projection room, where the subject of the controversy was viewed.

Judge Carpenter has not as yet made his ruling on the plea of the company that an injunction be issued restraining the city from interfering with performance of the production.

“I dissent in a great many instances from Major Funkhouser’s observations as to the views of the government,” said Mr. Creel, when he was queried whether he had been consulted, or had he the authority to speak for a government bureau in these matters?

Producers Aid Government

The government censor stated that a very intimate contact had been established between the government and the motion picture industry and the producers of the nation have worked generously to place the purposes and needs of America before the people, through the films.

He added that while there is no absolute authority vested in the committee on public information to suppress a picture, there has never been such a request from the committee which has not been complied with instantly by the film companies. The cross-examination of Mr. Creel by Attorney Ayres, as set out in the deposition, follows:

“Our sole object is to prevent the exhibition of pictures that this committee believes to be prejudicial to the national interest,” said Mr. Creel. “Aside from that we have no interest in any commercial enterprise, nor would we feel at liberty to infringe upon the legal rights of any local authority, municipal or state. We simply declare our opinions with regard to these films when presented to us, and that declaration of opinion carries with it no authority other than that imposed upon the individual by his own patriotism.

Creel Patriotic Plays

“We do feel a very vital interest in getting producers to put emphasis upon patriotic subjects and solely because of that we do have an interest in the production of patriotic films. We have made a general request of the motion picture industry that it concern itself more and more with the production of patriotic films.

“As a government officer, do you want ‘The Rose of Blood’ to be exhibited in the cities of the United States, including Chicago?” asked Attorney Ayres.

“Yes, sir,” replied Mr. Creel. “I want this picture to be shown because it violates none of the requests of the government and seems to us to convey a patriotic message.”

“If it should appear that this picture illustrates an uprising against a government which is a friendly government, would you still say such a picture ought to be exhibited?” Mr. Ayres continued.

Government Opposes Suppression

“The policy of the government,” declared Mr. Creel, “is to let the people know the facts in every case and the suppression of facts or happenings is opposed to this policy.”

“If it should appear that this film portrays an uprising against the Romanoff government of Russia at a time when that government was friendly terms with this government, you would say that such a picture should be exhibited at this time, when we are at war?” persisted the assistant corporation counsel.

“The President of the United States himself has declared his full sympathy with that revolution,” was Mr. Creel’s answer. “It is also implied in this and the policy of this government to suppress the news of world happenings, no matter whether such is liked or disliked by any nation. The Russian rebellion is a fact. We have accepted that fact, and any newspaper, pictorial or film presentation of that rebellion is absolutely entitled to presentation so far as the government is concerned. We do not object in any degree to any showing of that revolution on the ground that the Romanoffs were the heads of a friendly government.”

Major Funkhouser’s Objections

Mr. Ayres then set out Major Funkhouser’s objections to “The Rose of Blood,” stating that “it portrays the revolutions which have occurred and are occurring in Russia, depicting the effects of bombs, firearms and poison.” He asked whether Mr. Creel would object to the showing of the taking of human life on the screen.

“There is the same right to a free film that is to a free speech and a free press,” declared Mr. Creel, “and when the newspapers of the country comment daily upon the destruction of human life, it is stupid to try to keep it from the screen.”

“Ask to differentiate as to the taking of human life,” Mr. Creel made this statement.

“Scenes from the American revolution, showing bloody incidents in our struggle for liberty, scenes connected with the French revolution and scenes connected with the uprising of the Russian people against what America believes to have been a corrupt and cruel regime, all carry with them a showing of killing. I can imagine that scenes showing individual murder, with emphasis upon the revolting side of it, might well be kept from the sight of people; but where the blood-letting is in connection with historical facts, known to the world, I think that a very clean-cut distinction should be made.”

James Boys Cited

“Yes, if we are willing to state whether in your opinion historical pictures like those of the James Boys should be exhibited?” asked Mr. Ayres.

“It is very far-fetched to link the (Continued on page 18, Col. 3)

TWO SCENES FROM "THE UNBELIEVER"

RAYMOND MCKEE, MARGUERITE COURTÓT AND KATE LESTER IN SCENES FROM THE "EDISON PERFECTION PHOTOPLAY WRITTEN AROUND THE WAR.

15
General Film Company to Distribute W. W. Hodkinson Corp. Productions

Two Paralta Plays Now Ready for Booking at General Exchanges—Globe Films, Ltd., Buys Canadian Rights

Arrangements were completed during the past week whereby the newly reorganized W. W. Hodkinson Corporation will use for its distribution medium the established exchanges of the General Film Company. The Hodkinson company will, however, station its own selling force at the points of distribution.

Coming as it does when amalgamation has the center of the stage in point of discussion among those prominent in the film industry, the combination may have more than a passing significance. The General Film company has also made known its willingness to offer its exchange facilities to other national distributors on a basis similar to the Hodkinson arrangement.

In addition to making public its arrangement for distribution in the United States the Hodkinson company also announced that Canadian rights to its productions have been sold to the Globe Films, Ltd., Toronto, and that a foreign arrangement has been entered into with the Inter-Ocean Film Company.

New Plan Under Way

The first productions to be handled through the new channels are Paralta Plays, two of which "A Man's Man" with J. W. Kerrigan and "Madam Who?" with Bessie Barriscale are ready for immediate bookings through General Film Exchanges.

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

An announcement made by the General Film company intimates that it will soon begin a series of new activities which will result in other important additions to the products to be distributed by that company. It also announces that the company has undergone a sweeping reorganization during the past year and now possesses facilities equal to any distributing agency in the world.

Universal Pictures

Will Urge Public to Buy "Thrift Stamps"

The Universal Film Manufacturing Company has undertaken an active campaign to boost the sale of thrift stamps, the method decided upon by United States Treasurer William McAdoo to raise $2,000,000,000 through a direct appeal to the general public. To begin with, $1,000 in awards for the "Best Ending Contest" now under way in connection with Universal's serial, "The Mystery Ship," will be paid in Liberty bonds, savings certificates and thrift stamps to the 388 boys and girls who will share in the distribution of awards.

As a more widely effective influence upon the millions who visit moving picture theatres each week, Universal will adopt a direct method of advertising the government plan through attaching a "leader" or "trailer" to every five-reel Bluebird or Universal feature. The star of each production will be posed in the act of presenting the government plan to patrons of the picture theatre as she holds a placard, lettered as follows: "Help Yourself and Help Your Country. Buy War Savings Stamps. 25 cents. Ask the Postman." In adopting this means of appealing to the public Universal is following up the work done by large commercial firms in contributing newspaper advertising space to boosting the government’s drives for war funds.

Organizations Unite

(Continued from page 12, Col. 3)

upon the part of the thrift committee advising against attendance at motion picture theatres.

"And be it further resolved that we are in favor of and endorse the following: That issuance by the Government of a 15-cent coin, the abolition of or a proper definition of section 106a of the war revenue tax act."

Uphold Cleveland Exhibitors

"The action of the motion picture exhibitors of Cleveland in their effort for legal relief from the arbitrary imposition of the 15 cents per reel manufacturers’ tax and to pledge the united support of all organizations in their future endeavors upon this subject, and a change in the present tax schedule to comply with the following: (a) The elimination of the present tax based on the seating capacity of theatres; (b) the elimination of all admission taxes of children under 12 years of age; (c) the addition of a tax of one cent on each five cents admission of all persons over 12 years of age."

The permanent committee authorized by the resolution to "formulate plans to effectuate the objects of the resolution" was appointed as follows: Charles C. Pettijohn, Indianapolis; L. M. Mosher, Buffalo; Louis Frank, Chicago; Harry M. Crandall, Washington; Lee A. Ochs, New York; A. S. Black, Maine; Joseph Hoppin, Chicago, and L. S. Blumenfeld, Jersey City.

Western Delegates Delayed

Western delegates to Washington suffered heart-breaking delays on their journey to the capital. Heavy snows east of Buffalo practically paralyzed transportation and many did not arrive in time for the Tuesday session of the body.

The Chicago delegation, composed of E. T. Beatty, Louis H. Frank, August Zilligen, Jr., and Jacob Cooper, were among those who did not take their places in the convention until Wednesday as their train was fifteen hours late.

One hundred and fifty delegates in all were present at the second day session of the body being about equally divided between the two associations. It was apparent from the start that existing differences would not be allowed to disrupt the harmonious character of the meeting. One exhibitor who began a talk which might have opened up old sores, was promptly ruled out of order by the chair.

Scenes From Three Goldwyn Productions

Left—Scene from "Thais," starring Mary Garden. Center—A tense moment from IRA M. LOWRY'S PLOY, "FOR THE FREEDOM OF THE WORLD." Right—MAE MARSH AND SUPPORT IN "THE CINDERELLA MAN." (Goldwyns.)
Centralize Distribution System to Reduce Overhead, Says Rowland

Metro President Opposes Monopoly But Favors Clearing House Plan—Would Result in More Profits to Exhibitors

(In the following interview Richard A. Rowland, president of the Metro Picture Corporation, endorses a centralization of distribution whereby several distributors would merge their distribution activities, yet each company would retain its individual identity. The Exhibitors Herald is in a position to state that such a plan as is outlined by Mr. Rowland below probably will be effected within thirty days, as negotiations have been under way for some time.)

The chief trouble of the motion picture business at the present time, according to Richard A. Rowland, president of the Metro Pictures Corporation, is the system of distribution. While being distinctly opposed to any amalgamation, monopoly or trust, Mr. Rowland favors a centralization of distribution with four or five big releasing concerns each independent of the other, through which all manufacturers shall distribute their pictures. Mr. Rowland believes that a monopoly in the picture business is an impossibility, as well as being undesirable; but that the tremendous overhead—now the bane of the industry—can be materially reduced if five big clearing house organizations or less are put into operation.

"There is room, all kinds of room, for improvement for distribution on the motion picture industry," said Mr. Rowland. "We do not want an amalgamation, a monopoly or a trust, because such a thing as well as being undesirable, could not survive in the motion picture industry. What we do want is a sale system through clearing houses and it makes no difference whether the number be three, or four, or five, so long as there are a few, whereby each manufacturer shall retain his identity and place his goods through these clearing houses to the exhibitor. The manufacturer, in the last analysis, must be content to depend on the merit of his attractions for his profits.

"Under the present system, the overhead charges on distribution are such that it is necessary for a concern to make at least one feature picture a week. As a result, there is a production without reference to real show value, and it would be better if fewer pictures were made, in order that time and care could be given, so that each production would be a box office attraction. This lower production rate would only be possible by a clearing house or centralized system of distribution. Each manufacturer could have a man in the office of the clearing house through which his product is distributed to look after his interests and to see that his product is given proper attention.

Reduce Rental Prices

"A centralized system of distribution would make it possible to provide exhibitors with good pictures at a price the exhibitor can afford to pay. It is a great mistake to attempt to strangle the industry, for in doing so you strangle the industry. It is a great mistake also to over-sell the exhibitor. Help should be given to him to enable him to get the last dollar out of the production. A centralized system of distribution would result in more profits for the exhibitor and for the producer, and at the same time would bring rental prices down.

"It must be remembered that our present systems, whether for program or open booking, are merely a temporary make-shift. They have resulted in the cut-throat competition, which will eventually prove disastrous to the entire business. I am against any monopoly, but I believe if a system was adopted whereby the exhibitor could sign up with a clearing house for two years, first asuring himself that the people with whom he was doing business were of such a character and standing that his pictures would be satisfactory, it would be possible to give him more advertising and more help in every way at a lower rental price than he now pays. The system would encourage better production, because the producer would have to rise or fall by the merit of his product.

"I believe that the entire industry should give the most serious consideration to this subject, because I believe it would be possible to work out a plan that would prove satisfactory to the great majority of those engaged in the business.

"As far as the new year is concerned, Metro intends to keep its organization elastic and to continue its present policies until practical proofs are provided showing their faults. Metro is not interested in the theories, but only in the facts after their demonstration by practical experience."
Fox General Manager Predicts 1918
Biggest Year in History of Industry

Winfield R. Sheehan Declares Time Will Never Come When People Will Not Demand and Have Some Amusement

That the motion picture industry will have the biggest year in its history during 1918 is the prediction of Winfield H. Sheehan, general manager of the Fox Film Corporation. He does not believe the industry faces a crisis or is in the slightest danger of having to be saved by mergers or combinations. The war, he thinks, will benefit rather than prove harmful to theatres which are showing pictures.

"I know," says Mr. Sheehan, "that a few persons are shivering from fright, but the experience of exhibitors in other countries—countries that have seen more of this war than we probably ever will hear about—does not justify such an attitude.

"There always is a pessimist present. Many theatre managers, a few years ago, when motion pictures were just beginning to demonstrate their value, felt certain the spoken drama was doomed. Five and ten-cent amusements, they were predicting, would put $2 amusements out of business. Nothing could live in the face of such competition.

"Since the war began, we have heard all manner of wild predictions. It would ruin business generally; it would bankrupt the nation. No government could stand the financial drain more than a few months. But the war has been in progress three years, business has gone ahead, and none of the governments has yet applied for a receiver.

"The next thing to come," the Fox general manager declares, "when people will not require, and demand, and have, some sort of amusement. And even if they cannot spare $5 or $6 for two seats at a so-called legitimate theatre, they certainly will not be compelled to save for many days to accumulate the price of a double feature performance.

"As a matter of fact, if there is curtailment of expenditures for amusements the result is certain to be favorable to motion picture picture theatres. It will open to them a new class of patronage. It will bring them the custom of people who have been extravagant and now are beginning to save. And there will be no corresponding loss of present patronage. The people of this country will have to be pinched a great deal harder than they ever have been before they will unanimously vote the expenditure of from 20 to 50 cents an extravagance."

Michigan A. E. A. Membership Drive
Raises Total Enrollment to 400

Detroit Exhibitors Still Oppose 15c Per Reel Per Day Charge—C. C. Pettijohn Recent Guest

With two men canvassing the state in its interest, the Michigan branch of the American Exhibitors' Association report a membership at the present time exceeding four hundred. A tabulated list of the membership has been sworn to before a notary public and sent to the national officers. It has been suggested that other branches of the national association adopt similar steps that the heads of the body may be informed of the exact strength as concerns membership. In this way, the Michigan men contend, it will be shown, as it could in no other way, that the association is a strong one.

Exhibitors in Detroit hold weekly meetings with an average attendance of about sixty. They are still firmly opposing the 15 cents per reel per day tax and to quote one of their number, "we are going to win or some of the exchanges here will go out of business."

C. C. Pettijohn, general manager of the American Exhibitors' Association, and his bride were guests of honor at the joint meeting held last week. A cabaret and dancing party featured the evening's entertainment.

Durant Joins Goldwyn

H. R. Durant, until recently advisory head of the educational department of the Empire All-Star Film Corporation, has joined the Goldwyn scenario staff. He was for many years assistant editor of the Munsey publications.

CREEL FOR FREE SCREEN
(Continued from page 15, col. 1)

James Boys with an uprising of a people against a government," Mr. Creel said. "This supposedly friendly government, whose feelings Major Funkhouser seems to want to avoid hurting, is a repudiated government, and in this repudiation the nations of the world join.

"If the uprising in Russia was strikingly like that of the L. W. in Oklahoma, would this thing ring a bell? And encouragement to such a class of people in this country, would you yet say that this picture, 'The Rose of Blood,' should be exhibited?"

"I see absolutely no connection between the two," Mr. Creel replied. "The Oklahoma affair was a small local disturbance and any attempt to exaggerate such an uprising into the size of a Russian revolution would seem to me distinctly unpatriotic."

Mr. Creel had declared the wishes of the government in this matter and it is up to Major Funkhouser to do as he pleases. It is entirely up to him to disregard the wishes of the government if he so desires."

Exhibitor Deplores
High Priced Stars
at Expense of Story

Charles L. Dooley, president of the Motion Picture Association of Paterson, N. J., has come forth as an advocate of "more story, less star" productions. In a letter to the president of M. H. Hoffman, Inc., Mr. Dooley, who is also director of the Regent and Garden theatres, booked "The Fringe of Society" and had the following to say in regard to Mr. Backer's policy:

"No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story.

"The present salvation of the exhibitors of the country is in booking pictures at prices that will give us a fair return on our investment. It was a question of either discontinuing expensive productions that do not bring sufficient revenue or of going out of business. We have thrown off the shackles. The Regent and Garden theatres are not going out of business.

"I believe that there are thousands of exhibitors in the country in the same position. My advice to them is to do what we have done—throw off the last shackles and book pictures at prices that give them a chance to make a living."

Constance Talmadge to
Begin "The Shuttle"

Constance Talmadge will begin work shortly on "The Shuttle," which has been arranged for the screen from Mrs. Hodgson Burnett's novel of the same name. The role of Betty Vanderpool, fearless, straightforward and lovable, is one, it is said, particularly suited to Miss Talmadge, who has just finished a trip to New York, which she finished just before leaving New York, is now being titled and cut and will be distributed through Select Exchanges.
Taxes Collected During November Must Be Turned Over to Collector Before December 31

Sample forms for making returns on the war tax for theatres, clubs and cabarets have been received by Julius F. Smietanka, Collector of Internal Revenue for the District of Columbia. All forms of amusement are reported on the same blank, which is perforated so that it can be divided into three distinct parts, an original return, a duplicate return and a receipt.

As far as could be ascertained there are no forms provided by the government upon which the exhibitor can keep a daily record of the revenue from his theatre. The Chicago office had not been notified as to whether this form of blank would be provided.

The first form on the sheet is in the nature of a sworn statement by the exhibitor as to the amount received by him during the month. There are four items only and the space is provided for the amount received on paid admissions (1 cent on each 10 cents or fraction) free admissions (same rate) children under 12 years of age (1 cent) and leases, etc. of boxes or seats (10 per cent of charges for similar seats for single performances).

Forms of Payment

All remittances must be made payable to the collector of internal revenue. They may be made by check, cash, draft or money order. The form must be sworn to before some person authorized to act in this capacity. The exhibitor must sign his name and also give his connection with the theatre whether he be manager, owner or a partner in a corporation owning the playhouse.

The second form on the sheet is a duplicate of the first but must be filled out and accompany the return. Under no condition should any of the forms be detached.

At the bottom of the sheet is the receipt, a part of this must also be filled in by the exhibitor, who must specify the month for which return is made and write in the amount paid. Also on this blank is a notice from Daniel C. Roper, commissioner of internal revenue, which specifies when the return must be made and the penalty for failure so to do. It follows:

Penalty For Non-Return

"By authority of the act of October 3, 1917, the amount of tax shown by this return to be due is hereby made payable on the submission of this return not later than the last day of the month following the month for which the return is made. Whoever fails to collect or truly account for and pay over said tax shall be subject to a penalty of not more than $1,000 or to imprisonment for not more than one year, or both, and in addition, to the penalty of double the tax not collected or accounted for and paid over and the penalty of double the tax made for by the amount of the tax when paid."

These sheets are arranged to carry a month's receipts and the totals need but be transferred to the government blank shown in the above cut. The government blank may be used by exhibitors for making daily entries of the amount received in taxes, separately computed as to each payment or admission."

The Chicago office, which has under its jurisdiction nine counties, has not as yet made any computation of the amount of war revenue thus far received from the theatres embraced in the territory. Information concerning the number of theatre houses in the district has been submitted to Washington and as yet, no further instructions have been received.

The Exhibitors' Herald has on hand blanks which can be used by exhibitors for making daily entries of the amount received in taxes,

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**WARNING**

This is a historical document and does not reflect current law or regulations. It is provided for informational purposes only. For accurate legal guidance, please consult the latest applicable statutes and regulations.,
Chaplin's Hollywood Motion Picture Plant, Most Complete in West, Nears Completion

Finishing Touches Being Added to Buildings—Comedian Sole Owner—to Commence Work on New Film in Three Weeks

The construction of the Charlie Chaplin motion picture plant, in Hollywood, Cal., is progressing rapidly. The foundations for the last group of buildings were laid this week and simultaneously with this, work was started on the erection of the steel structure for the glass studio. An army of painters began the finishing touches on the completed buildings, carrying out a general color scheme of French gray and white.

Within three weeks it is expected the entire plant will be completed. The progress made thus far has been due to the rapidity of the skilled workmen who have handled the construction and the ideal weather conditions.

Charlie Chaplin, the sole owner of the new studios, has personally supervised the work since his return from Honolulu and expects to resume his activities before the camera soon, with his initial production for the First National Exhibitors' Circuit.

Already hundreds of visitors have inspected the Chaplin plant and experts who have looked over the many studios of Southern California declare the comedian's new work shop to be second to none.

Interest has been centered on the stage—which is the largest in existence devoted to one company. This has a working area of more than twenty thousand square feet, one-third of which will be covered with glass. The flooring is vertical Oregon pine over a concrete foundation.

Adjoining the stage are immense scene docks and furniture and property rooms. Next there is an open space that will be occupied by a swimming tank 20x60x10, made of concrete and tile. Beyond and facing the stage are the dressing rooms to be used by the principals of the company. There are twelve of these, 8x10 in size, containing every modern convenience.

The administration buildings are the last to receive attention. These face on La Brea avenue, running from De Longpre avenue halfway to Sunset Boulevard. The buildings will divide at the center thereby permitting an entrance to the plant.

Los Angeles Theatre Books Christie Films

After a run of twenty-six consecutive weeks of Christie Comedies, the Palace Theatre, Los Angeles, Cal., has signed a new contract with the Peerless Film Exchange for indefinite first run showing of Christie productions.

Cooper in Washington

Everybody who goes to Washington, D. C. sees the Washington monument. And J. Cooper, member of the Chicago committee to the motion picture theatre owners convention in Washington, is no exception.

Now Cooper thinks he saw a little more of the monument than the average tourist. Authorities may differ, but here's his claim.

With the other sightseers he took the elevator to the height, 550 feet above terra firma. After viewing the surrounding landscape he recalled a disagreeable sensation due to the upward motion of the elevator and decided to walk part way down. What are a few stairs between friends?

After covering about half the distance he hailed an elevator and was told by the operator that he would have to return to the top if he wished to ride. Walking down stairs appealed to him more and he completed the descent. It took him twenty minutes to finish his journey and about an hour more to shake off the feeling of fatigue and dizziness.

Exhibitor Deplores Lack of Organization Among Distributors

J. R. Muir, owner and manager of a chain of motion picture theatres in British Columbia, has written Samuel Goldfish, head of Goldwyn Pictures, in which he states that the condition of the film industry as outlined by Mr. Goldfish, in a recent interview, is borne out by experiences of exhibitors in Canada.

The film business is in a critical condition from the exhibitors' quite as much as from the manufacturers' point of view," said Mr. Muir. "I know, as you contend, that exhibitors everywhere in Canada as in the United States, are suffering from the upward tendency in rentals, due to lack of organization among the producers and to reckless bidding for stars. It is the exhibitor and his patrons who have made these players famous, and when they hold out for huge sums of money which prevent producers from making legitimate profits off any but excessive rentals, they are biting the hand that has fed them."

Mr. Muir said that in his opinion the producers who have "come back" by placing such stars in specials are doing almost as much as the stars themselves to ruin the picture business.

Jean Sothern Film for State Rights Buyers

The Sterling Pictures Corporation has secured the negative rights to a production in five reels featuring Jean Sothern, entitled, " Peg O' The Sea."

The Sterling Pictures Corporation announces that it has made arrangements for a special line of distinctive advertising and within the next two weeks will give the date for a trade showing of both the film and all advertising accessories.
Yuletide Greetings, Scouts!

'Tis good to dine with glorious wine on Christmas Day.
'Tis very sad to be ill-clad in December's snow.
Go learn this lesson well, oh! man—
Get rich as quickly as you can.

By Sage and Onion.

A. J. Lang has crossed the Rio Grande and is headed straight for Poncho Villa's encampment at Charco Escondido. If Poncho does not buy a 6 A. at once he is going to have the battle of his life, for at the time of leaving A. J. was in wonderful vocal form.

George Schneiderman, who was ill in the French Hospital, N. Y., has recovered and has returned to Hollywood, Calif. to resume his work as head cameraman at the Fox studios.

Together with meatless Tuesday, why not have one featureless day a week and then there would be business enough to go around. We have found that there are a few dozen of those mileage book pictures published every week, but haven't the time to figure it out, it's too intricate. But can you tell us how many Haig shells went to make the German scramble?

As a child's mind awakens he finds the world full of more and more things to cry about. One would imagine from reading the house ads of one of the trade journals that some one is still in the infant stage.

The bald-headed men who make their offices in the Langacre building think that the business of removing the head gear every time a woman boards the draughty elevators is being overdone, and we have some "boys" in the building who are almost naked when the sky piece is removed. And by the same token, what has become of the old fashioned souses who used to weep all over the bar down stairs, and sing "A Boy's Best Friend is His Mother"?

Healthy sign of prosperity in the foreign field, when the Kinema Times, of Tokyo, Japan, writes the Fox Company that the Japanese are wild about Theda Bara and Annette Kellerman, and make urgent request for "stills" of the heroine of "The Islands of the Sun." Can't say that we blame the "Children of the Sun" for casting a slant at the "Daughter of the Gods."

Don't know whether to congratulate Chief Flinn, or the Wharton Releasing Corporation. It's an even break; they're both top notches and both have "The Eye" on the ball and the ball of the eye.

At Christie, the premier comedy producer, is making a pre-holiday sojourn in New York and has been encamped at the Knickerbocker.

December 9, one year ago, the "Of, for and by, the Motion Picture Exhibitor," was born, when we still remember the cheering words of the editor to "Willie," "Al" and "Poor Old Jim" that, "The whale has come to stay. Being a whale everybody is trying to see her "blow."

Well, she sure did get some harpoons hurled into her. No one wanted to hurt her, they were only thrashing at her Och(s)lining.

Charlie Simmons has just succeeded in taking a most interesting picture of the Bayonne boys at Camp Dix. There are a lot of good shots and in the camp from Bayonne and one of the best is the son of Charles.

Mitchell Lewis has just finished another picture out in California. Don't know the name of the company or the picture, but if "Mitch" was given half a chance you can bet it will be a hum-dinger. Some boy! that "Poleon," some boy!

We are glad to see that M. M. Feely is back and about again, even though wearing one woolen good thing that telegraph pole didn't break his bank roll as well as his arm. Anyway "Mitch" packs a good wallop in his right, so don't try to pick on him.

The night that Feely was injured at the burning of the Parkway Bath Houses, there happened to be a moving picture queen in the neighborhood. She heard that a man was hurt and saw a chance for a few headlines, so she dashed to the scene of the accident. As she ran, she started her petticoat into bandages to render first aid to the injured. She charged through the crowd, reached the front ranks and stepped out into the glare of the fire, whereupon the crowd burst into shouts of laughter. She looked down and to her dismay, discovered that in her excitement she had not only dismantled her "Heather-bloom" but her outside skirt as well. She retired abashed, like the falls of Niagara. Not a line appeared. Moral: Don't try to be your own press agent when you know nothing about machinery.

Mr. and Mrs. Edgar Lewis are headed for a trans-continental vacation jaunt, that is if Mrs. Lewis can get Edgar away before he gets started on another picture.

We have noticed Diogenes patrolling in front of one of the film buildings on Seventh avenue of late. Old Diog. does not seem to be having any luck. The sheriff's representative also looks worried.

Wish to compliment L. W. McChesney on his letter of Dec. 7. Its import, its rhetoric and its mechanical makeup were of the high-art class. Write us often, L. W.

Royale V. Rothermel, president of the Filmcraft Corporation, took to the high seas on Saturday last, headed for France, as one of Uncle Sam's Commissioners for the propagation and visualization of the Pershing expedition. If Royale runs true to the second syllable of his first name, he will take hold of his work in bull-dog fashion. Rah! Rah! Yale. Rothermel, work your shutter 'till the Hun bleeds pale.

High winds during the week were caused by low atmospheric pressure in the Gulf States, says the weather prognosticator, but we happen to know that Gail Kane breezed town during the week. Must have been some blow to California when Gail started East.

If time flies we wonder who leaves the foot-prints on the sands of time. Look like Billy West's anyway.

Eleanor O'Keefe is back at her desk, all bathed in smiles, and looking as charming as ever. Now the exportation of films can go on.

Moving picture stars are like nouns, proper and improper, but like verbs, there are many irregular ones.

Publicity for "Our Boys in France Tobacco Fund" is now in the hands of that blushing bud, Bert Ennis. Watch his smoke.

Catherine Calvert, she of the "Beautiful Eyes," is about to be immortalized by being pictured. In case you don't understand these lies, suffice to say that she of the aforesaid eyes, etc., has played in "Brown of Harvard," "The Deep Purple," and "Romance of the Underworld," all of which were written by her husband, the late Paul Armstrong.

"Did you ever tide over a misfortune by harping on it?" remarked Wilbur Bates. No, it can only be done by an Irish musician.

"O, Boy!" Stop! Look! and Listen! "Marion Davies, who played in the production named about to open here, is going to meet Xmas week. She is to appear in a picture, story written by herself and it is called "Runaway Romany." While it is only 45th street, the impression made by the beautiful Marion, goes much deeper.

We have just learned that Ernest Shipman is a good bowler and has scored his third successive strike in the Shorty Hamilton Series. "Denny" from Ireland is doing the scoring.

What has become of the time honored wooden Indian which formerly graced the sidewalk in front of the Key West Emporium? A wise wag suggests that they have all been taken over by Parmount.


Associated Service

Takes New Offices

The Associated Film Service Company, operated by Jack H. Glauer and Nat. Xathan, has opened new offices at 145 West 45th street. Exhibitor's needs will be well taken care of by this firm. Short subjects will be a special service. 21
Special Productions and Longer Runs Used to Counteract Effect of War Tax

Detroit Exhibitor Has Solved Problem by Increasing Admissions and Offering Big Feature

Special productions such as "Raffles, the Amateur Cracksman," are the solution of the present war tax problem of exhibitors, according to Hiller & Wilk of New York, who have handled some of the biggest state rights pictures offered during the last few years.

The state rights specialists explain that exhibitors, by booking a big production once a month or perhaps even oftener, are enabled to raise their admission price to a figure that will allow them to assume the tax and, at the same time, make a profit more than large enough to offset any possible loss through the falling off of patronage when presenting regular five-reel program pictures with the two reels of comedy and the one-reel filler.

As a concrete case in point they cite the instance of a Detroit theatre which makes a specialty of running a big special every three weeks. During the ordinary program runs this house charges ten and fifteen cents admission, adding two cents to the former price and three cents to the latter figure and making the patron assume the war tax.

During the week on which the big picture is run, the admission price is increased to twenty-five and thirty-five cents and the management assumes payment of the war tax.

The experience of this house has been that the big specials cost them practically the same rental as their regular program features as they run the special for the entire week, thereby getting the advantage of long time booking rate, while they change their program features daily. With the daily change the house management is forced to use new paper each day, have a new style of window card distributed each day and purchase Heralds for each presentation. As little of this form of advertising is purchased in quantities large enough for the exhibitor to demand a price, he usually pays the maximum.

When the special is run for a week, paper and advertising helps are purchased in large quantities and at the lowest prices. The work of posting and distribution is done at one time. Quite a sum is saved in express charges and in other overhead expenses made necessary through the daily change.

This Detroit house also appears to have overcome the difficulty of having to shelve and at the same time pay for their program material during the week they run the big specials. The exhibitor explains this with the statement that he treats all the exchanges fairly, meets them more than halfway in everything, if necessary pays a little high film rental.

As a result of their diagnosis of conditions, Hiller & Wilk are sending out letters broadcast to exhibitors explaining the plan with the suggestion that they immediately get in touch with their local state rights exchanges who have secured "Raffles, the Amateur Cracksman."

Forbes-Robertson Returns to England

Sir Johnston Forbes-Robertson, the eminent English actor, who came to America to take part in Herbert Brennon's production of "The Passing of the Third Floor Back," has departed for England.

The last public appearance of the distinguished British actor was at Hero Land, in Grand Central Palace, New York, where he spoke briefly in behalf of the Allies' cause and its needs. His journey to America was made solely for the purpose of fulfilling the contract he had made to appear in the screen production of Jerome K. Jerome's drama.

For nearly two months he has been devoting all his time before the camera and production has been progressing diligently at the Brennon studios.

The role of the Stranger in Mr. Jerome's drama is the English actor's most popular and best liked stage creation.

Anita Loos Quits

Douglas Fairbanks; Emerson Also Free

Difference of opinion as concerns policy is the reason given out for the dissolution of the famous Fairbanks-Loos-Emerson combination, which occurred when the scenario writer and director concluded their contracts with the Fairbanks company. Miss Loos and Mr. Emerson left Los Angeles almost immediately for New York. It is understood that they will "look around" for a time before signing new contracts.

With the parting of the three a partnership formed under the Triangle banner comes to an end. Anita Loos is credited with having written most of the successful Fairbanks plays, which were, in nearly every instance, directed by Mr. Emerson. Her clever subtilting, it is said, was a governing factor in the rapid rise of the comedian in the motion picture world.

According to reports, the disagreement arose over the type of stories which Fairbanks was to do in the future. Fairbanks, the two say, wishes to appear in romantic comedy-drama rather than in the comedy satires which have made him famous.

As Miss Loos and Mr. Emerson make a specialty of high speed comedy satire and no compromise could be reached, the combination came to a parting of the ways.

Arctrafts announces that the future Fairbanks productions will be directed by Allan Dwan.

New Branch Office

Opened in Buffalo

For the business in the western part of New York State the Bee Hive exchange handling Billy West King-Bee Comedies will open a branch office at Buffalo. N. Y. Julius Singer is arranging the details. Over three hundred exhibitors are featuring the Billy West comedies in New York State at the present time, it is said.
Day of Spectacle for Spectacle's Sake
Has Passed, Declares Goldwyn Director

"Spectacle for spectacle's sake is a dead precept and a deadly precept for the modern picture producer," declares R. A. Walsh, the Goldwyn director. "I know, because I have had a good deal to do with some big pictures myself and I have watched the development of this type of screen play very closely. I was fortunate to work with pictures that, while they made a great display of crowds and great buildings, yet were first of all dramas of intimate human emotions. And that is the essential thing.

I have always felt that 'The Birth of a Nation' did almost as much mischief to the film industry as it did good. That is the way with big, daring, creative things. All nature and all human development testify to that.

'The Birth of a Nation' did harm because its success gave producers a notion that they could go out and hire a town and an army and then it was all over but the shouting of the audience. It happens that big pictures were made on that principle in Italy before 'The Birth of a Nation' and made without a genuine success either artistic or popular, except in a very few instances. But producers forgot that, if they ever knew it, and they misunderstood the success of 'The Birth of a Nation.' The result was an era of prodigal expenditure on mobs and trappings and everything but the essentials of motion picture art—powerful story and powerful direction.

I know that 'The Birth' won out because it had those essentials, and people have told me that the success of the 'Honour System' was based on the drama of it, rather than the length of the film and the scale of the undertaking.

All this is growing plain to producers now. It was clear at my first talk with President Goldfish that I should be in perfect accord with my new associates. Goldwyn has spent large sums on the production of 'Folly of the Circus' and 'Thais'; for both of these they have employed great numbers of actors; but in each case there was no attempt to hide the drama in the crowds, to command mere numbers or footage. Goldwyn's ideal, like mine, is first of all a powerful story, second an adequate production. That may mean half a dozen actors and a few corners of rooms, or it may mean a whole Alexandria, built 'on the lot' or a circus rented outright. But it must all spring from the story. That is the key to photoplay success and photoplay art."

Larry Trimble III;
Will Form New Co.
Upon Recovery, Report

As a result of the unceasing effort and tireless work which he devoted to the second Petrova production, Larry Trimble, the director, suffered a temporary physical breakdown last week. He is now under the care of a physician and it is hoped will be around within the next few days.

In the production of the second Petrova picture Trimble is credited with taking forty-seven scenes in one day. His illness is the result of the unflagging zeal which he exerted on behalf of the film, the title for which has as yet not been selected. Mr. Trimble will announce the formation of a picture organization soon, it is said, in the affairs of which he will play a prominent part, both from a business and professional viewpoint.

Nathan Gordon Books
Ind-American Weekly

The Animated Press Syndicate, 71 West 23rd street, New York, which is about to publish the Independent-American Weekly announces that Nathan Gordon controlling the biggest first run houses in Boston and the Globe Feature Exchange in that city, has signed a contract to handle this publication in the New England territory.

Mr. Gordon felt, it is said, that a good Weekly put out by independent producers and especially by people devoting their entire attention and facilities to the covering of news and other photographic events of interest, would be something that his houses, and his customers "would be proud to show."

Gaumont Mutual
Cameraman Scores
Beat on Disaster

Has Day's Lead on Competitors with Halifax Holocaust Pictures

James Barr O'Neil, Gaumont-Mutual camera man, who was on duty in Halifax, N.S., at the time the disaster that cost 1,226 lives, accomplished an extraordinary feat in making 500 feet of film covering the worst aspects of the holocaust and arriving in New York twenty-four hours ahead of any competitor, the pictures being exhibited on Broadway Thursday evening, December 13. They arrived in Chicago and the central west December 15.

Mr. O'Neil was five miles from the harbor front visiting the home of a friend when the explosion took place, the windows of the house being shattered and several occupants cut with glass.

The camera used by O'Neil had to be dug out of a mass of wreckage to which the upper floors of his hotel on Prince Edward street had been reduced, but the machine was soon put in working order and the operator succeeded in obtaining some of the most thrilling scenes of the great disaster.

Many difficulties had to be surmounted in getting out of Halifax, all trains having been commandeered for the removal of wounded, but O'Neil was determined not to be beaten on so important a piece of work. He clung to the rods of the last coach on a hospital express and once clear of the wrecked area managed to make his way by automobile to a direct train for Portland, Me., whence he proceeded to New York.

"Zep's Last Raid" Shown in Pittsburg

The management of the Came phone, one of the largest picture theatres in Pittsburg, obtained first run on the Thomas H. Ince spectacle, "The Zeppelin's Last Raid," just published by the T. S. Exhibitors' Booking Corporation. The "Zep" production ran a week at the Pittsburgh house, the engagement starting on November 23.

THREE TENSE SCENES FROM "WOMAN AND WIFE"
"Fall of Romanoffs" Opens New Theatre on Christmas Day

Forest Hill, Newark's Latest Photoplay House to Have Special Showing for City Officials

When the new Forest Hill Theatre opens on Christmas Day New Jersey will have its first glimpse of Herbert Brenon's "Fall of the Romanoffs."

The house is now receiving its finishing touches under the direction of its owner, Arthur W. Moore. The theatre is said to be one of the most magnificent in points of architecture and modern improvements in the East.

The first New Jersey showing of the Brenon historical production will be under notable auspices. Mr. Moore arranged with Mr. Brenon to present "The Fall of the Romanoffs" at a special invitation performance at the new theatre on Friday evening, December 22. This opening will be attended by the foremost city officials of Newark and the leading exhibitors of New Jersey. A number of prominent New York screen men are planning to be present.

The new theatre, which is located at Mt. Prospect avenue and Heller parkway, will be open for inspection on the evening of the invitation performance. The showing of "The Fall of the Romanoffs" will be preceded by a musical program on a Bartola de Luxe, which is one of the features of the new house.

Other Newark houses will offer "The Fall of the Romanoffs" immediately following its Forest Hill Theatre run.

Exhibitors Anxious to Book Big Serial "The Eagle's Eye"

Foursquare Exchanges in all parts of the country report receiving applications for bookings on the new Wharton America serial. The serial, entitled "The Eagle's Eye," is written by Chief William J. Flynn, of the United States Secret Service. The home office, 739 Seventh avenue, New York, receives an unprecedented volume of orders from Detroit, Cincinnati and Cleveland.

Manager Samuel Rubenstein, of the Boston Foursquare Exchange, states that numerous New England exhibitors are also eagerly awaiting the announcement of the publication dates. Frank J. Flaherty, of Chicago, and Sidney J. Baker, of St. Louis, are two Foursquare managers who find exhibitors in their territories anxious to get the serial.

In the New York Foursquare office Manager H. G. Goldwyn has received numerous applications for "The Eagle's Eye" and all other Foursquare offices throughout the country are handling similar applications. Subscriptions and contracts are being signed in advance of the trade showing, so great is the confidence felt in the ability of the Wharton America serial being written by Courtney Riley Cooper under Chief Flynn's supervision.


In accordance with an announcement made recently relative to the "Shorty, Hamilton Comedies," consisting of twelve five-reel comedy dramas per year, the W. H. Clifford Photoplay Company have published another comedy entitled "The Snail," a Chinese-American story. This title, it is said, does not reflect the activities of "Shorty" in the telling of the story.

There is an absence of slapstick methods or over-acting in order to get a laugh. The story is told with a full recognition of its dramatic value and interpreted by a company of recognized screen favorites. The W. H. Clifford Photoplay Company operates in its own studios and laboratory and with every modern facility for turning out the highest type of product, it is announced.

The marketing of the "Shorty Hamilton" series is being negotiated in the Ernest Shipman offices, 17 West 44th Street, New York city, both for the domestic and foreign rights.

"FREEDOM OF WORLD" OVERCOMES SLUMP IN MANY THEATRES

Marcus Loew Books Goldwyn Film for Circuit—Big Business Reported in Ohio

Exhibitors in all parts of North America are showing great enthusiasm over the success of the Goldwyn-distributed patriotic production, "For the Freedom of the World." Marcus Loew booked the production on sight for his entire chain of theatres and the Loew managers who previously had seen the picture and reported favorably on it, have arranged to present this attraction backed by a special advertising campaign.

In Youngstown and Canton, Ohio, Feiber and Shea have shown the feature to capacity houses in each city and were so well pleased with the drawing power and appeal of the picture that they re-booked it for all of their houses. From the day of its first presentation in the Victoria Theatre, Philadelphia, "For the Freedom of the World" has proved itself very popular.

General Film Co's. Attitude Commended "Reflects Confidence" States Official

Commenting upon the recent vote of commendation by a league of exhibitors in the Pacific Northwest for General Film Company's attitude in the 15-cent charge matter, an official of that company points to it as another evidence of the cordiality that exists between the company and the exhibitors of the country.

"Perhaps at no time in its history has the General Film Company possessed so uniformly the confidence of the exhibitor," said the official. "The good intentions of General Film toward its clients are firmly understood and thoroughly appreciated. This gratifying sentiment has been cumulative. It is not the result of any impulsive declaration on the part of General Film Company, nor any pretensions of extravagant affection. It has been the result of performance, not boasting. The friendship of the exhibitor has been won in a dignified and lasting manner. And each time when the test came General Film Company, I am glad to say, has been found standing just where the exhibitor could reasonably have expected us to stand—with the exhibitor."

"Thus it is that General Film Company is really in a logical position, especially as regards the 15 cents per reel tax, knowing that following its natural inclination, did not participate in the published call of distributors, urging the exhibitors to accept the 15 cents charge to take care of the war tax on film footage, and was also one of the first to waive the collection of this charge. Hence it became in no way involved in the organized resistance to this charge, nor in the specific fights represented, for example, in the suit of the Cleveland exhibitors against distributing companies, nor in the Brooklyn attempt of distributors disciplined for cancellations."

"In fact, it has been all the other way. Nothing but commendation remains for General Film for its attitude in the present trade disturbances. And when it is pointedly praised and thanked in a resolution of the Motion Picture Exhibitors' Corporation of the Northwest for its attitude, the company can easily be pardoned for feeling intense satisfaction. Certainly it has propriety in keeping itself from being stamped into an antagonism of the exhibitor."
An enjoyable spectacle offering especially appropriate feature for children's programs and for neighborhood houses is "The Babes in the Woods," based on the fairy tales of "Hansel and Gretel" and "Babes in the Woods." It has a modern prologue and epilogue introducing a touch of present day interest. The production has been well and elaborately handled; the settings have been selected with care, large and capable cast supports the excellent team of child stars. The photography throughout is splendid. C. M. and S. A. Franklin are responsible for the excellent direction.

The story: John Hamilton finds that his second wife is false and decides to disappear for a while. He returns one evening when his wife and his brother are planning to dispose of his two children. He tells them a story of little Gretchen and Hansel, who were sold by a cruel stepmother and later that they might get the fortune which the children inherited from their father. He tells how they were put in a forest, kidnapped by a witch and later by a bad prince. The little children finally return to their home town, their story is told and the stepmother and false prince are bound in fetters. The story has such an effect on Mrs. Hamilton that she begs her husband's forgiveness and readily promises to love the children.

Ethel Barrymore in
"AN AMERICAN WIDOW"
Metro comedy-drama; five parts; published December 24

In "An American Widow" Metro presents Ethel Barrymore in a comedy drama of unusual merit. The role of the rich Mrs. Carter is one well befitting the talents of this actress and combined with an entertaining story, it is as good a photoplay as has been offered patrons for a long time. It runs along in an amusing vein and registers with telling effect. Irving Cummings, Charles Dickson, Alfred Kapple, Ernest Stailard, Dudley Hawley and Pearl Brown are members of the cast. The direction is by Frank Reicher.

The story: Mrs. Carter, known as the "American Widow," plans to marry the Earl of Dettminster, when she learns that in order to retain her inheritance her second husband must be of American birth. She decides to marry an American, divorce him and then marry the Earl and Jasper Mallory is called upon to be the second husband. During the divorce proceedings Mallory and Mrs. Carter seek seclusion and both happen to select the bungalow of a friend. Thrown together constantly they learn to love each other and when the decree is granted. Mrs. Carter decides she would rather marry Mallory than the Earl. The picture was shown at the Boston Theatre, Chicago, last week.

Olive Tell in
"HER SISTER"
Empire-Mutual drama; five parts; published December 24

Olive Tell, in her second picture on the Mutual program, is indeed a likeable young person and has a good vehicle in "Her Sister." It is clean-cut and well told, with original twists that make it an acceptable offering. A large and well selected cast supports Miss Tell, which includes David Powell, Eileen Dennes, Eileen Errol, Madeline Meredith. Charles Edwards, Sidney Blair, Herbert Evans and Eleanor Seybolt. The direction is by John B. O'Brien.

The story: Eleanor Alderson meets Ernest Bickley, the son of a wealthy family, and they fall in love. Mrs. Bickley invites Eleanor to a house party. Her sister Jane, who has been unavoidably compromised with Hamilton, a married man, is also a guest at the house party. Mrs. Herriard, a widow, anxious to marry Ernest and get the Bickley fortune, learns that Mrs. Hamilton is seeking a divorce and has named Jane Alderson as co-respondent. Photographs are mixed and Eleanor's photograph is printed in the papers and captioned as co-respondent. Mrs. Herriard shows the photograph to the Bickley family and Mrs. Hamilton arrives to serve papers on Jane. Eleanor, in order to shield her sister, who has assumed another name, accepts the guilt. However, she states that Mrs. Herriard is the guilty one and the chauffeur identifies her as the woman Hamilton has been going about with. Mrs. Hamilton transfers her charge and the Alderson girls, being exonerated, are welcomed into the Bickley home.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
The "Volunteer" is unique, pleasing, timely and entertaining. It is novel in that almost all of Mr. Brady's stars as well as Mr. Brad's cameraman and second director appear in the production. Its timeliness consists in its war time note, and the incidents leading up to and revolving around its war message. Little need be said about Madge Evans. She is one of the few child stars old enough and wise enough to play up to the part. Miss Gordon, Miss Clayton, Miss Elvidge, Miss Greeley, Mr. Blackwell and Mr. Love are among the stars who appear. No doubt patrons of motion picture theaters will be glad to see the well known and good going pictures Mr. Brady is shown at work in his private office. Mr. Vail and Mr. Knoles are among the directors appearing in the production.

The important parts in support of Madge Evans are Henry Hull, Muriel Ostriche, Victor Kennard, Kate Lester, Charles Charles and Jack Drumiere. The direction is by Harley Knoles. Spectators viewing this production will also be given an opportunity of seeing how motion pictures are made at the World studio.

The story: When her father goes to France as a soldier and her mother as a Red Cross nurse, Madge Evans is forced to sever her connections with the motion picture company for which she is working and go to live with her grandparents, stern Quakers. Madge's uncle Jonathan is anxious to enlist, but his father does not approve of it. However, on his twenty-first birthday he ignores his father's wishes and becomes a "Sammy." His father refuses to have anything to do with him, but little Madge soon wins him over. Madge learns that one of her pictures is to appear in the town and she pleads with her grandmother to take her, but he refuses. The opening of the matinee finds grandfather, grandmother, uncle Jonathan and Madge all spectators in different parts of the house, each oblivious of the other's presence. Through Madge, her grandfather's bigotry is revealed to him and he becomes less stern and more human. The picture was shown at the Boston Theatre, Chicago, this week.

Geraldine Farrar in
"THE DEVIL-STONE"
Artcraft drama; five parts; published December 17

As a whole: Excellent
Story: Intriguing
Star: Excellent
Support: Spacious
Settings: Exceptional
Photography: Good

The story of "The Devil-Stone" is illogical and inconsistent. It is weak and unconvincing and the ending is so ridiculous the whole strikes one as farce-comedy. With humorous songs and dances, the picture might make a good farce. Miss Farrar's role is not suitable for this talented star. The work of Wallace Reid is also lost in this production. Tully Marshall as Silas Martin, a grizzly miser, has a good part and handles it adequately. Hobart Bosworth is another prominent member of the cast. The direction is by Cecil B. DeMille.

The story: Silas Martin, a miser, marries Marcia Manot in order to gain possession of a valuable emerald which she owns. After the wedding Marcia is shown true side of Martin and finds her marriage a mistake. Martin steals the stone and places Marcia and Guy Sterling, his business manager, in a false light in order to gain a divorce. Stealing in on Martin one night Marcia learns that he has the stone. She gains possession of it and Martin endeavors to take it away from her. They struggle, and Marcia kills him in self-defense. Sterling is accused of the murder, but the evidence clears him and Martin's death remains a mystery. Sterling marries Marcia and has an extraordinary criminologist investigate the death. The criminologist traces the crime to Marcia and when confronted she confesses. She is given a month's leave of absence, after which time she is to give herself up to the law. She returns to her old home and gives the emerald to the priest of the village that he might make provision for homeless orphans. She returns to the criminologist and gives herself up. However, her good deed has redeemed her, the criminologist does not turn her over to the authorities, and she and Sterling are happily reunited.

Taylor Holmes in
"UNEASY MONEY"
Essanay-Perfection comedy-drama; six parts; published January 1

As a whole: Splendid
Story: Enjoyable
Star: Entertaining
Support: Suitable
Settings: Good
Photography: Good

The Essanay-Taylor Holmes subjects so far produced have established a high standard of excellence. "Uneasy Money" is a clean, humorous story, interestingly told with an intensity that should make it as popular as any of the other features starring this indubitably screen enterpriser. Mr. Holmes is given opportunity to display his cleverness at comedy and as the English Lord Dawlish makes the most of every situation. Virginia Valli, Lillian Drew, Rodney La Rocque and Arthur Bates have important parts and afford Mr. Holmes good support. The direction is by L. C. Windom. A clever, well trained monkey shares honors with the stars and is responsible for some amount of comedy.

The story: Lord Dawlish, poor, but having a title, learns that an American millionaire has left him a fortune. He also learns that the dead man's relatives have been cut off with practically nothing. He goes to America and wants to share the fortune with Elizabeth Nuttycombe, the niece, who refuses to accept it. He meets Nutty Nuttycombe, Elizabeth's brother, who takes him out to their farm to spend a few days. Elizabeth, unaware of his identity, sets him to washing dishes, painting chicken coops and various other occupations very distasteful to the English lord. When Nutty informs Elizabeth of Bill's true identity, Elizabeth becomes angered at Bill and drives him from the house. Before leaving, Bill writes a note to Elizabeth that he has turned the entire fortune over to her. After reading the letter Elizabeth persuades the departing Bill and tells him that if he will marry her, she will accept the fortune. And so the matter is satisfactorily settled.

Zoe Rae in
"THE SILENT LAD"
Butterfly drama; five parts; published December 10

As a whole: Slow
Story: Drags
Star: Unnatural
Support: Suitable
Settings: Good
Photography: Good

"The Silent Lady," presenting little Zoe Rae, is a slow, uninteresting feature. It never gets anywhere and most of its situations are silly and obviously created so that star and players will have something to do. It is all a great ado about nothing. There is nothing childish or winsome about Zoe Rae's work to make it appealing. Gretchen Leeder is likeable in the role of Miss Summerville. Winter Hall, Harry Holden and Edwin Brown are three good characters. Lule
Exhibitors' Herald

Warren and E. A. Warren are other members of the cast. Direction is by Elsie Jane Wilson.

The story: Kate is being raised by three old bachelors, Philemon, Peter and Capt. Bartholomew. She is taken sick and a doctor is called. He orders a trained nurse and Miss Summerville arrives. She wins the heart of Kate as well as that of the doctor. One night Miss Summerville learns that a Captain Peyton is to visit the seacoast lighthouse. She turns off the light in hopes the captain will not find the place. This angers Philemon, who demands an explanation. She tells him she was engaged to marry Peyton, when she learned that he was married. Philemon decides to turn her out of the house and shows her she is about to leave he begs forgiveness. She remains and announces she is to marry Dr. Carlyle.

Mae Marsh in
"THE CINDERELLA MAN"
Goldwyn comedy-drama; six parts; published December 16.

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<th>As a whole</th>
<th>Excellent</th>
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<tr>
<td>Story</td>
<td>Entertaining</td>
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<tr>
<td>Star</td>
<td>Charming</td>
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<td>Settings</td>
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<td>Photography</td>
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"The Cinderella Man" is the sort of picture that should prove adaptable to all audiences. It is a cleverly worked out plot, entertaining and interesting, the star is charming and the story has been selected with care. The photography is excellent and the splendid direction of George Loane Tucker, gives the production distinctiveness. Mae Marsh, Tom Moore and George Fawcett have leading roles.

The story: Caner regards the presence of his daughter Margie, an intrusion and nuisance and is glad when she announces her engagement to Walter Nicholls. But when Margie meets Tony Quintard, a poor poet, who would rather starve than accept the hospitality of his wealthy uncle, Margie does not think so much of Walter and is anxious to break off her engagement. Caner tells Margie, in the presence of Walter, that they are penniless. Walter is glad to break the engagement and Margie rushes to tell Tony the good news, because Tony would have nothing to do with a woman of the daughter of a millionaire. Caner is forced to explain matters to Tony but when Margie promises Tony to live on just what he earns, there is a prediction of much happiness for both Tony and Margie. The feature pleased holiday audiences at the Orpheum Theatre, Chicago, this week.

Franklyn Farnum in
"THE SCARLET CAR"
Bluebird drama; five parts; published December 24.

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<td>Story</td>
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<td>Star</td>
<td>Good</td>
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<td>Support</td>
<td>Ample</td>
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<td>Settings</td>
<td>Adequate</td>
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<td>Photography</td>
<td>Good</td>
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"The Scarlet Car" is a melodramatic offering, containing plenty of action and mystery, which will appeal to the majority of theater patrons. Franklyn Farnum does some original work and is well supported by Edith Johnson, a new leading lady in Mr. Farnum's company. Al Filson, Howard Crampton, Lon Chaney and Sam De Grasse are the supporting cast. The story is adapted from one of Richard Harding Davis' stories and was directed by Joseph De Grasse.

The story: Paul Revere Forbes finds that Cyrus Peabody and his son have been systematically stealing money from a bank and decides to bring it to the attention of the board of directors, but Cyrus hits Forbes on the head and has his body carried off into the country. The man driving the machine becomes excited when he finds Forbes has regained consciousness and, dashing down a high precipice, is killed, while Forbes wanders into a deserted shack. Beatrice, Forbes' daughter, believes that her father took the money and then disappeared. She makes her way with the Peabodys and soon announcement is made of her engagement to young Peabody. Bill Winthorpe who loves her, prevails upon Beatrice to elope with him. Young Peabody interferes and their plans are spoiled. Beatrice and Billy arrive at a deserted shack and find Forbes there in a raving condition. The villagers, invited by young Peabody, prepare to tar and feather Billy, but when Billy and Forbes produce evidence of the guilt of Cyrus and his son, they are both tarred and feathered. Forbes regains his senses and Billy and Beatrice become engaged.

June Elvidge in
"THE TENTH CASE"
World drama; five parts; published December 17

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<tr>
<th>As a whole</th>
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<tr>
<td>Story</td>
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<tr>
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<td>Settings</td>
<td>Good</td>
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<td>Photography</td>
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"The Tenth Case" presents the rather familiar story of a devoted daughter marrying a wealthy suitor to relieve her father's financial difficulties in the first part and then develops into a strong story of the fallibility of circumstantial evidence. The unfolding of the theme provides interesting film entertainment.

As a starring vehicle for June Elvidge it offers this charming actress an ideal role and she is accorded excellent support and backing. John Bo wra his Sanford King, George MacQuarrie, who makes his initial appearance under the World banner, Gladden James, Eric Mayne, Eloise Clement and Charles Dungan. Director George Kelson has staged and directed the production with infinite care.

The story: Claudia Payton marries Jerome Landis to save her father from ruin and shortly after the marriage she finds she really loves him. Harry Landis, a young nephew making his home with Jerome, demands more money from his uncle who refuses. Claudia comes to his rescue and gives him a check. He makes frequent demands upon Claudia and when she refuses further aid he conceals himself in Claudia's bedroom and is discovered by Jerome. Jerome Landis sues his wife for divorce. In order that Claudia might not lose her son, she and her lawyer "frame-up" a case on the judge's wife. The judge then appreciates that circumstantial evidence is not altogether proof of guilt and gives Claudia custody of her son every other six months. While on a joy ride, Harry Landis is seriously injured and before dying confesses his part in the bedroom episode. Jerome is repentant and begs his wife's forgiveness. It is granted and they are happily reunited.

George Walsh in
"THE PRIDE OF NEW YORK"
Fox comedy-drama; five parts; published December 8

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<th>As a whole</th>
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<tr>
<td>Story</td>
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<td>Support</td>
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<td>Settings</td>
<td>Faithful</td>
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<td>Photography</td>
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Though "The Pride of New York" is a comedy-drama, its story revolves around a timely and, at-the-present-time, favorite theme—the war. The feature is entertaining with its touches of humor and yet is impressive, stirring messages serving forth the necessity for enlistment and unity being contained in the subtitles. George Walsh has rapidly come to the front as a dare-devil comedian and his various stunts in this production are hair-raising in the extreme. Regina Quinn

A scene from "THE TENTH CASE," STARRING JUNE ELVIDGE. (World Picture Brady-Made).
appears opposite Mr. Walsh and William Bailey and James A. Marcus have important parts. The story and direction are by R. A. Walsh.

The story: Jim Keeley, a resident of New York's Ninth Ward and a bricklayer is one of the men selected in the first draft. He goes forth eagerly and his ability and daring soon win for him a high rank in the army. Whittley, a wealthy idler and tango king, trains for a captaincy and wins it. His unfitness for such a position is soon discovered and he is reduced to the ranks. Jim's regiment goes to Europe and with six German aeroplanes and several minor victories to his credit he becomes the "pride of New York." A young girl belonging to New York's millionaire class has gone to Europe to become a nurse. She meets Jim and becomes interested in him because of his bravery and patriotism. When he rescues her from the clutches of a German prince she is grateful and as a natural course they fall in love.

Roy Stewart in
THE LEARNIN' OF JIM BENTON
Triangle drama; five parts; published December 9

"The Learnin' of Jim Benton" is a "rip-roaring" western drama. It is replete with tense situations and exciting moments and contains a great deal of humor, offering an inter-

casting subject. Roy Stewart has a good role and handles it well. In his support appear Fritz Ridgeway, Walter Perry, Ed Brady, Wm. Ellington, Thornton Edwards, John P. Wild and Harry Kattenberry. The story is by Al Heitz and direction by Cliff Smith.

The story: Jim Benton refuses to join the sheepmen's association and his water supply is cut off. This precipitates a feud and Benton's men attack the shepherders' men. Benton promises Evelyn Hastings, the school teacher, that he will not kill except in self-defense. When they shoot his haw off he believes it necessary to open fire and kills one of the men. Jim is accused of murder and a jury finds him guilty. As the time for his execution arrives the governor is called in and at the last moment he grants Jim a reprieve. Thus Jim wins freedom and the school teacher. The picture pleased audiences at the Pastime Theatre, Chicago, last week.

"Song of Songs" in Films

Elise Ferguson's newest screen vehicle is "The Song of Songs," adapted from Edward Sheldon's well known play of the same name. Joe Kaufman is staging the production and it is expected that in this famous play Miss Ferguson will present her greatest work to date on the screen. In the cast are Cecil Fletcher, Cranford Kent, Frank Losse, Gertrude Berkeley, Robert Cummings, Corinne Uzel, Charles Wellesley and Henry Leone.

Olive Tell in "Her Sister"
Furnishes Christmas Feature of Mutual's Holiday Program

Mutual's Christmas offering will be "Her Sister," a Charles Frohman play, in pictures starring the Charles Frohman actress, Olive Tell, whose work in "The Unforeseen" established the quality of her screen work. The picture will be published December 24.

"Her Sister" is a picture adaptation of the Broadway success in which Ethel Barrymore scored a sensational hit. Miss Tell is admirably suited, it is said, to the part of Eleanor Alderson. She is supported by David Powell and a cast of Frohman players.

The production provides Miss Tell with a vehicle that is strong in human appeal. As Eleanor Alderson, a gown model, she protects her younger sister, Jane, also a model, from the lure of the omnipresent "Don Juan," and they are both discharged for refusing to accept the invitations of buyers who want to buy wine. Fosing as a fortune teller, Eleanor establishes herself in an environment of mystic Egyptian glamour. Jane becomes involved in an affair at a roadhouse with a married man, but is saved from exposure by the timely arrival of Eleanor. This is one of many escapes from which she is extorted by the good offices of her sister.

In the supporting cast is David Powell, Eileen Dennes, Anita Rothe, Mrs. Clarat-Bracy, Harriett Thompson and Martha Dean.

"Lost Express" is Concluded

In the concluding chapter of "The Lost Express," the "Return of the Lost Express" to be published December 24, the mystery of the missing train is cleared. Helen, after a series of adventures, discovers the train and drives it back to the main track. The picture is brought to a climax in the destruction of an entire town by fire, and a rescue from the flames by Helen.

Billie Rhodes, in the Strand comedy, "Mary's Boomerang," takes the part of a girl who attempts to prove that her chum's husband, a thief, gets all mixed up in a family mess, which almost leads to a divorce but finally emerges from the affair a sadder but wiser girl.

Oneta," a horse with almost human intelligence, is costar with George Ovey in the Cub comedy, "Jerry's Best Friend." This equine does various stunts and rescues Jerry from a band of cattle thieves and outlaws.

The Mutual Weekly is full of topics of timely interest, covering a diversity of subjects that are pertinent. It will be published December 24.

Harry Carey Features to Receive
Extensive Promotion in Coming Year

Harry Carey features will be exclusively promoted by Universal during the coming year with Jack Ford selecting the scenarios to give both the star and Molly Malone, his leading woman, roles that will best serve their talents. "Back to the Right Trail," produced by George Hively's scenario of Frederick R. Bechold's story, has been completed and will soon be scheduled.

"Lin McClain," adapted for the screen from Owen Wister's story, with Harry Carey and Molly Malone leading a company that includes Betty Schade, Vesta Pegg, M. K. Wilson, William Carrol and Roy Clark.

Louise Lovely's first presentation under her new director, Edward Jones, will be "The Quest of Joan," written by James Oliver Curwood. Playing opposite Miss Lovely will be Phil McCullough, a new leading man, with Charles Hill Mailes, Marc Fenton, William Chester and Gertrude Auster in the supporting roles.

Herbert Rawlinson will have, in "More Power to Him," a story of the American secret service. Claire Du Brey will play opposite Rawlinson and his support will otherwise include Sain De Grasse, Neil Hart, Alfred Allen and Blanche Gray.

Ella Hall has started the filming of a five-part film under the title of "Donna Perfecta," with Gretchen Lederer playing the title role. Emory Johnson will play opposite Ella Hall.
“The Volunteer” Play Within a Play
Stars Madge Evans and Henry Hull

The current World-Picture Brady-Made, in which Madge Evans, the World’s “kiddie star” and Henry Hull are featured equally, has motion pictures as its topic. It starts in the World’s studio at Fort Lee, N. J., and follows the picture which supposedly is being taken at that particular time with little Madge as its star and Harley Knoles directing.

The Play Within a Play shows Madge’s father going off to war (which he did in real life) and Madge’s mother departing for France as a member of the Red Cross.

This makes it necessary for little Miss Evans—in the story—to abandon her professional career for the time being and go to live with relatives out West, until her parents return. These relatives are Quakers, and the head of the family is so firmly set against war that he and his son, who is filled with patriotic fervor and desires to enlist, keep the household in perpetual riot.

Little Madge Among Quakers

Neither does the iron-clad old Quaker countenance moving pictures or other forms of amusement, so that when little Madge’s last photoplay comes along to the small town near which her relatives live, he sternly forbids the others to go near it, and then sneaks off by himself to have a secret look.

His wife, his warlike son and little Madge similarly repair to the movie theatre, each by himself and sit in different parts of the house, the children not only making no noise, but not showing the least interest in the show. The crowd files out the elder members of the Quaker family are at first a very shame-faced lot. But the end justifies the means, for the deep patriotism of the story they have just witnessed has the effect of lighting the fire in the old man’s heart and he gladly sends his son to the service of his country.

“The Volunteer” is the motion picture play in which all the stars of World-Pictures appear personally, each for a moment, as one by one they bid Madge good-bye when she is leaving the studio for her new home. These include Kitty Gordon, Ethel Clayton, Evelyn Greeley, June Elvidge, Carlyle Blackwell, Montagu Love and director-general William A. Brady, together with Madge’s own director, Harley Knoles.

The first scene, showing all the World companies working in the studio, was photographed from a platform built sixty feet high just outside the great structure of glass and steel. At this point a section of the glass was removed, and the camera was inserted in the aperture.

“The Dream Doll” a Timely Offering
Sadie Goes to Heaven” Issued Dec 24.

Essanay timed the publication of its novelty Perfection picture, “The Dream Doll,” so as to give it to the public during the holiday season. And that it selected the appropriate time is evidenced in the heavy holiday week bookings, already reported by the George Kleine offices.

Though not a Christmas picture, “The Dream Doll” is particularly appropriate for holiday programs, as it shows that remarkable acting is done on the part of some fourteen-inch dolls.

The picture runs for an hour and is acted for the most part by the little dolls. They interpret a pretty legend in which the love element is strong and appealing to picture goers of all ages. Marguerite Clayton, Rod LaRocque and other Essanay players appear in the picture.

Mary McAlister, the six-year-old Essanay actress, has completed her latest picture, “Sadie Goes to Heaven,” adapted from the story published in Good Housekeeping. This production includes some remarkable acting by a small dog, “rented out” by a Michigan farmer. The little animal shows remarkable aptitude for obeying the director. Published December 24, through George Kleine as an Essanay Perfection Picture, “Sadie Goes to Heaven” cites the adventures of a little ghost doll in the home of the rich.

By Fuller Pep
'Tis the Merry Christmas time—
Accept this little rhyme of mine.

We just wrote that to show that “Over the Top” guy that he’s not the only pome writer in captivity. Then, too it helps to fill up the colyum and pushes the other stuff down toward the bottom of the page as it were.

And now when it seems as though things couldn’t any worse
Anita Loos and John Emerson up and leave Doug, Fairbanks’ camp. We couldn’t be more tearful if pork and beans were to separate again.

Harmsful Bullets—What Next?

We note that a Wharton “prop” man has invented a harmless paper bullet for use in sham battles before the camera. Another versatile subject for P. A.’s shot to pieces. Now it someone invents a wrecks bullet for the reckless film stars, there’ll be a lot of weeping and wailing in the region of the publicity sanctums.

Why Films Cost So Much

In taking scenes of Mary MacLane’s picture “Men Who Have Made Love to Me,” a gross of cigarettes was used, according to Essanay’s pub. dispenser.

Looks as though Charlie Ray was sliding down the social scale under the Paramount banner. His first film was “The Son of His Father”; his second, “His Mother’s Son”; and his third, “The Hired Man.” They’ll have him as a white wing next.

We should all be so happy, Xmas comes but once a year—that is why we should all be so happy.

We belong to the S. P. C. G.’s—so don’t try to influence us with such useless presents as fur coats, automobiles or boxes of cigars. Cigars are permissible—at present we’re “rolling our own.”

Shoot Him at Sunrise

In one of Gladys Brockwell’s Fox productions many scenes were taken in the oil fields near Los Angeles. The rule of the players became, “Oily to bed and oilly to rise,” says the Fox P. A. Oh! Oh!

Glancing over the resolution passed by the joint meeting of exhibitors in Washington last week, it looks as though John M. Freuler had been lobbying for that 15-cent piece of his.

“The News thinks there are 10,000 exhibitors who can read,” says the m. o. J. W. K. Variety. We dare say there are not that many that can read the Green sheet. There’s a whole lot of them that can’t even see it.

The government’s request not to hoard gold coins this Christmas is going to be strictly observed by us this year (as in the past).

Marie Dreiser, who bumps the bumps, shoots the chutes, and delights to let out a war whoop now and then, says the scenario- listors won’t give her their best stuff because they don’t think she’s up to it. Consequently she’s writing her own. Another modest violet gives the mossy stone the go bye.

Jobs We Do Not Want

American Cinema Commission representative to Russia.

Eddie Foy is going to try his hand at making films again, this time under his own management, backed by N. Y. capital. The seven little Foys will assist pa.

We Saw in Films Last Week

A man rush down stairs in his stocking feet, and rush back with his bed room slippers on.

The hero fire four shots at a row of tough men and five of them fall dead.

Another Hair Breath Escape

“Three periscopes to starboard,” shouted the excited sailor. The Captain grasped the binoculars. “J. B. coming to the surface,” he announced, and proceeded on his way.

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FILMS TO EDUCATE UNCLE SAM'S FIGHTERS

By Nat S. Strong

The motion picture screen is to play a far greater part in the present world war than even its most optimistic supporter would have ventured to predict. It is to be used for the intensive training of soldiers, the turning of recruits into the finished product.

After all other methods of direct instruction of recruits have failed of the desired results the United States Government has turned to the screen to bring the recruits to that degree of efficiency that will enable them to enter the first line trenches after a few weeks post graduate course in the direct military instruction school.

For several months government officials, members of the War College and staff officers of the army have been seeking some method by which large bodies of men might be taught military tactics and evolutions by one instructor and at one time. More than thirty plans were suggested and all were rejected. Almost at the moment when the officials in charge of the training of the immense army composed of absolutely raw material had decided that the old drill ground method of instruction of man by man and squad by squad would have to continue Leslie W. Brennan, a Utica financier, advanced the idea that properly taken motion pictures would solve the problem.

The suggestion of Mr. Brennan was met with skepticism, so much so in fact that he offered to stand the entire expense of proving that his suggestion was not only plausible but practical.

Secretary of War Baker issued orders that the Plebs at West Point be placed at the disposal of Mr. Brennan. With an excellent material at his command, by Captain Matthew Tomlinson, instructor of the West Point Plebs Mr. Brennan went to the big military school and started the pictures for which the Plebs posed in the Manual of Arms, School of the Soldier, School of the Squad, School of the Company, Semaphore, Arm Signals, Firing Positions, Grenade Throwing and Trench Work.

Upon the completion of the pictures they were screened for members of the War College and were demonstrated to be of such value that the War College assigned Captains Ellis and Gary, authors of the Plattsburg Manual, to enlarge upon the first efforts and the government appropriated seven hundred and fifty thousand dollars for the work.

Captains Ellis and Gary have been working for several weeks on the enlarged pictures which are about ready for distribution to the cantonments.

The original pictures as directed by Mr. Brennan and Captain Tomlinson, show the proper method to perform each movement and are repeated several times in each print so that the movement may be impressed upon the mind of the recruit.

In the enlarged government pictures which take thirty thousand feet of film, all the ideas of Mr. Brennan are used, but Captains Ellis and Gary have gone even farther, showing the improper manner of executing movements. This idea of showing the improper method has caused considerable discussion among educators many of whom insist that an improper manner never should be demonstrated to a student as it may convey the suggestion of executing the movement in the improper manner.

As a result of the success in working out the idea suggested by Mr. Brennan it is declared that the next batch of recruits called into service will learn their military lessons in from sixty to ninety days less than the green men who preceded them into the cantonments.

Not only will the military tactic films be used in the cantonments but prints of the original Brennan film will be available for newly formed military companies, State Guards, Home Defense Leagues, Y. M. C. A’s, schools, colleges and even public schools.

Adjudant General Charles H. Sherrill, of New York, the commissioned officers of the First Brigade, New York Guard and several prominent educators attended a private showing of the tactic films in Wurlitzer Hall on Thursday evening, December 13, and were enthusiastic over their possibilities from a military educational standpoint. All left the Wurlitzer projection room firm in the conviction that another heretofore untapped field of use for films had been discovered.

Government officials who are behind the universal military movement idea also are loud in their praise of the West Point films, declaring that these films will solve the problem caused by the lack of military instructors, and also solve financial difficulties surrounding a military education which heretofore appeared unsurmountable.

In many cities throughout the United States the authorities have been anxious to start a course of military training in the public schools. In almost every instance the desire had to be placed aside owing to the fact that military instructors are not available and because the number of children to be trained would necessitate the employment of several instructors.

The West Point films, it is pointed out, overcome these difficulties as several hundred children may receive military instruction at the same time and without the assistance of an experienced drill master. As a result it is expected that many municipalities will obtain projection machines for use in larger schools and will use the pictures to make the students proficient in military knowledge.

Review Board Passes "Those Who Pay" Film in a Special Report

The National Board of Review has placed its stamp of approval on the Thomas H. Ince production, "Those Who Pay," which is being published through the U. S. Exhibitors' Booking Corporation, in a special report, reading as follows:

"An unusual story of domestic trouble with the maximum of emphasis on character portrayed and none on the sensual. The picture is a valuable contribution to the intimate drama of married life, valuable, because restrained and convincing."

"Those Who Pay" is the second film of the U. S. Exhibitors' Booking Corporation and is now available to exhibitors of the United States and Canada on their wide-open booking plan.

Strand Plans Statue for Men in Service

Harold Edel, Managing Director of the Strand Theatre, New York, has engaged G. E. McCune to design a bronze statue in honor of the ex-employees who are now in the U. S. service. Drawings have already been submitted and accepted by Mr. Edel and the memorial will be ready in about a month. The statue will be of aDefaults of Motion and will be inscribed with the names of the former Strand employees, twenty-one in number, now in the various branches of the service. An extract from President Wilson's declaration of war, together with a facsimile of the President's signature will also be inscribed presenting in all a pretentious token of regard for the boys, many of whom are already "over there."

“Third Floor Back” Near Completion at Brenon Studio

"The Passing of the Third Floor Back," in which Herbert Brenon is presenting Sir Johnston Forbes-Robertson, is now rapidly nearing completion. Sir Johnston will sail for England this week and the production will be offered to the public shortly after the new year.

Alfred Hickman has been added to the cast and will be seen in the role of the slavey's father, a part which has been developed in the screen adaptation of Jerome K. Jerome's play. "The Passing of the Third Floor Back" has long been a favorite on the stage. During the past few years he has been devoting the greater part of his time to screen work. Perhaps his finest attainment in the cinema world was his characterization of the deposed Czar in Herbert Brenon's "The Fall of the Romanoffs."

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THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

American Film Company... 54
Lincoln Film Corporation, pld... 53
Lone Star Film Corporation, pld... 98
Lone Star Corporation, com... 54
Mutual Film Corporation, com... 10
Mutual Film Corporation, pld... 9
New York Motion Picture Corporation... 54
North American Corporation, com... 20
States Film Corporation, com... 1
Triangle Film Corporation... 5
Windsor Film Company... 75

Quotations December 18, 1917.

This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"All for a Husband." (Fox)—Reel 3: Girl dropping kimona from shoulders in bath scene; two silhouette views of girls undressing; four closeups of girl in shower; subtitle: "There was a woman in his room," etc. Reel 4: Butler holding up woman's underwear.

"The Hidden Hand," No. 1 (Pathe)—Attack on man by the Hidden Hand.

"The Hidden Hand," No. 2 (Pathe)—The Hidden Hand slugging man.

"The Hand That Won" (Lasso)—Attack on and abduction of girl; three gassing scenes and changing cards; two struggle scenes; two shooting scenes.


"Water on the Brain" (Nestor)—Bathing girl.

"The Zeppelin's Last Raid" (Ince)—Disheveled couple coming out of bus.

"The Fright of Society" (Fourthquare)—Reel 3: Nine scenes of working at and drilling oil; Reel 4: All killing scenes except the first and last ones. Reel 5: Two slugging scenes. Reel 7: Subtitle: "I'll tell you where Martin is, provided etc." No. 6: All but first struggle scene between man and girl up to where they face each other across table; all scenes of girl in bedroom.

"Sylvia of the Secret Service." (Pathe)—Reel 2: Two scenes of man drilling wall to reach safe; man using mallet to make opening through wall; three scenes of looting safe and stealing diamonds; slugging sailor. Reel 3: Army scenes. Reel 4: Army scenes. Reel 5: Shooting of Prescut in hand; scene of man being thrown against wall.

"The Mystery Ship," No. 5 (Universal)—Striking man on head with stone; mob inside of wall shooting man and man falling after shooting.

"Ships of Doom" (Triangle)—Reel 2: Two choking scenes; three mutiny scenes in which the captain is attacked. Reel 4, subtitle: "I'm going to take the woman in that boat." Reel 5, subtitle: "You've got the woman, give up the run"; two scenes of drunken captain leering at girl.

"The Secret of the Storm Country." (Select)—Reel 1: Entire incident of man attacking girl. Reel 5, subtitle: "The awakening." Reel 4, subtitles: "Teshiiel's secret is revealed to the eyes of the jealous woman"; "Help Teshiel to die in the spring"; "Confronted by the hypocritical pillars of the church"; "We are here to church a Magdalen"; letter to girl asking her to appear before church board. Reel 5: Entire incident of girl's appearance before church board and all subtitles referring to same.

"The Fighting Trail." No. 12 (Vitagraph)—Close-up of Maxim silencer.

"The Awakening." (World)—Reel 1: Flash two cabaret scenes where girl is dancing on table. Reel 4: Portions of letter referring to girl's chastity and purity and of letter containing address of detective; last part of letter ending: "as he had"—scene at table; taking deep girl from table to room; shooting scene.

"The Auction Block." (Goldwyn)—Reel 1: Long gambling scene; subtitles: "Since you want to go on the stage, Melcher will want to see more of you, True to Melcher's judgment, you want to more of Lila," and all indications of girl posing, to include scenes of girl undressing behind screen, girl handling man her kimono and his hanging it back to her; view of nude painting in room; incident of maid opening secret panel admitting man to buffet flat. Reel 2: Two views of nude painting; entire incident of second girl posing before man; subtitle: "Animated by revenge, Lila per-

mitted Hammon to install her in the Elecencia Apartments"; man putting hand suggestively on girl's hair. Reel 2: Two views of man kissing girl's neck; subtitle: "Take him to Clover house." Reel 2: Subtitles: "The little flashlight will cost you $80,000," etc.; Melcher accepts a check for the amount as a bribe for his sleuth and the dyke in Hammon's absence. "Here is hoping he stays away a month." "Fill him with dollars and we will have no further worries."

"The Wheel of Death." (Triangle)—Reel 2: Close-up of roulette wheel. Reel 5, subtitles: "Hammon returns unexpectedly"; "Who has been here before," and the dragnet; girl shooting man. Reel 6, subtitles: "When you redeem yourself, I'll be a real wife to you"; "Tell him he better pay again or his wife will be born in jail"; "We will pay the men after shooting." Reel 7: Passionate love scene between couple to be determined where woman leaves man at door for first time; striking man with chair over head; policeman striking Negro on head. Reel 6: Flash long gambling scene.

"The Fighting Trail," No. 15 (Vitagraph)—Reel 1: Shooting man from roof; shooting man from horse; two scenes of men falling after shooting; subtitle: "We will clean up the town," etc.; shooting up saloon. Reel 2: Subtitle: "This is Deep Cut Rows talking. We have cleaned out the town," etc.; close-up of sticks of dynamite; placing dynamite in empty barrels; two close-ups of大幅ision cables; pressing button to set off explosion.

"The Seven Pearls," No. 11 (Pathe)—Reel 1: Three scenes of holdup of girl and her abduction; pointing at girl's side as officer stops machine; five holdup scenes in room; Bob girls in horse from behind. Reel 2: Entire incident of acid and candle burning nearby; subtitle: "It will not kill you—it will only spoil your beauty."

"The Iceman's Bride." (Keystone)—Biting man's hand at close of fight.

"Her Busted Debut." (Keystone)—Views of "September Morn"; close-ups of girl in one-piece hiking suits in foreground of pool; all closeups of girl on springboard; two closeups of girl as she is being rescued by man in water; closeups of nasted girls when man is firing gun; five views of girl in riding suit.

"The Silent Man." (Artcraft)—Reel 1, subtitle: "Region God left unfinished and cursed," etc.; flash five snake scenes; two scenes of girl drinking at bar with men; five roulette scenes; flash adjustment of roulette wheel; subtitle: "You ought to remember this dress," etc. Eliminate words "when I was good." Reel 2: Shooting Hart. Reel 3: Change holdup scenes to eliminate actual theft. Reel 4, subtitles: "Go get the change," etc.; "You made a thief of me," etc.; "Now I will expose your hand!" insert subtitle: "You forced the act which made me appear a thief." Reel 5: Two scenes of horse dragging Presley.

"The Whirl of Destiny." (Magnet)—Reel 4: Flash last dance scene; second scene of holding man under rock at point of gun.

"The Railroad Smugglers." (Kalem)—Smugglers' attack on man.

"Cupid's Camouflage" Next Christie

"Smiling" Billy Mason and Betty Compson have completed the filming of "Cupid's Camouflage" directed by Al E. Christie. Both stars are said to have exceptional parts in an interesting story of boy and girl romance.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


ZIEGFELD—Paramount, "The Land of Promise," with Billie Burke.
The Weekly Program—Its Importance as a Business Getter

BY PAUL J. SMITH*

A LMOOST any exhibitor will admit without question that publicity means much to the motion picture theatre. And almost any exhibitor will likewise admit, if he will pause and think a moment, that the weekly program is one of the best means of publicity at his disposal.

Unfortunately, for themselves, there are some exhibitors who will not pause and think. There are some exhibitors to whom the weekly program is more or less of a nuisance, something to be gotten rid of as quickly as possible and with as little effort as possible. But if this class of exhibitors would only analyze the publicity question they would soon come to the conclusion that countless others of their brethren have reached in the last year. And that conclusion is: The weekly program can help a great deal if given proper care.

One great question that comes up in thinking of weekly programs is, what kind of a program will hit home the hardest and bring in the most returns? Some exhibitors are content with merely mentioning the date, the name of the picture and the name of the star. Others go a little further by adding a short remark about the star or the play that will hold the reader's interest for a moment longer and cause him to concentrate upon the play in question.

Others have gone still deeper. Not content with filling cut their program in this manner:

Monday—July 2nd

DOUGLAS FAIRBANKS

THE HABIT OF HAPPINESS

A Happy Star in a Happy Play

they have studied over the press matter of the play and have taken from it every atom of information that might prove of interest to the reader. Perhaps the white space runs into rather long paragraphs. So much the better. If you can write a paragraph that folks will read, you hold their attention on the play that much longer and you give the information a chance to be absorbed.

Now, about the appearance of the program. Should you economize by putting into the hands of your patrons a program that gives them the information in good advertising form, but one which bears the earmarks of having been gotten out cheaply, or should you spend a little more money and give them a program that appeals to their sense of beauty and elegance?

Here's a good example for you to consider. Would you

Bluebird Program Arranged Into February

Mae Murray Finishes “Eternal Columbine”

With the Bluebird program arranged well into February, stars and directors are busy on locations with future subjects for publication in the early months of the New Year. Mae Murray has just completed “The Eternal Columbine,” created to introduce her dancing. Carmel Myers will be the star of “The Green Seal,” to be published late in February with Ashton Dearholt, her new leading man.

“The Girl Who Dared” will present Dorothy Phillips as a February Bluebird star, with William Stowell and Lon Chaney featured in her support. Priscilla Dean, instead of Ruef in this feature, and Cora With Monroe Salisbury, have been created by Rupert Julian: “The Highest Card” and “His Wife from Arizona.”

Violet Mersereau and J. C. Herndon both appear in February 4 in a picture that reflects war, but not the present strife. “Morgan’s Raiders” is the new title. The initial title was “The Wild Cat,” but “Morgan’s Raiders” has been decided upon as its permanent caption for distribution. Previous to her appearance in this film Miss Mersereau will appear as the star of Bluebird’s December 31 attraction, “The Girl by the Roadside.”

Another feature that has been fixed for the Bluebird program is at present titled “The Latamount,” in which Franklyn Farnum will appear the week of January 26. Edith Johnson, who became Mr. Farnum’s leading lady with the production of “The Scarlet Car,” to be published December 24, will be featured in the new attraction as the star’s chief support.

“Unmarried Wife” will be Carmel Myers’ second Bluebird and will be published on the regular program January 7. Mae Murray will form the January 15 feature, aptly titled “Fair Value.” For January 21 the attraction will be Dorothy Phillips in “Broadway Love,” rounding out a list that is set nearly two months ahead.

“THE IMPOSTOR” NEXT EMPIRE-MUTUAL FILM

After “Her Sister” the next Empire-Mutual publication will be “The Impostor,” starring Ann Murdock and featuring David Powell, who has supported Miss Murdock in four other Empire pictures.

The story of “The Impostor” is that of a young girl of refinement who, finding herself alone and penniless, accosts a young married man of a chivalrous nature who takes her to his hotel and gives her food. The story threads its way through a maze of complications, for he is discovered by gossiping friends of his wife who mistake a generous, human act for something very different.

Jack Lait Writing Special Subtitles for “Warrior” Film

J. R. Grainger, general manager of the Allen Film Corporation of Chicago, which company controls an extensive part of the middle west states for “The Warrior,” has announced that Jack Lait, the well known author and playwright, has been engaged to create a series of film comedy subtitles for several scenes in the spectacle.

Mr. Lait is the author of “Help Wanted,” a Broadway success of a few seasons ago, and is well known for his short stories.
"Unmasked"—December 17 (Episode 14, "The Lost Express," Signal serial with Helen Holmes)—Murphy finds that the false secretary has made arrangements to marry Helen and rushes to her home to prevent the wedding. Gaston Pitts, the real secretary, is to be shot by the syndicate. They tie him to a tree and just as the fatal shot is to be fired, the hero rescues Pitts. Murphy, however, arrives too late to prevent the wedding between Helen and the impostor.

"Little Miss Fixer"—December 18 (one-reel Spin and Sneak comedy with Billie Rhodes)—Billie and Cullen have a quarrel and Cullen leaves for the mountains. Cullen's rich aunt, who intends to make him her heir if he is happily married, arrives and Billie tells him that he is entertaining customers. Cullen returns in response to Billie's urgent call, bringing with him Elsie, the "customer" he is entertaining. They find Billie and the aunt out and go to a restaurant, where they find them dining with one of Cullen's friends. After explaining and Elsie makes a chance of escorts, everything goes well.

"Jerry's Double Cross"—December 20 (one-reel Cub comedy with George Ovey)—Jerry loves the daughter of an antique dealer, but his father wants her to marry his bookkeeper. The bookkeeper, taking advantage of his position, starts a rummage sale, marking certain articles with a double cross, which Jerry is to find. Jerry purchases some of the double-crossed goods, and in a rage smashes a vase on the bookkeeper's head. The breaking of the vase reveals a roll of money. The father is saved from bankruptcy and Jerry gets the girl.

"Her Sister"—December 24 (five-reel Empire drama with Olive Tell)—After Eleanor and Jane Alderson lose their positions as models Eleanor becomes a seeress, making a place for herself and sister. Jane is placed in a compromising position and the wife, in search of a divorce, names Jane as co-respondent. The name becomes confused and Eleanor's name is used as the co-respondent. In order that she might protect her sister she does not deny the accusation. Ernest Bickley, son of a wealthy family, loves Eleanor and will not believe her guilty. By a ruse he succeeds in having Eleanor tell the truth and her protection of her sister makes him place her in Ernest's home. Jane's name is cleared when it is proven that she was an innocent victim.

"The Return of the Lost Express"—December 24 (Episode 15 "The Lost Express" with Helen Holmes).—The syndicate endeavors to get hold of the reward for the return of the lost express and by trapping the railroad officials they get the money. In a fight the Baron is killed. The villainous brother of Gaston Pitts is captured and with all matrimonial bonds severed Helen is free to accept her well earned happiness.

"Mary's Boomerang"—December 26 (one-reel Strand comedy with Billie Rhodes).—Mary decides to prove to Grace that her husband is a flirt as well as a horse thief by getting a note from the latter asking him to meet her at a hotel. Cullen sends her friend Fred. They dine and when it comes to time to pay Fred discovers he has left his wallet home and telephones Cullen to help out. Cullen goes to his rescue and when he returns home he finds a peevish wife ready to leave. Fred becomes too familiar with Mary and she rushes to Grace's home, flocked by Fred. When they find Grace ready to leave explanations follow and settlement is made to the entire satisfaction of all.

"Jerry's Best Friend"—December 27 (one-reel with George Ovey)—Jerry loves the sheriff's daughter and his only rival is Chuck Farley, a horse thief. Chuck captures Jerry, but Jerry is rescued by Oneta, Jerry's horse, who displays almost human intelligence. Jerry and the girl lead the sheriff to the hiding place of the thieves and they are captured. Jerry gets the reward for the capture of the horse-thieves, passes it on to Oneta, who passes it to the girl, whom he knows will get it anyway.

"Their Seaside Tangle"—December 3 (one-reel Christie comedy with Betty Compson and Jay Belasco).—Mr. and Mrs. Newlywed and Mr. and Mrs. Smith decide to spend their respective honeymoons at the Sea Breeze resort. Mrs. Newleywed becomes interested in Billy Smith and when they learn that each can swim they have a glorious time in the water, while Jay and Mrs. Smith sun on the beach. The incident appears to the police to separate the swimming pair, but to no avail. Finally Jay decides to commit suicide. He empties a bottle of carbolic acid on the beach and then swallowing water drinks it. Mrs. Newleywed summons a physician, the stomach pump is used, and the fake is discovered. The incident forces Mr. and Mrs. Smith to depart to their home, while the Newleyweds are left to fight it out.

"One Good Turn"—December 10 (one-reel Christie comedy with Betty Browne and Billy Mason).—It is the first anniversary of the Newleyweds, but John forgets all about it. He leaves for the office without kissing Betty goodbye. That evening he phones that he will not be home for dinner. As Betty has had a large meal prepared and is not anxious to have it wasted, she invites Billy, a former sweetheart. After dinner aunt and uncle come to surprise the Newleyweds. They discover that Billy is Betty's husband. When John comes home he finds a strange hat and investigation reveals Billy vainly trying to escape from Betty's boudoir. John is furious and threatens murder. Betty finally explains everything and John makes settling amends for having forgotten his anniversary.

"Nearly a Papa"—December 24 (one-reel Christie comedy with Jay Belasco).—Jack Gordon, happily married, is anxious to become a father. When he finds a baby's sock on the floor he believes his dreams are about to be realized. He is given a position in another city and when he receives a telegram which tells of the arrival of a baby and everybody well, he rushes home joyously. Arrived at the house he finds two babies and tries to father them both. While his back is turned one of the babies disappears and the police are called in. However, when Mrs. Gordon returns she explains that the telegram she sent told of the arrival of her baby, and that the other was sent for a visit. Mrs. Gordon and her neighbor had gone out shopping and the baby had left her baby with Mrs. Gordon's sister. And so Jack's dreams are shattered.

"The Pride of New York"—December 9 (five-reel drama with George Washington Wilson).—George is the son of a contractor and is a genial, happy product of the East Side. The Fop, a product of New York's idle rich, is in direct contrast. The Fop has a sweetheart, who soon loses interest in him when she sees George calmly sitting on an iron beam many feet in the air. When the call comes both go to France, followed by the girl as a Red Cross nurse. The more the girl sees of George the more interested she becomes, and when the Fop sees that he is losing out he decides to become a different type of womanizer himself, after George, he becomes a credit to his country.

"Make Your Eyes Behave"—December 15 (one-reel Essanay comedy with Howard Hickman).—Dorrie is very much of a flirt and in the park he forgets his three-hundred-pound wife when surrounded by a bevy of pretty girls. He buys soda water for one of the girls and is discovered by his wife, who has him arrested. He succeeds in escaping, returns home and wins his wife's forgiveness. However, when a pretty girl passes he who was once his wife jumps out after her, forgetting his promise. His wife drags him back and locks him in the cellar for safe keeping.

"Who Goes There?"—November 26 (five-reel Vitagraph drama with Harry Morey).—Kervyn Guild, an American of Belgian parents, and other Belgian refugees are brought before General von Reiter. Von Reiter is in love with
Karen Girard, who is in London and he offers Guild his freedom, as well as the freedom of the other refugees, if he will go to London and bring Karen to him. Bound to assist his people, Guild goes, but in London, Learns that he is the victim of a plot, as he finds himself protected by Germans and under the close supervision of British secret service men. He succeeds in getting Karen on to a boat, but it is attacked by British Kafkas carries a mysterious satchel which Guild believes contains certain documents for the German government. He is anxious to secure the satchel, but Karen will not give it up. Guild is smote, but he is up and attack and then prepares to flee. Karen admits her love and determination to go with him. Von Reiter is injured in a duel and signs passes for their safe conduct to the Belgian lines.

“Tors”—November 19 (five-reel Vitagraph drama with Harrys Sullivan and the Unknown King)—One of the greatest mysteries of the week concerns the death of the unknown man who is found murdered. The case is brought to the attention of Heldon Dolan, who, believing in the plot of a giant mystery, is a result of the murder. The case is brought to the attention of Heldon Foyle, a criminologist in love with Helen. Torn between love and duty, he decides to bring the girl to justice and to put them. His story is the stage past is revealed and Foyle finally gets from Helen a confession of the murder. Guild marries Ellen and Helen forgives Foyle for his duty before love.

“Tenderfoot”—December 3 (five-reel Vitagraph drama with William Dun- can and Carol Holloway)—When Jim learns that Ellen does not return his love he goes West. Ellen soon follows, and in order to make him jealous invites the attention of a young Indian brave. The Indian tends to his power to put down the white folks, a ceremony of marriage. When Ellen learns this she pleads with Jim to save her. Jim slays the Indian. Cynthia, a true Western girl, has come to love Jim and Jim finds himself forgetting Ellen. The bad man of Wolfville intends to kill Jim, and when Cynthia learns this, she goes after his drink and then exchanges his good cartridges for harmless ones. When Jim enters he drives the bad man from the town, without knowing of the exchange of cartridges. Cynthia and Jim come to a full understanding while Ellen speeds back to the East.

“When Men Are Tempted”—December 24 (five-reel Vitagraph drama with Mary Anderson)—John Burt and Arthur Morris both love Jessie Gordon. Arthur, whose father almost killed his mother for a ride and attempts to compromise her, but John rescues her. John publiclywhips Arthur and then leaves for the West. Arthur's father does all in his power to get rid of Jessie's father, and succeeds in getting everything except a valuable mine in the west. John learns that the mining prop- erity which is to be sold for taxes be longs to Jessie and wires her to hold it. John takes care of the mine and is at about to be arrested for claim jumping when Jessie and her father arrive and clear his name.

GOLDWYN

“Thais”—December 30 (six-reel Goldwyn drama with Mary Garden)—Thais is known for her many love affairs. She wins the heart of a young man, Paph nutius. While leaving her home one night he is attacked by a jealous rival and Paphnutius is forced to kill the rival. Having lately become a Christian he sets him free and decides to become a monk. He becomes known for his sanctity, and when he hears of Thais' riotous living he decides to convert her. He appears before her as a well-dressed person and in the end he has Thais destroy all her worldly possessions to become a nun. Paphnutius returns to his holy brothers, but finds himself madly in love with Thais. Unable to longer withstand the temptation, he forsakes his priesthood and crosses the desert, where he meets Thais dying, but he is not converted to her Master, while he is a sinner.

KING BEE

“The Slave”—December 15 (two-reel King Bee comedy with Billy West)—Billy is a slave to the Sultan of Bactria. He is about to be beheaded for an offense, when Susie intercedes. The Sultan takes a fancy to Susie and decides to add her to his harem. Each of his plans are interrupted by Billy, who finally succeeds in bringing Susie and himself to safety.

“The Prospector”—December 15 (two-reel King Bee comedy with Billie West).—Billy wanders into the town of Red Dog Gulch in search of food. He finds two Mexicans attacking Susie, the town drunkard's daughter and rescues her. He pays his burro in order that he might purchase food. He gets into the dance hall and between the roulette wheel and the daimon hall vampire gets into such a mixup he is forced to flee with the entire town chasing him. Up in the mountains he stumbles onto the two Mexicans kidnapping Susie. When the sheriff and the posse arrive intent on hanging Billy, they are so delighted with his rescue of the town's pet, they hang the “greasers” instead. And Susie rewards Billy in the usual way.

World Play Renamed

“Cardinal Mercier”

“Cardinal Mercier” is the title finally chosen for the William A. Brady motion picture depicting conditions in Belgium during and since the German invasion of that unhappy country. The aged divine is the central figure of many stirring events in this story, several of them having historical significance. Montagu Love is the star of “Cardinal Mercier,” which is said to be one of the biggest and most costly productions ever issued under the Brady supervision.
Exhibitors Fined; Thirty Arrested in Pennsylvania

Censorship Board Charges Film Run Without State Seal Attached

Lancaster, Pa.—Two owners of motion picture theatres here and thirty in Philadelphia, have been arrested charged with violating the state censorship law of Pennsylvania by showing pictures lacking the seal of the state board.

Robert Bowman, manager of the Scenic Theatre, and C. C. Smith, manager of the Manor Street Theatre, were both arrested and later fined at a hearing before Alderman Doebler. Bowman was assessed $25 and costs for running four films and Smith was fined $10 and costs for running two films.

Feeling is running high among exhibitors here who contend they have been made the-dupe of an unscrupulous Philadelphia exchange. Dr. Ellis Oberholtzer, head of the Pennsylvania state board, preferred charges against the two men. They had what appeared to be a certificate on each of the films in question, but upon investigation Dr. Oberholtzer declared them spurious.

The law governing censoring and showing of motion pictures in Pennsylvania requires that every film must contain to the extent of four feet the certificate of stamp of approval, with the number placed at the end of each film. In Philadelphia thirty warrants have been issued for managers of motion picture theatres charged with the same offense. Hearing of the cases will come up before Magistrate Beaton this week.

Wheeling Theatre Burned

Wheeling, W. Va.—A few moments after the final performance had been completed and the patrons had left the theatre, fire broke out in the Effingham motion picture house here recently. Prompt work by the fire department saved the building and the fire was extinguished with small loss.

Handy Booking Book for Exhibitors’ Use

Cahill-Igoe of Chicago is issuing another help for exhibitors. It is in the form of a Booking Book, a blank book in which the exhibitor can keep track of his weekly bookings, both features, specials and short features. It is of a size that easily fits the coat pocket and there is ample writing space in it. These books are free for the asking.

Exhibitor Appeals to Higher Court on Sunday Closing

Schenectady, N. Y.—Seeking settlement of a long standing issue as to the legality of motion picture performances on Sunday in Schenectady, the motion picture theatre owners here will soon take the case of Victor Bergstrom, manager of the Majestic theatre, before the court of appeals.

The case is the outgrowth of a long campaign begun last spring against Sunday motion picture shows by the authorities. The exhibitors opened their theatres to test the validity of a decision that the places violated the law. Wholesale arrests were made by the police on two or three successive Sundays.

Two juries returned verdicts of not guilty and then a jury found Bergstrom guilty. The exhibitors immediately appealed the case and the appellate division of the court of appeals ordered the case to be placed in the court of appeals.

Aberdeen Exhibitor Pays $597.05 War Tax

Aberdeen, So. Dak.—H. L. Walker, manager of the Orpheum theatre here, paid the government $597.05, the proceeds for November of the 10 percent war tax on admission tickets. The size of the sum from this one theatre is an indication of the amount of revenue to be derived by the government through this channel of taxation.

Exhibitors of this city returned report no appreciable falling off in attendance due to the imposition of the tax and the resultant increase in the price of admission.

Texas Managers Vote to Hold April Meet at San Antonio

Dallas, Texas—San Antonio has been chosen as the April meeting place of the Texas Amusement Managers Association. An annual convention will be held in Galveston in July.

Matters affecting legislation and labor will be the chief items for consideration at the San Antonio meeting in April. President E. H. Halsey, who some time ago filed his resignation, will continue to serve through this meeting and his successor will be chosen at the Galveston meeting. Secretary R. H. Campbell was directed to continue the campaign for new members of the association throughout the state at the meeting just closed here.

Tulsa Exhibitors Must Comply With City Fire Ordinance

Tulsa, Okla.—Following an infelctual campaign on the part of Fire Marshal Shoat here to enforce the provisions of Tulsa’s ordinance governing fire prevention in theatres, Mayor H. B. Worley issued orders recently to arrest all offending exhibitors.

Exhibitors, it is said, have repeatedly violated the law regarding exits, keeping aisles open and allowing free passage through lobbies. Marshal Shoat declared that he had issued order after order and that they had been ignored by the owners of the picture theatres.

Oklahoma Theatregoers Pay Half Million Tax

Oklahoma City—Theatregoers of Oklahoma will pay the government in excess of half a million dollars annually in war tax, according to an estimate made by Hubert L. Bolen, collector of internal revenue for the Oklahoma district.

The collector made his estimate after he had received reports from 500 theatres doing business in the state, covering war taxes for the month of November. He estimated that the income coming from the theatres would be in excess of $50,000. None of the theatres in this city have as yet made returns. One Tulsa theatre collected $1,500 during the month in taxes.

Indianapolis Operator Fined in License Fight

Indianapolis, Ind.—Robert L. Gavin, a motion picture machine operator, was fined $1 and costs this week in the city court on a charge of having operated a machine without a license. This was a test case as to whether the city has the right to impose an annual license fee of $6 on picture operators as authorized in the new municipal code.

It was originally intenderd to arrest all operators who had failed to get licenses, but Ralph Spena, attorney for the Motion Picture Operators’ union, reached an agreement whereby a test would be made of Gavin’s case and the other operators would abide by the decision. The attorneys for the union will appeal the case.

New Los Angeles House Uses Power Machines

The new Kinema Theatre of Los Angeles, which was recently opened, is one of the largest houses on the coast, seating over 3,000 people. It is perfect in all its appointments and is equipped with two Powers 6B Projectors.
EAST

New Haven, Conn.—Acting upon the protest of the New Haven Pastors' Association, City Attorney Whitaker has ordered all theatres here to remain closed on Sundays.

Wheeling, W. Va.—Work has begun here recently in remodeling the Frat Theatre in North Fifth street.

CENTRAL WEST

Cincinnati—Jerome M. Jackson, who recently purchased the Carrell Theatre, Eastern avenue and Carrell street, will remodel and increase the seating capacity of the house.

Columbus, Ohio—The Broadway Theatre here will be remodeled in the near future.

Kewanee, Ill.—Christ Taylor, manager of the Rialto and Dreamland Theatres, Chicago, has taken over the management of the Grand Theatre here.

Cincinnati—The formal opening of the new Gifts Theatre here was under the auspices of the Sixth Street Business Men's Club.

Madison, Wis.—Contracts have been awarded by Dr. W. G. Beecroft, who will erect a new moving picture theatre in East Mifflin street here, at a cost of $100,000.

Fostoria, Ohio—The owners of the Colonial Theatre have purchased the Cadwallader business room and will enlarge the theatre.

Cleveland, Ohio—The lease to the Corona Theatre, East 5th street and Prospect avenue, S. E., has been sold by Samuel Aubley and Aubrey P. Hess to T. Felber.

WEST

Gothenburg, Neb.—Gothenburg's new Sun Theatre, a motion picture house, was opened to the public recently. Between 1,500 and 2,000 people witnessed the two performances on opening day. Nate Desky of Brush, Colo., is owner and Harold N. Desky, manager. It is equipped with one of the latest designed pipe organs.

Emmet, 1da.—Emmet's new motion picture theatre, The Liberty, will probably be completed about the middle of December. It is being constructed at a cost of $18,000 by C. D. Buchanan.

Shelton, Neb.—A. F. Bills has disposed of the Comet Theatre here to H. E. Wait of Grand Island.

Hamilton, Neb.—E. A. Tomlin of Kansas City has purchased from B. M. Hicks the Rex Theatre here.

SOUTH

New Orleans—Messrs. Jacobs and Landry, owners of the Pryingh Theatre here, have just completed remodeling their house and it is now one of the most attractive moving picture theatres in the city.

Bastrop, Tex.—Chester and Earl C. Erhard, W. A. McCord and W. E. Goodman will expend $3,000 to remodel Arion Opera House.

NEW THEATERS

Dayton, Ohio—The Dayton Theatre company, which is to erect a new theatre in North Main street here, at a cost of $180,000, has been granted a permit.

Tulsa, Okla.—J. C. Thompson and W. D. Blackwell, operators, have purchased plans for G. W. Edward for a theatre and office building to cost $160,000.

Atlanta, Ga.—The Bailey Theatre Company will erect a theatre to cost $25,000 to $40,000.

Terre Haute, Ind.—A permit has been issued to the Terre Haute Theatre Company to erect a theatre and office building at Eighth street and Walnut avenue, to cost $70,775.

Jacksonville, Fla.—A. H. Benjamin is preparing plans for a theatre to cost $150,000.

Picher, Okla.—J. W. Cotter and G. Bennett will erect a theatre in Main street.

Dardanelle, Ark.—P. B. Weiser is planning a new theatre here; Elk City, Little Rock, for theatre to cost $12,000.

St. Louis, Mo.—The liberty Realty Company has been incorporated here by Richard H. Cole of Las Angeles, and others, to erect a $1,760,000 theatre and building for a motion picture theatre to seat 2,000 and a 400-room hotel.

“The Bargain” Liked by Convict Critics

After the showing of the W. H. Productions Co.'s film featuring William S. Hart as the Two-Gun Man, in “The Bargain,” which was held for the prisoners at Sing Sing recently, under the auspices of the Mutual Welfare League, a novel method was determined upon in order to find out what impression such a picture made on the minds of the men. A general collection was taken up among the prisoners and cards distributed among them so that they could give a written opinion of the production. Many opinions were advanced, but it was particularly noticeable that all the men seemed to have absorbed the moral lesson of the picture and to have been thoroughly impressed with the strength of Mr. Hart's portrayal of the "bad man," who had the character and will to make himself go straight.

Select Pictures Corp. Makes Many Changes in Branch Managers

A number of changes have taken place during the current week in several of the western exchanges maintained by the Select Pictures Corporation.

Harry H. Hicks, formerly branch manager at Los Angeles, has been appointed branch manager at San Francisco. Bernard E. Loper, for the past five years Pathe's manager at Los Angeles, has gone over to the Select organization, to be branch manager in the same city. H. L. Knappen has become manager of Select's Denver Exchange, where he had at one time been manager for Pathe. Chas. S. Goetz becomes sales manager at Kansas City, with W. H. Bell, branch manager at that city.

Another change during the current week in the Select branches was the moving of the Des Moines office to Omaha, Neb. C. W. Taylor, who has been Select's manager at Des Moines, retains charge of the exchange, which will be located at 1521 broadway, Omaha. Mr. Taylor feels that on account of express service and resulting carriage charges it is possible to obtain better results by distributing from Omaha than from Des Moines.

Still a further change in Select Exchanges occurred in Washington, D. C., where S. B. Jordan, formerly manager in the capital city exchange, moved his headquarters from the old E street location to 535 Thirteenth street, N. W.

Arthur S. Kanamori, manager of Select Pictures, continues on his trip throughout the middle west. During the ensuing week he will turn eastward, however, and visit exchanges at Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

NEW CORPORATIONS

Springfield, Ill.—Application for incorporation papers have been filed with the La Salle Photoplay Company of Illinois, Rock Island, to manufacture motion pictures.

New York—The G. F. Co., Manhattan, has been incorporated to manufacture motion pictures with capital stock of $10,000. H. S. Ferrigio, G. F. Ibebb and A. E. Moore are the incorporators.

Cincinnati, Ohio—The Contrast Photoplay Corporation has been incorporated here with a capital stock of $50,000. The company will purchase and manufacture motion pictures, and exchange them.

Philadelphia—The Ivy Picture Company, capital $500,000, has been incorporated. Arthur W. Witten, Samuel P. Drayton and George V. Reilly, New York, are the directors.

Chicago—A. V. Carney, B. B. Collins and R. M. Donnelly have incorporated the Grainger Film Company, capital $10,000, to distribute motion pictures.

Yorkers, N. Y.—Film Laundry Corporation has been incorporated to manufacture, repair, wash and renovate motion picture films, also to operate motion picture and vaudeville theatres. Capital $150,000. Directors: Gustave E. Goodes, Henry E. Godbee, W. H. Burns, 110 West Forty-eighth street, New York City.


New York—Sir Johnstone Forbes- Robertson, passing of the Third Floor Back Picture Corporation has been granted a charter to provide the production of a certain photopl a t, Capital, $1,000. Directors: Herbert Bresson, Alexander Dreyfus, and Benjamin P. DeWitt, 37 Wall street, New York City.
At a recent meeting of the Press Club of Chicago, Vic Eubank was nominated for director. Out of seven nominated, three are to be elected. Never worry, leave it to Vic. He'll romp in with the big number 1 on his ticket.

* * *

A. S. Dowd, former special representative for the Universal big "3," has been appointed sales representative of the Universal Film Manufacturing Company under the direction of E. H. Goldstein, general manager, to organize a staff of specializing salesmen throughout the country. He will leave early in January for the Detroit office as his initial stop.

* * *

Max Goldstine, host de luxe of the Artcraft Exchange, is no woman hater. Perish the thought. If you ever had this idea you should have seen the genial Max at the recent Wallie Reid luncheon. Two regular women come in and were assailed with invitations to fill a few of the table furthest from Max. That old boy stood it about as long as he could and then, jamming his celery in his watch pocket, he filled his car with a band artillery and beat it to the female section of the festive board.

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L. L. Lesserman, manager of the Universal exchange, advises that Universal showings will be screened on Saturdays at 10 a.m., instead of Fridays, as here-tofore.

* * *

Ye great gods and little fishes! It has happened and here it is: Handsum Jack has become a fillum salesman. To note: Jack Meredith, former leading man with Norma Talmadge, Charlotte Walker, Evelyn Nesbit, and many others, will blaze the trail for the Universal exchange and right here in little old Chi. too. Beware you seasoned knights of the grip, they tell us Jack's got tons of pep. On your toes, worthy competitors.

Cahill-Igoe Company
Supply Cuts of Stars

The Cahill-Igoe Company, publishers of Screen Opinions and De Luxe programs, have recently inaugurated a new service which should be very helpful to the motion picture exhibitors.

A well known Chicago artist was employed to make pen and ink drawings over photographs of seventy-five of the leading film artists. Cuts have been made from these in two sizes, one inch by one and one-fourth inch high and two inches wide by two and one-half inches high. Being zinc etchings they will print on any grade of stock, from rough newspaper stock to the most expensive high grade enameled papers.

The use of these cuts is free to exhibitors who are users of the programs published by Cahill-Igoe Company. Any other exhibitor can purchase them at a nominal sum.

Chicago's Annual
“Movie Week” Has
Strong Backing

Chicago's second annual “Go-to-Movie Week,” the custom inaugurated last year by Rob Reel, motion picture editor of the Chicago American, of setting aside the week between Christmas and New Year's for special attendance at the film plays, has this year, practically the combined support of the exhibitors of Chicago.

Slides are now being shown in theaters throughout the city notifying the public of the coming event. Bob Reel is backing the plan by exploiting it fully in his newspaper. The skeptics who held aloof when the plan was first broached, a year ago, made great speed to climb onto the band wagon this year and are among the biggest boosters of the event.

“Let's Be Cheerful” is the campaign slogan, and this message has been flashed on screens nightly for the past week. Many exhibitors have advertised that they have obtained the most wholesome and cleanest photo-plays possible for the holidays. “Have you arranged to have a ‘Movie’ party? Are you going to send or take some one who has not the chance you have to be cheerful?” is one of the many questions asked the audiences from the screen.

Wallace Reid Dines,
Visits Theatres and
Continues Trip East

Wallace Reid and his personal representative Kenneth McCaffrey were guests of the Chicago Paramount and Artcraft exchanges at a luncheon given in the Hotel Sherman last week. Numerous representatives of trade papers, newspapers and others were present in response to invitations from Max Goldstine and W. L. Hill.

Messrs. Reid and McCaffrey are in the course of a coast to coast trip, stopping at various cities to allow the former to make personal appearances at a number of theatres. They remained in Chicago three days.

C. W. Bunn Wins Special
Sales Post With Pathe

C. W. Bunn, formerly manager of Pathe’s Chicago branch, has been appointed special sales representative by J. A. Berest, vice-president and general manager. Under the direction of Sales Manager F. C. Quincy, he will visit the various Pathe exchanges. Mr. Bunn obtained excellent results in Chicago and for this reason was selected for the important position of special sales representative because he appreciates fully the value of this system and he has demonstrated his ability to put it into successful operation. His first stop will be at the long loiter in the interests of the Pathe organization is the Kansas City office.

Wins Prize Naming
Charlotte Picture—
Breaks Into Rhyme

The recent contest inaugurated by the Commonwealth Pictures Corporation to obtain a title for the production featuring Charlotte, world's champion skater, resulted in two dividing the prize of $100. Bertha A. Backus, 354 Hope street, Providence, R. I., one of the prize winners, has dedicated the following verses to the company.

A Word to the Wise

When "Charlotte," with her winged feet
Drew the world's gaze toward "Commonwealth," I
The thinking caps were donned by those
Who push the quill for art or health. They knew that when the magic name
Was found to herald her new play
Some lucky dog would wake to find
A hundred bones had come his way.

I joined the ranks of those who burn
The candle light 'till early morning. And when Old Sol looked in at me
I had evoked "The Frozen Warning." Alas! Had I kept union hours
Nor proved the muse with overtime,
She would have lingered by my side. And I would not have penned this rhyme. She flew to find a chap named Dan
And soon was whispering in his ear Till we poor ink-fingered scribners With the same thought our pens smeared. The Frozen Warning" wins; and now Two lucky dogs—not one—are we; So I must "dively up" with Dan, And he must share his prize with me.

Patron Saint of Christmas cheer, We'll send you a box of candy canes; We have our troubles, though perchance They be from without or without. You know whose joints to lubricate Until they write, "We drink your health; Merry Christmas—Please accept A hundred bones from "Commonwealth".

“The Woman Eternal”
Advanced M. P. Corp.
Second Production

The second production of the Advanced Motion Picture Corporation, "The Eternal Woman," with Elaine Hammerstein in the stellar role, is now being assembled by Director Ralph Ince for early projection on the sales market. "The Woman Eternal" is a dramatic story of the eternal clash where a strong man loves and a woman hesitates. The cast supporting Miss Hammerstein includes many of the best known of stage and screen. Among the leading Lawson Butts, George Anderson, Carlton Macy, George Macy, Violet Palmer and Cecil Chichester.

Hiller and Wilk represent the producers.
B. C. Exhibitors Association to Fight New Amusement Tax About to Be Imposed

Tactlessly worded slides suppressed by provincial government—Exhibitors use 24-sheet posters

The motion picture exhibitors of British Columbia are living up to their statement that they were going to fight the new amusement tax to a finish. Exhibitors throughout the Province have been suppressing the showing of slides during the past week. Some of these slides were not very tactfully worded, some going so far as to state that Mr. Brewster, the premier, levied the tax so that he could increase his own salary.

Naturally the Provincial Government took offense at this statement and the Attorney General immediately instructed the Censor that no picture showing another theatre in the province that unless the screening of slides discussing the amusement tax was discontinued their licenses would be cancelled. The Act governing the theatres in British Columbia calls for the censoring of all slides before being exhibited. However, this law has never been enforced.

Winnipeg Censor Board to be reorganized

Complete reorganization of the provincial motion picture censorship bureau of Winnipeg, together with a change in policy, was unofficially intimated at the parliament buildings today. It was stated that an amendment would be made in which many important changes would be advanced.

The necessity for filling the vacancy caused by the death of the late William Horn, chairman of the censors' board, is said to have provided the government with an opportunity for the reorganization, which has been planned for some time.

It is expected that two new censors will be appointed, one to take Mr. Horn's place, and the other to replace H. Wiloughby, who is reported to be going to another department of the government.

For some time the government has been receiving complaints from motion picture exchanges that the board of appeal is wrongly constituted in that it comprises three persons whose opinions on the merits or demerits of a picture should have no more weight than the opinions of the three censors before whom the picture is originally taken.

It is expected, therefore, that the government plans instituting a drastic change in this regard. The manner in which the new appeal board is to be constituted is not known at present.

Superfeatures Limited announce that they will handle all the Griffin pictures for Canada, the latest features being "Civilization," "Lone Wolf," "Vera, the Medium," and "Comingo." Mr. Stewart, general manager, is leaving for the Maritime Provinces to open up offices in that territory and before long this new distributing company in Canada will have offices in the six most important centers.

Roy O'Connor, formerly manager of the Jola Theatre, Toronto, has been appointed salesman for the Specialty Film Import Co.

Specialty Import Co. announces that it has secured pictures of the recent Halifax disaster for Pathé News and will issue them in Toronto within a few days.

Up to the present time no reports have been received as to whether or not any theatres were destroyed in the Halifax disaster. It is more than likely that the amusement theatres will be practically empty until things get straightened out. This is one of the worst disasters that has occurred in any Canadian city.

The Allied theatre, located at 1240 Ontario street, East Montreal, opened recently under the management of Mr. Bastein. It was formerly operated under the name of Liberty Theatre.

Mrs. W. F. Osborne, wife of Prof. Osborne, of Manitoba University, has been appointed to the provincial board of motion picture censors, according to an announcement by Hon. Edward Brown, provincial treasurer. The appointment took effect on Dec. 1.

A chairman for the board has not yet been selected. It is learned that the government contemplates appointing an expert, who has been connected with the theatrical business for some years.

Business in Canada film theatres during the past week was a little slow due to the Dominion election which took place on Dec. 17. Meetings were held almost every night by the political candidates, which took large numbers from the local theatres.

The Canadian correspondent extends to all readers of this page a very Merry Christmas and a Happy and Prosperous New Year.

Government enforces drastic film ruling

Some time ago the Saskatchewan Government passed a law that any films shown in that province not bearing the censor's stamp would be confiscated by the government.

However, it appears that the Saskatchewan Government failed to notify the exhibitors of this new law and this omission on their part has caused some difficulties in that territory.

Although the exchange holds permits from the censors, the reels must bear the censor's stamp. In some cases, after the film has been used for a considerable length of time, the film inspectors when making reports omit to see that the stamp is on the reel, cutting it out with the broken footage.

Last week the Government seized several films being shown in Saskatchewan without making an argument before the exchange was able to secure them again.

Immediately the reels were received by the exchange in question, the manager took the matter up with the censor board who advised him that the films cannot be restamped unless they are recensored at the original charge, even though they hold permits for them.

A meeting of the Winnipeg Exchange-men's Association was arranged to amalgamate with the Jamaican Exchange-men's Association to meet in Regina in order that they may take up the matter of censor-stamped reels with the Saskatchewan Government in a body. Other matters of importance will also be taken up at this meeting.

Through the courtesy of the management of the new Allen theatre, Toronto, Ont., Victory Bond salesmen were granted the privilege of selling bonds in the foyer of the theatre after the performance on the closing night of the campaign. The management offered all persons subscribing an opportunity to draw for a double ticket of admission to the theatre, good for three months.
A KAY COMPANY

"Golden Spoon Mary," C., 1,000.

AMERICAN STANDARD PRODUCTIONS

Oct. 1—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM CORPORATION

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

"Where D'ye Get That Stuff?" five reels.

"The Celebrated Stelow Case," five reels.

"Abinibi," five reels, with King Baggett.

ARROW FILM CORPORATION

"The Deemster," nine reels, with Derwent Hall Caine.

BEACH PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

D. BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY

"Her Condoned Sin," six reels.

BLUEBIRD

"Eagle's Wings," five reels, war drama.

"Even as You and I," five reels, with Lois Weber.

"Come Through," seven reels, with Herbert Rawlinson.

BRENNON PRODUCTIONS

"Lone Wolf," seven reels, with Hazel Dawn.

"Fall of the Romanoffs," eight reels, with Nance O'Neill.

"Empty Pockets," seven reels.


CARDINAL FILM CORPORATION

"Joan the Woman," seven reels, with Geraldine Farrar.

CHRISTIE COMPANY

One one-reel comedy per week.

CINEMA WAR NEWS SYNDICATE

American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORP.


CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

"The Birth of Chariot," five reels.


CLUNE PRODUCTIONS

"Ramona," ten reels.


CORONA CINEMA COMPANY

"The Curse of Eve," seven reels, with Enid Markay.

COSMOPHOTO FILM COMPANY

"I Believe," seven reels, with Melon Rosenmeyer.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

E. F. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quick.

"Billy's Elangement," one reel, with Billy Quick.

"Biting In Society," one reel, with Los Marks.

EBONY FILM CORPORATION COMEDIES

"Dat Blackand Waitin Man," one reel.

"Shine Johnson and the Rabbit's Foot," one reel.

EDUCATIONAL FILM CORPORATION

"High, Low and the Game," one reel.

"The Mysteries of Crystallization," one reel.

EFFANBURG FILM COMPANY

"The Marriage Bond," five reels, with Nat Goodwin.

E. L. S. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Souli Spencer and June Daye.

EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUROGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM CORPORATION

"Fighting for Verdun," five reels.

JUVENILE FILM COMPANY

"For Sale—A Daddy," one reel.

"Chip's Carma," two reels.

"Chip's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility," five reels.

"Ivan the Terrible," six reels.

"Loyalty," seven reels.

"Robespierre," seven reels.

"Tyranny of the Romanoffs," six reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Alansworth.

"Alimony," with George Fischer.


FLORA FINCH FILM CORPORATION

"War Prides," C., two reels, with Flora Finch.

BUD FISHER FILM CORPORATION

"Submarine Chasers," five reels.

"Gilded Years," five reels.

"Beauties," five reels.

"As Promitters."

FORT FITZ CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Margaret Courtot.

FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Michelema.

FRIDOLIN AMUSEMENT CORPORATION


GENERAL ENTERPRISES

"The Liar," six reels, with June Gail.

"Mother," six reels, with Elizabeth Risdon.

"The Warrior," seven reels, with Maciste.

GOLD MEDAL PHOTOPLAYS

"The Web of Life," five reels, with James Cruz.

GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.

"Rex Beach in Pirate haunted," five reels.

"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Walthall.

"Intolerance," nine reels, with Mac Marsh.

HANOVER FILM COMPANY

"Macliste," six reels.

"How Uncle Sam Preares," four reels.

"Camille," six reels, with Helen Hespuria.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg," six reels.

HISTORIC FEATURE FILMS

Apr. 30—"Christus."

M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.


"The Bar Sinister," eight reels.

"Her Fighting Chance," six reels, with Jane Grey.

"Whither Thou Goest," five reels, with Orrin Johnson and H. A. Mitchell.

"The Sin Woman," with Irene Fenwick, Regie Davies and C. Bruce.

Aug. 14—"Madame Sherry," five reels, with Gertrude McCoy.

"The submarine Eye," seven reels.

"Should She Obey," seven reels, with Alice Wilson.

"The Great White Trail," six reels, with Doris Kenyon.

"One Hour," six reels, with Zenas Reeds.

THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.
IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.
"One Law for Both," twelve reels, with Leah Baird.
"Babbling Tongues," five reels, with Grace Valentine.
"Married in Name Only," six reels.
"Human Clay," with Mollie King.
"Sins of Ambition," with Wilfred Courtenay and Margaret Goring.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Phillips.
"Stirred by the Sea," five reels, with Louise Lovely.

KING BEE COMEDIES

"The Candy Kid," two reels, with Billy West.
"The Hobo," two reels, with Billy West.
"The Pest," two reels, with Billy West.

KLOZT AND STEINER, INC.

"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.

KULE Features

"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Usurper," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.
"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

"My Mother," two parts.
"My Father," two parts.
"Myself," two parts.
"The Call to Arms," two parts.
"Old Abe," two parts.
"At the Slave Auction," five parts.
"The President's Answer," two parts.

LINCOLN MOTION PICTURE COMPANY

"The Realization of a Negro's Ambitions," two reels.
"Trooper of Texas," five reels.

MARINE FILM CORPORATION

Aug. 28—"Lorelei of the Sea," five reels, with Tyrone Power.

G. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," five reels, with Peggy Hyland.

MONTE VERDE FILM COMPANY

"Those False Faces," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Mooretown Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

D. S. MOSS

"The Girl Who Doesn't Know," five reels.
"In the Hands of the Law," five reels.

MO-TOY COMEDIES

"Dinckling of the Circus."
"A Trip to the Moon."
"Golddy Locks and The Three Bears."
"Dolly Doings."
"School Days."

NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Babe," six reels, with Zena Keefe.

ODGEN PICTURES CORPORATION

"The Lust of the Aztec," five reels, with Lillian Walker.

SIDNEY O'CALLAHAN, PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

ORLAND PICTURES CORPORATION

"The Hand of Fate."
"The Russian Revolution."
"Man's Law."

PARAGON FILM COMPANY


PARALTA PLAYS

"Madame Who?" five reels, with Bessie Barriscale.
"Rose o' Paradise," five reels, with Bessie Barriscale.
"His Rohe of Honor," with Henry B. Walthall.

Patriot Film Corporation

"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

PULPIT Feature PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.
"His Bofe of Honor," with Henry B. Walthall.

HARRY RAFF

"The Struggle Everlasting," with Florence Reed.

HARRY RAYVER


CHARLES RANKIN


RENOUNDED Pictures CORPORATION

"In Treason's Grip," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOLPLAY COMPANY

"Humanity," six reels.

SELAG SPECIALS

"The Crisis," seven reels, with Beszie Eyton.
"Peaceful Strangers," seven reels, with Beszie Eyton and Thomas Santchi.
"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzie Berton.

"The City of Purple Dreams," six reels, with Beszie Eyton and Thomas Santchi.
"The Land of the Rising Sun."

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.
Sept. 9—"Camille."

"When a Man Sees Red," five reels.
"Aladdin and the Wonderful Lamp," five reels.
"The Roof of Blood," six reels with Theda Bara.

"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.

"Troublemakers, Richard, Reed, with Jane and Katherine Lee.
"The Heart of a Lion," six reels with William Farnum.
"The Coo Barry," seven reels, with Theda Bara.

STANDARD NEWS FILM, INC.

"Demons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION

"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

"The Faucet," five reels.
"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Liberte," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Micklesea.
"The Passion Flower," five reels.

UNIVERSAL

"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"God's Law," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.
"The Hand that Rocks the Cradle," six reels.

U. S. EXHIBITORS BOOKING CORP.

"The Zepplin's Last Raid," five reels with Emil Markay.
"Those Who Pay," five reels with Bessie Barriscale.

VARITY FILMS CORPORATION

"My Country First," six reels.
"The Pursuing Vengeance."
"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

"The Faded Hour," six reels.
"The Slave Mant," six reels.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


L. LAWRENCE WEBER PRODUCING CO.


WHOLESOME FILMS

Sept. 9—"Cinderella and the Magic Slipper," four reels.
Sept. 14—"The Penny Philanthropist," seven reels, with Peg O'Neil.
"His Awful Downfall," one reel with Rex Adams.
"Little Red Riding Hood," four reels.

WARRENTON PHOTOLPLAY FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
ARTCRAFT PICTURES
Oct. 5—"The Woman God Forgot," five reels, with Geraldine Farrar.
Oct. 15—"The Narrow Trail," five reels, with William S. Hart.
Oct. 29—"The Son of His Father," five reels, with Charles Ray.
Nov. 5—"The Outward Front," five reels, with Gladys Cooper.
Nov. 19—"The Rise of Jenny Cushing," with Elsa Ferguson, five reels.
Dec. 3—"Reaching for the Moon," five reels, with Douglas Fairbanks.
Dec. 31—"Roses of the World," five reels, with Elsa Ferguson.

ART DRAMAS, INC.
Aug. 13—U. S. "Think It Over," five reels, with Catherine Calvert.
Aug. 27—Ephegesis, "The Little Samantha," five reels, with Marian Swayne.
Sept. 10—Horace, "Blood of His Fathers," five reels, with Crane Wilbur.
Sept. 17—Van Dyke, "Peg o' the Sea," five reels, with Jean Sothert.

BLUEBIRD PHOTOPLAYS
Sept. 10—"A Stormy Knight," five reels, with Franklyn Farnum and Brownie Kean.
Sept. 17—"The Mysterious Mr. Tiller," five reels, with Ruth Clifford and Ruby Keeler.
Sept. 24—"Flirting with Fate," five reels, with Brownie Vernon and Herbert Rosenthal.
Oct. 1—"The Spotted Lily," five reels, with Ella Hall.
Oct. 8—"Anything Once," five reels with Franklyn Farnum.
Oct. 22—"The Desire of the Mosh," five reels, with Ruth Clifford.
Nov. 5—"The Lash of Power," five reels, with Carmel Myers and Kenneth Harlan.
Nov. 12—"Princess Virtue," five reels, with Mae Murray.
Nov. 19—"The Savage," five reels, with Ruth Clifford.
Dec. 3—"Bab's Diary," five reels, with Franklyn Farnum.
Dec. 10—"The Raging Queen," five reels with Violet Merseur.
Dec. 17—"The Street Door," five reels, with Ruth Clifford.
Dec. 24—"My Little Boy," five reels, with Ella Hall.
Jan. 7—"The Girl of the Roadside," five reels, with Violet Merseur.
Jan. 14—"My Unmarried Wife," five reels, with Carmel Myers.

BUTTERFLY PHOTOPLAYS
Aug. 15—"Midnight Man," five reels, with Jack Mulhall.
Aug. 29—"The Trail," five reels, with Gretchen Lederer.
Aug. 27—"Straight Shooting," five reels, with Harry Carey and Molly Malone.
Sept. 10—"Who Won the Race?" five reels, with Francis Ford.
Sept. 17—"The Little Pirate," five reels, with Zoe Rae.
Sept. 24—"The Spindle of Life," five reels, with Neva Gerber.
Oct. 1—"The Edge of the Law," five reels, with George Wash.
Oct. 8—"The Secret Man," five reels, with Harry Carey.
Oct. 15—"Mr. Who Won Out?" five reels, with Violet McMillan.
Oct. 22—"It's 1817," five reels, with Leo Pierson.
Oct. 29—"Sitting Out the Grace Curan." five reels.
Nov. 5—"A Marked Man," five reels, with Harry Carey.
Nov. 12—"John Emerson of Yellowtown," five reels, with Francis Ford.
Nov. 19—"The Call of the Call," five reels, with Zoe Rae.
Nov. 26—"The Man From Montana," five reels with Neal Hart.
Dec. 3—"The Fighting Mad," five reels, with Will Switek.
Dec. 10—"The Flag of the Stars," five reels, with Harry Carey.
Dec. 17—"Beloved Jim," five reels, with Frinilla Dean.
Dec. 24—"Bucking Broadway," five reels, with Harry Carey.

FOX FILM CORPORATION
Sept. 29—"North of Fifty-three," five reels, with Dustin Farnum.
Sept. 30—"A Rascal's Plaything," five reels, with Valerie Suratt.
Oct. 7—"Conscience," five reels, with Gladys Brockwell.
Oct. 21—"This Is the Life," five reels, with George Wash.
Oct. 28—"The Scarlet Pimpernel," five reels, with Dustin Farnum.
Nov. 4—"Miss M. S. A.," five reels, with June Caprice.
Nov. 11—"The Painted Madonna," five reels, with Sonia Markova.
Nov. 18—"All for a Husband," five reels, with Virginia Pearson.
Nov. 25—"A Brandied Soul," five reels, with Gladys Brockwell.
Dec. 2—"The End of the Road," five reels, with Francis Carpenter and Virginia Lee Corbin.
Dec. 9—"The Pride of New York," five reels with George Walsh.
Dec. 16—"The Kingdom of Love," five reels with Jewel Carmen.
Dec. 23—"Stolen Honor," five reels, with Gladys Brockwell.

GOLDWYN PICTURES CORPORATION
Sept. 9—"Polly of the Circus," six reels, with Mac Mars.
Sept. 16—"Baby Mine," six reels, with Madge Kennedy.
Sept. 23—"A Russian's Playing," five reels, with Ethel Barrymore.
Oct. 7—"A Woman's Love," five reels, with Gladys Brockwell.
Oct. 21—"For Liberty," five reels, with Gladys Brockwell.

MUTUAL PICTURES CORPORATION
Sept. 5—"Empire," five reels, with Edna Goodrich.
Sept. 12—"The American's Silence," five reels, with Gail Kane.
Sept. 26—"The Rainbow," five reels, with Gail Kane.
Sept. 26—"The Eternal Mother," five reels, with Ethel Barrymore.
Oct. 3—"The American's Blood," five reels, with Gail Kane.
Oct. 10—"White and Blue Blood," five reels, with Gail Kane and Mabel Williams.
Oct. 17—"The Smart Girl," five reels, with Hal Lockwood.

MUTUAL STAR FEATURES
Sept. 5—"Modern Girl," five reels, with Edna Goodrich.
Sept. 12—"Sweetheart," five reels, with Gail Kane.
Sept. 26—"Fischer," five reels, with Gladys Stevens.
Oct. 3—"Miss Mlette," five reels, with Harold Lockwood.
Dec. 24—"White and Blue Blood," five reels, with Gail Kane and Mabel Williams.

PARADISE PICTURES
Aug. 18—"Wonders of Yellowstone.
Aug. 20—"Tropical Sunlight.
Aug. 27—"Madrid to Maderia.
Sept. 4—"Canada.
Sept. 10—"Honeymoon in Paradise.
Sept. 24—"Picturesque Pekin.

PARADIGM TRAVELOG
Aug. 12—"Wonders of Yellowstone.
Aug. 20—"Tropical Sunlight.
Aug. 27—"Madrid to Maderia.
Sept. 4—"Canada.
Sept. 10—"Honeymoon in Paradise.
Sept. 24—"Picturesque Pekin.
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<th>Date</th>
<th>New</th>
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<tbody>
<tr>
<td>Aug. 19</td>
<td>-</td>
<td>24</td>
<td>&quot;Miss Nobody,&quot; five reels, with Gladys Hulette.</td>
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<td>Aug. 24</td>
<td>5</td>
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<td>&quot;Iris,&quot; five reels, with Alma Taylor.</td>
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<td>Aug. 25</td>
<td>5</td>
<td>20</td>
<td>&quot;Tears and Temptations,&quot; five reels, with Marie Osborne.</td>
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<td>Aug. 29</td>
<td>5</td>
<td>20</td>
<td>&quot;War and the Woman,&quot; five reels, with Florence Lawrence.</td>
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<td>Sept. 16</td>
<td>5</td>
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<td>&quot;The Angel Factory,&quot; five reels, with Antonio Moreno.</td>
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<td>Sept. 23</td>
<td>5</td>
<td>20</td>
<td>&quot;Under False Colors,&quot; five reels, with Frederick Warde.</td>
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<td>Sept. 27</td>
<td>5</td>
<td>20</td>
<td>&quot;The Heart of Eta Greer,&quot; five reels, with Frederick Warde.</td>
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<td>Oct. 21</td>
<td>5</td>
<td>20</td>
<td>&quot;Ruthless,&quot; five reels, with Sylvia Paine.</td>
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<td>Oct. 28</td>
<td>5</td>
<td>20</td>
<td>&quot;Silvia of the Secret Service,&quot; five reels, with Irene Castle.</td>
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<td>Dec. 9</td>
<td>5</td>
<td>20</td>
<td>&quot;Her Sister's Rival,&quot; five parts with Vera Colodnaya.</td>
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<td>Dec. 23</td>
<td>5</td>
<td>20</td>
<td>&quot;Runaway Romany,&quot; five reels, with Mary Davies.</td>
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<td>Dec. 23</td>
<td>5</td>
<td>20</td>
<td>&quot;The Lady of the Photograph,&quot; five reels, with Shirley Mason.</td>
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<td>Sept. 8</td>
<td>5</td>
<td>20</td>
<td>&quot;Edgar's Courtship,&quot; five reels, with Taylor Holmes.</td>
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<td>Sept. 8</td>
<td>5</td>
<td>20</td>
<td>&quot;Midnight Bell,&quot; two reels.</td>
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<td>Sept. 15</td>
<td>5</td>
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<td>&quot;Mark of Cain,&quot; five reels, with Mrs. Vernon Castle.</td>
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<td>Nov. 11</td>
<td>5</td>
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<td>&quot;France in Arms,&quot; five reels.</td>
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<td>Nov. 18</td>
<td>5</td>
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<td>&quot;Russian Art and Russian Razors,&quot; five reels, with Mme. DuVan.</td>
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<td>Dec. 23</td>
<td>5</td>
<td>20</td>
<td>&quot;The Kingdom of the Dead,&quot; five reels, with Marie Osborne.</td>
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<td>Oct. 1</td>
<td>5</td>
<td>20</td>
<td>&quot;A Rear Pac,&quot; two reels.</td>
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<td>Oct. 22</td>
<td>5</td>
<td>20</td>
<td>&quot;Switchboard,&quot; five reels, with Shirley Mason.</td>
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<td>Nov. 9</td>
<td>5</td>
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<td>&quot;Men of the Desert,&quot; five reels, with Jack Gardner.</td>
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<td>Nov. 12</td>
<td>5</td>
<td>20</td>
<td>&quot;Courage of the Commonplace,&quot; five reels, with Leslie Allen.</td>
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<td>Nov. 19</td>
<td>5</td>
<td>20</td>
<td>&quot;The Kill-Joy,&quot; five reels, with Mary McAlister.</td>
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<td>Dec. 3</td>
<td>5</td>
<td>20</td>
<td>&quot;The Bishop,&quot; five reels, with Jack Stonehouse.</td>
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<td>Dec. 3</td>
<td>5</td>
<td>20</td>
<td>&quot;Small Town Guy,&quot; five reels, with Taylor Holmes.</td>
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<td>Dec. 16</td>
<td>5</td>
<td>20</td>
<td>&quot;The Fiddler,&quot; five reels, with Mary McAlister.</td>
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<tr>
<td>Dec. 17</td>
<td>5</td>
<td>20</td>
<td>&quot;Salt of the Earth,&quot; five reels, with Peggy Adams.</td>
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<td>Jan. 1</td>
<td>5</td>
<td>20</td>
<td>&quot;Uneasy Money,&quot; six reels, with Taylor Holmes.</td>
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**PERFECTION PICTURES**

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>&quot;Her Silent Sacrifice,&quot; five reels with Alice Brady.</td>
<td>&quot;Over There,&quot; six reels, with Anna G. Nilsson.</td>
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<tr>
<td>&quot;Shy Tales,&quot; six reels, with Marjorie Young.</td>
<td>&quot;The Honeymoon,&quot; five reels, with Constance Talmadge.</td>
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**SELECT PICTURES CORPORATION**

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>&quot;Flying Colors,&quot; five reels, with William Desmond.</td>
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<tr>
<td>&quot;Devil Dogger,&quot; five reels, with Roy Stewart.</td>
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<tr>
<td>&quot;Broadway Arizona,&quot; five reels, with Olive Thomas.</td>
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<td>&quot;The Secret of Walter Whitman.&quot;</td>
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<td>&quot;Ashes of Hope,&quot; five reels, with Belle Bennett.</td>
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<td>&quot;A Plundered Garden,&quot; five reels, with Pauline Starke.</td>
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<td>&quot;Wild Sumac,&quot; five reels, with Margery Wilson.</td>
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<td>&quot;One Shot,&quot; five reels, with Shirley Mason.</td>
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<td>&quot;Cassidy,&quot; five reels, with Dick Rosson.</td>
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<td>&quot;The Flowers of Love,&quot; five reels, with Alma Reuben.</td>
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<td>&quot;The Man Hater,&quot; five reels, with Jack Stewart.</td>
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<td>&quot;The Stairway,&quot; five reels, with Ross Allen.</td>
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<tr>
<td>&quot;Stranger,&quot; five reels, with Margery Wilson.</td>
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<tr>
<td>&quot;Flying Colors,&quot; five reels, with Miss Elvidge.</td>
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<tr>
<td>&quot;Or Over Down?&quot; five reels, with George Henderson.</td>
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<td>&quot;The Rats,&quot; five reels, with Roy Stewart.</td>
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<td>&quot;Indiscreet Corinna,&quot; five reels, with Olive Thomas.</td>
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<td>&quot;A Casket,&quot; five reels, with Ernst Lubitsch.</td>
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<td>&quot;The Fuel of Life,&quot; five reels, with Belle Bennett.</td>
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<tr>
<td>&quot;The Regenerates,&quot; five reels, with Alma Reuben and Wally Whitman.</td>
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<td>&quot;For Valor,&quot; five reels, with Winsifred Allen.</td>
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<tr>
<td>&quot;The Ship of Doom,&quot; five reels, with Claire McDowell.</td>
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<tr>
<td>&quot;Tenth Tenth,&quot; five reels, with Margery Wilson.</td>
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<tr>
<td>&quot;Paramount, Who Is Number One?&quot;</td>
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<td>&quot;Universal, The Red Ace.&quot;</td>
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<td>&quot;Silent Ship,&quot; &quot;The Hidden Hand.&quot;</td>
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England's Eyes Its Picture Shows

England's special commission to inquire into the physical, social, moral and educational influence of motion pictures with special reference to the young has finished its investigation and made its findings public.

The commission was appointed by the National Council of Public Morals at the behest of a number of persons who desired to clarify the existing position of films being displayed upon the British Isles. The body was headed by the bishop of Birmingham and consisted of several clergymen, educators, representatives of the Incorporated Society of Authors, Playwrights and Composers and various others.

The commission received evidence from all parts of the country and devoted careful attention to the nature and extent of the complaints that had been made against picture exhibitions.

General Condition Good

While numerous recommendations were made which the committee decided would be to the improvement of conditions in toto, none of them were of sufficient importance to affect the whole, were given practically a clean bill of health.

Improvements in the theatres, where the films are exhibited, it was declared, could and should be made. Chief among the changes recommended were better lighting and supervision of the theatres.

As a result of the most radical performers of the Kingdom, who insisted that the motion picture theatres should be abolished; that they were immoral and made for increase in juvenile crime, the commission has this to say:

Abolition Impossible

"The abolition of the picture house, as advocated by some, is impossible, even if it were desirable, and in the judgment of the commission, not desirable." Although tabulating the many faults to be found in the business the commission also, fairly mindedly, recounted the good in it, considered the moving theatres responsible.

"As an offset to the evil for which the pictures may be responsible," a part of the report reads, "is placed the benefit to be derived from keeping the young off the street and their elders from the public houses. Further than this the decrease of street gangists has resulted in no small measure from the popularity of the pictures."

Great National Importance

In refusing to entertain the plea that the theatres be abolished the committee commented upon in its findings that not only is improvement of the industry practical, but of great national importance.

While recognizing the impossibility that all shows should be determined by exclusive regard for children the commissioners felt that care must be taken to protect the public from what would be morally injurious.

They advocated that a much stricter censorship be exercised, and urged that the law should not only include the pictures themselves, but also the posters advertising the shows.

Some Films Injurious

Some connection of the motion pictures with imitative juvenile crime was found to exist, but only to a limited extent. It was suggested that apart from "sex" and "crime" films an injurious effect on young minds is produced by excessive sensationalism and frightfulness.

Great emphasis was urged for special exhibitions for the young and the educational authorities and societies that are interested in the welfare of youth are invited to organize. Plans for the young, the committee points from its investigation are "not commercial propositions," so that if the need is met it must be through the agency of philanthropic effort or by public authority.

Recommend State Censorship

Although they refer in high terms to the existing censorship, the commissioners are of the opinion that for the protection of the young, as well as for the insuring of its continued suitability to the nation, it should have the support and official countenance of the state and therefore advocate a state censorship.

Motion pictures in the United Kingdom continue to increase in popularity so that the present large proportion of the population depends upon this form of amusement for regular recreation. According to the latest statistics there are 4,500 picture houses in the British Isles, with an annual attendance of 1,075,000,000. The average for the entire population is a visit to a picture show once every two weeks.

Book and Feature Come Out Together

The publishers of Varick Varney's novel, "The Girl by the Roadside," to be published as a Bluebird feature, Dec. 31, with Violet Mersereau as star of the screen version, will soon issue a special edition of the novel to conform identically with the moving picture. Stills from the Bluebird production will be used as illustrations and the book-trade will be supplied at about the time the photoplay is shown throughout the country.

Coming Raver Play Provides Nine Roles for Edmund Breese

Edmund Breese, the noted actor, will interpret nine distinct roles in the new mystery play, in which he will be starred shortly by Harry Raver. The picture is now in a picture of filming at the Raver studios in Yonkers, under the direction of Burton King. The title it will bear has not been chosen, but will be announced in a short time.

The parts Edmund Breese will play in the picture are of the "Crook" variety, a type of character this artist portrays faithfully. A cast of popular picture players has been engaged to support Mr. Breese and Alma Hanlon, who are said to be especially well suited to their respective parts.

American Made Films Sought in Australia Says Harold Bolger

Film conditions in Australia, according to Harold Bolger, Goldwyn executive, have surmounted the early setbacks, and are now flourishing. Mr. Bolger is touring the Orient for the Goldwyn corporation but made a thorough investigation of conditions especially in Auckland, New Zealand and Sydney, Australia.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand," reports Mr. Bolger, "I have received a most optimistic impression of the state of the market for American films here and the prosperity of theatres and exhibitors."

"Harry Hayward, chairman of the board of directors of the New Zealand Motion Picture company, told me that while English films have a certain 'home folks' appeal, the American product enjoys one advantage that outweighs at this time even the superior workmanship of many of our films in general display. It is the simple fact that the thousands of extra miles that England lies beyond the United States are immeasurable to the uncertainties and difficulties of shipment created by the war."

Dwyer Brothers & Co. Open Branch Office

The Dwyer Bros. & Company, formerly known as the Columbus Theatre Equipment Co., have opened a branch office at 631 Walnut street, Cincinnati, Ohio. A complete line of Simplex Projectors and theatre supplies will be carried in stock to supply theatres in Kentucky and southern Ohio. Arthur H. Fix, well known to the trade in and around Cincinnati, will act as manager.

Plate-Glass Booth in This New Theatre

Kahn & Greenfield's remodeled New Mission Theatre, San Francisco, Cal., which has just recently reopened, now has a seating capacity of three thousand.

One of the interesting innovations is the operating room on the main floor with a large plate glass window in the rear of it, so that the theatre patrons may walk around and view the Simplex projectors in operation from a large rear back of the booth especially designed for this purpose.

J. Clarke Belmont, special western representative of the Canadian Universal Film Co., recently paid a visit to the exhibitors of Vancouver Island. Mr. Belmont reports business conditions rather quiet there just now.

J. K. Fraser of Hedley, B. C., who closed his house under the imposition of the Amusement Tax in British Columbia, has reopened again.
“Those Who Pay”
Has Trade Showing
in New England

New England exhibitors, according to reports received from Frank G. Hall, from Nathan Gordon, the New England exhibitor and exchanger, have put their stamp of approval upon “Those Who Pay” the Thos. H. Ince seven-part drama recently issued by the U. S. Exhibitors’ Booking Corporation as its second feature.

“Those Who Pay” was presented for the first time in New England at a trade show for the area, and all the exhibitors from New York, Massachusetts, all over the district were present, many coming from Maine, Vermont and New Hampshire to see what the Booking Corporation had to offer as its second picture.

The presentation was under the joint direction of Mr. Gordon, through whose Globe Feature Film Corporation U. S. subjects are being marketed, and A. L. Erghott, the U. S. representative in the New England territory. Arrangements also are under way for another trade showing for “The Belbina,” the third U. S. film, for which there already has been a strong demand in the New England district. Exhibitors were quick to recognize the money-getting qualities of the title of the Sidney Olcott drama and many are preparing to run it during the holidays in the hope of counteracting the anticipated business depression.

M. R. Fink to Show
Buyers “Mother” Film

Messrs. Sawyer and Lubin, of General Enterprises, Inc., announce that following an itinerary which they mapped out, M. R. Fink started last week on a tour of the important states in the interest of “Mother.”

It is planned to hold screenings of the McClure feature in all of the important cities, such as Philadelphia, Washington, Boston, Chicago, etc., at which time territorial buyers of the various sections will be present. All of these gatherings have been pre-arranged by Messrs. Sawyer and Lubin in order that every state right man may have the opportunity of viewing the merits of “Mother” for himself.

Taylor Holmes Doing
“Ruggles of Red Gap”

Taylor Holmes is in Arizona with his “Ruggles of Red Gap” company, filming the outdoor scenes of the George K. Spoor special. Director Windom completed most of the interiors prior to leaving the Chicago studios. “Ruggles of Red Gap” affords Mr. Holmes an unusual opportunity to assume a characterization for which he is naturally adapted, that of an impressionable English valet in the United States Western country.

With Mr. Holmes are such supporting characters as Lawrence D’Orsay and Frederick Burton, both of whom appeared in the original stage presentation; Lillian Drew and Virginia Valli, Essanay stars.

L-Ko President to
Prolong Coast Stay;
Shifts in Staff Made

President Julius Stern, of L-Ko comedies, will remain on the Pacific coast for another month to observe the outcome of several plans he has made, in consultation with Director General J. G. Blystone, at the Hollywood studios where L-Kos are produced. There has been a shift of players and directors and we may be brought about by the addition of new stars.

W. S. Frederick will direct Mack Swain, the “Ambrose” comedian, in a series that will bring that character to the screen once a month. Vin Moore, directing Myrtle Sterling, will have Al Forbes as his principal comedian. Gale Henry is being directed by Robert Kerr with Hughie Mack and Bobby Dunn doing the leading male comedy.

Dave Morris, transferred from Nestors, is being supervised in his offerings by Archie Mayo. The female contingent of assisting players and various companies include Babe Emerson, Katheryn Young and Rae Godfrey.

N. Y. EXPOSITION
PLANS PROGRESSING

Plans are well under way, reports indicated, for another motion picture exposition to be held in Grand Central Palace, New York, February 2 to 10 of next year. At a recent meeting of the exposition committee held in the Times building, considerable progress was reported.

A large number of motion picture producing companies have already contracted for space and inquiries have been received from a number of concerns not directly connected with the industry. Among these are creators of gowns, tailors, milliners, toilet article and make-up manufacturers.

Raver Sells Rights to
“The Public Defender”

A deal has been consummated by which Harry Raver disposed of the United States and Canadian rights for “The Public Defender” to Renowned Pictures Corp., of 1600 Broadway, New York, who will exploit the Goldman-Harris story in picture form by means of territorial franchises.

A daily showing of the production will be given in the private show rooms of the Renowned organization and a campaign of publicity will be used to assist buyers in creating a demand for theatre bookings.

Raver Completes
New Mystery Story

The final scenes of the new mystery story in course of production by Harry Raver have been photographed and the picture is now ready for the cutting room. The picture is described as a new type of “crook” drama and is said to contain a plot of unusual complications interwoven in a story notable for plenty of action of the rapid fire sort.

Lillian Walker Film
Being Heavily Booked

Grieve and Herz, Chicago, report exceptionally big business on their Lillian Walker picture, “ Lust of the Ages.” The picture ran in all the Lubliner and Trinz houses in Chicago and has just completed an extended run at the Merrill-Milwaukee’s photoplay palace. E. C. Bostick, in writing to Grieve and Herz states: “Lust of the Ages” went over exceptionally big and the comments we receive on the picture are most favorable.

U. S. Exhibitors’ Corp.
Appoints 3 Salesmen

Recent additions to the sales staff of the U. S. Exhibitors’ Booking Corporation are R. S. Clarke, who will supervise the marketing of United States subjects in the New Jersey district, and will make his headquarters in Frank Gersten Exchange, Forty-second street, New York. Harvey E. Gausman, who will take care of the Los Angeles district, and Walter Holton has been given the Mutual Film Corporation, New York office, to join the home office staff.

New Scenario Editor
Heads American Staff

Will Ritchey has been engaged for the American Film Company scenario department at Santa Barbara, and will henceforth be editor-in-chief of the staff. His aids will consist of Charles Turner Daze, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. Better stories for better pictures is the order of President Samuel S. Hutchinson of the American.

J. L. Ellman Added
to Wolfberg Force

J. L. Ellman for the past few months publicity director for the Harris P. Wolfberg Attractions, Pittsburgh, has been appointed manager of the home office.
EXHIBITORS HERALD
THE INDEPENDENT FILM TRADE PAPER

M. L. MORRIS, Secretary and Treasurer of the JOE MORRIS MUSIC CO., Who Has Been a Big Factor in Curbing the Music Publishers' Combine Which Sought to Make Exhibitors Pay a Tax On All Music Used In Theatres.
Goldwyn's Supreme Achievement
MARY GARDEN
IN
THAIS
by Anatole France
Directed by Frank H. Crane
Released throughout North America December 30

Goldwyn has the unusual honor of introducing for the first time to the millions of devotees of the photo-drama this exceptional dramatic artist in a production from a story by one of the foremost figures in the literature of the world. In “Thais” Mary Garden is the thrilling, electric, vital personality of flesh and blood—the daring, sensational, unusual woman who constantly challenges the attention of the world; the artist who is the most-admired genius of our time.

A Prediction:

MARY GARDEN is receiving more publicity, more attention from the critics, more attention from all classes of the public, than any star who has ever been presented in your theatre.

THAIS” is the one production of recent years that is so certain in its box-office appeal as to justify you in playing it for double the time you ever have given any other picture.

Mitchel H. Mark, president, and Harold Edel, managing director of The Strand Theatre, who have as their New Year’s week attraction at one of the world’s greatest amusement institutions, Goldwyn’s remarkable presentation of MARY GARDEN in “THAIS,” make this unusual announcement:

“We know of no picture with which Mary Garden in ‘Thais’ can be compared and we expect to break every attendance record of The Strand with this unrivalled production.”

And Still More:

Ascher Bros., Chicago, telegraph: Mary Garden in “Thais” will prove the greatest attraction ever offered patrons of the screen. It is the most remarkable production of the year and we offer our congratulations.

Stanley V. Mastbaum, of Philadelphia, one of America’s greatest exhibitors, writes: “Thais” is perfect to the smallest detail. Mary Garden and the production are both wonderful. “Thais” is an artistic knock-out.
There is splendid value at the motion picture box office in the name and fame of

EDNA GOODRICH

whose forthcoming appearance on the screen will be in—

HER SECOND HUSBAND

Which portrays the struggles against reconciliation of a proud husband and wife to whom newly acquired wealth had brought marital discord — the peril of hurried divorce — the final triumph of love over pride —

Available December 31 at all exchanges of the Mutual Film Corporation
STANDARD PICTURES

THE FOREMOST PRODUCTIONS OF THE YEAR

WILLIAM FARNUM IN A DE LUXE PRODUCTION

THE HEART OF A LION

MAKING GOOD TO THE EXHIBITOR AND TO THE PUBLIC

BACKED BY NATIONAL ADVERTISING

WHEN YOU BOOK THESE PICTURES YOU ARE GIVING YOUR PATRONS THE BEST THAT IS

MAKE DATES NOW

Fox Branches in Every State

TREASURE ISLAND

ROBERT LOUIS STEVENSON'S THRILLING STORY

A DAUGHTER OF THE GODS

WITH THE WORLD'S MOST PERFECT WOMAN

ANNETTE KELLERMANN

THEDA BARA in DU BARRY

A THEDA BARA SUPER PRODUCTION

MOST INTERESTING ADVENTUROUS IN HISTORY OF FRANCE

WILLIAM FOX PRODUCTIONS
Yes, This Is Clark

This is Frederick Russell Clark, President of the TITAN PICTURES CORPORATION, producers of "TITAN COMEDIES," and **down below are Rex Weber and Jo Swerling.** Weber is the director and Swerling is the scenario editor.

You are probably wondering why we are telling you about Clark, Weber and Swerling. Perhaps you miss the pictures of our stars. You may resent the fact that we have the audacity to present this trio to your attention, in view of the fact that they are not principals in the "TITAN COMEDIES."

**But they are men who MAKE "TITAN COMEDIES"**

**CLARK** is the man behind the business.

**WEBER** is the man behind the man behind the camera.

**SWERLING** is the man behind the script.

These three men are co-operating, contributing their abilities and talents in the production of the best that is in them, because the purpose for which these pictures are made is a great and patriotic one, supplying a fund each week for the American Military Relief Association, and calls for the very best.

Only stars of the highest magnitude are utilized. These stars are given scripts written by a trained newspaper man, directed by a man who has been associated with the best in moving pictures and supervised generally by a business man who is big enough to demand the best there is.

These are the elements which make "TITAN COMEDIES."

**This is Swerling**

**FIRST RELEASE**

**JANUARY 7, 1918**

**Ernest Truex**

**IN**

"THE GARDEN OF ALLIE"

**WRITE OR WIRE**

**TITAN PICTURES CORPORATION**

Frederick Russell Clark, Pres. and Gen’l Mgr.

CENTURY BLDG., CHICAGO
Exhibitors

With renewed thanks for your support heretofore and now, and appreciation of your future patronage, we extend the Season's Compliments, and our sincere wish that 1918 will give you full measure of profit, prosperity and success.

AS NOW, it shall be our aim so to study your interests and our own that each of us will gain added strength from our partnership and mutual esteem. — We recognize the responsibility you placed upon us by your confidence and support. We shall continue to deserve it.

It's YOUR business to see that OUR business prospers. OUR business to help YOUR'S.

World policies have at last waked up most distributors and producers to the real mutuality of interests of exhibitor and distributor. Both must fail unless both SURVIVE.

World Film Corporation
TO ALL MOTION PICTURE EXHIBITORS

WAR TAX!

The undersigned committee of the Allied Exhibitors Organization of America elected by the Joint Conventions of all Exhibitors' Organizations, held at Washington, D. C., December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

Have you suffered a comparative loss? and to what do you attribute same?

Did the war tax affect your business? and to what extent?

General remarks:

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

H. B. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Hortsmann of Massachusetts, Treas.
Judge O'Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.
The Story of The Imperial German Government's Spies, Plots and Propaganda in the United States

AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"

By William J. Flynn
Chief of the United States Secret Service

THE PLOTS, conspiracies and desperate crimes committed here since the beginning of the war by the Imperial German Government's spies, and the work of the United States Secret Service in combating them, has been the subject of more news articles and editorial comment than anything except the great war itself.

This serial, an authentic exposure of plots and crimes of the Imperial German Government's secret agents, founded on official facts, will go before the public with the greatest advance interest ever existing in any attraction, either picture or play.

Everybody has read of this perilous menace and everybody is interested. What interests everybody cannot fail to prove a great attraction on the screen.

It is being produced by The Whartons, the masters of serial production, with a talented company headed by King Baggot and Marguerite Snow. It will tell a powerful dramatic story in TWENTY EPISODES, each complete in itself. It will pack every theatre where it is presented.

Send to Nearest Foursquare Exchange for Literature

Produced by THE WHARTONS
315 Longacre Building
1476 BROADWAY NEW YORK

Distributed by M. H. HOFFMAN, Inc.
Foursquare Exchange
729 SEVENTH AVE., NEW YORK
Star-Light Comedies

CLEAN AND WHOLESOME

CAUSE

ONE REEL

"Onions, the Strong Man"

NEW

Prints for Your District
8 Cents per Foot

Star-Light Comedies
Room 812—501 Fifth Ave.
NEW YORK
STATE RIGHTS BUYERS

The Shorty Hamilton Series

Twelve Five Reel Features Per Year

"The Snail"

W.H. Clifford Photo Play Co.

Victor Kremer General Mgr., Ernest Shipman Sales Mgr.

17 W. 44th St. New York City

Phone Murray Hill 5-432-3

Cable Address "Ernsiph"
THERE will be no delays in carrying out the policy recently announced by the W. H. Clifford Photoplay Company. Twelve five-reel comedy dramas under the trademark of the SHORTY HAMILTON series will be issued with a release of one on the first day of each month beginning January 1st, 1918. Two of the series are now ready for negotiation. The State Rights buyers have been previously advised regarding the first—"Denny from Ireland"—and we would now call attention to the second release—"The Snail"—a Chinese-American story filled with big red-ef-tervescing with opportunities, all of which are taken full advantage of by natural esc.
Perils of Deposit Scheme

With the entire financial structure of the country in an upheaval owing to the existence of unusual conditions incidental to the war, exhibitors who have foolishly acceded to the inequitable and unjust Paramount-Artcraft scheme of advance deposits should stop and consider the situation very carefully.

From reliable sources it is learned that the Paramount-Artcraft combination has collected and now holds more than three million dollars of exhibitors' money in the guise of advance deposits. In normal times this vast sum probably would be reasonably safe in the keeping of the film company, but under existing conditions exhibitors are submitting to a great hazard in allowing Paramount-Artcraft to retain this sum of money without advancing any security for it.

No one credits the statement that Paramount-Artcraft keeps this sum of money locked up in banks in order that they may be able to return it to exhibitors at any time. On the other hand, it is commonly believed that the film company uses this money in the general financing of its business and should a severe financial stringency be brought on by the war it is not beyond reason to believe that the exhibitors of the country would be struck by the disastrous blow of the loss of the three million dollars in question, or the greater part of it.

In practically every state in the Union there are laws prohibiting a company accepting moneys for deposit unless the company is chartered to do a banking business. The obvious reason for this is the protection of the deposits by compelling the company to operate and invest its funds according to definite restrictions and limitations.

The Paramount-Artcraft combination with its three million dollars of exhibitors' money on deposit presents a genuine problem.

Reforms for 1918

Unless negotiations encounter inordinate and unexpected delays, the coming year will see a number of distributing combinations that should be greatly beneficial to the industry at large.

Owing to a multitude of reasons, the film business up to the present time has been characterized with a great deal of lost motion. Much of this can be rightfully attributed to the fact that it being a new business there could not be avoided experimentation in methods.

But the time has arrived for a reduction in the cost of doing business all along the line. By far the greatest part of this reduction can be accomplished in the distribution of film. Fewer offices should be made to serve larger territories. Longer runs should be obtained by proper per-day reductions in rental charges to exhibitors. More assistance should be given the exhibitor in “putting over” his pictures.

Nineteen-eighteen will be a banner year in the history of the industry and will mark the turning-point to a business, a greater stability and more uniform profit if it succeeds in the accomplishment of the necessary reforms in distribution.

* * *

Music Combine Fails

One of the most high-handed attempts which has appeared during the past year to place an unwarranted financial burden on the shoulders of exhibitors is the effort of the music publishers' combine to enforce a per-seat tax on all theatres that used music copyrighted by these publishers.

This effort of the music combine is an indication of the injustices that exhibitors may expect to be subjected to unless at the outset there is a determined stand taken against any and all attempts to enforce inequitable conditions.
Fortunately, the attempt of the music publishers to become overlords of the picture theatres of the country is destined to early failure because of the fact that there is a great deal of good music available without the taxation provision and because many of the biggest and most reputable music publishers have repudiated the combine and are willing to meet the exhibitor half way.

The music combine if it was allowed to gather strength gradually would eventually develop into a great menace, but as the situation now stands with the intelligent exhibitors of the country not using the "non-taxable" music and closing their doors to the advances of the publishers in the combine it is evident that the high-handed effort of certain publishers to tax every theatre in the country on a per-seat basis will go down to failure.

The music publishers who have refused to enter the combine have shown a splendid good-will toward the motion picture exhibitor which should be appreciated widely.

Laemmle's Bomb-Shell

Carl Laemmle and his associates in the Universal Film Manufacturing Company have a habit of expressing themselves in a most direct and forcible manner when the occasion requires it. The authorized interview with Mr. Laemmle printed on another page of this week's issue is along this line and certainly answers to the description of a bomb-shell.

Mr. Laemmle's statement does one thing at least: it starts the movement to drop the senseless talk of fabulous profits which up to date has characterized the infant stage of the industry. Another and more concrete result which the statement should accomplish is that it should impress exhibitors everywhere with the absolute necessity of obtaining more money from the public via the box office.

One fact which exhibitors should keep constantly in mind is that all the money coming into the industry comes in through the theatre box office. The public now has been educated to expect a better type of amusement than they have been paying for. The obvious and necessary conclusion is that they should be compelled to pay more.

Martin J. Quigley.

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Fate of Industry Lies in Hands of Exhibitors

Carl Laemmle, in Sensational Interview, Insists That Only Way to Avert Financial Ruins Through Increasing Admission Price to Public

(In the following sensational interview with Carl Laemmle, president of the Universal Film Manufacturing Company, the future welfare of the motion picture industry is put squarely up to the exhibitor. Mr. Laemmle in his statement makes it very plain that his company, together with many others, must obtain increased rentals from exhibitors who in turn must exact a greater revenue from the public. The president of the Universal frankly admits that his company has been unable to pay a dividend during the past year because of the low rental fees which it has been compelled to accept from exhibitors. The Laemmle statement is a powerful argument for increased box office charges, and as such should receive serious consideration from all exhibitors—EDITOR.)

Charging that producers by a hypocritical stand as regards the financial condition of their various enterprises has dragged the industry to the edge of an abyss over which the whole business must plunge to disaster unless radical steps are taken, Carl Laemmle, president of the Universal Film Co., has placed the blame squarely on the exhibitors who increase his admission prices and pay more for his film service.

In an interview which, though based in the name of an important financial condition of the Universal company, indicts all the producing companies, Mr. Laemmle declared that the producing end of the industry has arrived at a point where it must receive higher rentals for its product or “we can all get ready for the damndest crash that ever resounded in any industry in the history of the world.”

No Dividends Paid

That the stockholders of the Universal company have not been paid a dividend, either on the preferred or common stock, for a year.

That on every positive reel of short stuff shipped in a recent six months period the company sustained a loss of $3.08 per reel.

That the company now has on its shelves $71,000 feet of good negatives one, two and three reels in length valued at close to a million dollars which it cannot market except at a loss.

That a single theatre such as the Strand or Rialto, New York, pays its stockholders more cash dividends than a world-wide producing and distributing corporation such as the Universal.

Take False Stand

Mr. Laemmle stated that the picture companies have a deadly fear of being considered anything but the richest company in their line of business.

“All companies and theatre men are playing to the public (including the exhibitors, too) that we have the fattest bank-roll imaginable, and that nothing short of an earthquake can shake our foundations,” said Mr. Laemmle. “On the theory that nothing succeeds like success, we have deliberately let the public think that the moving picture business is a gold mine.

“We have all concealed our failures and our losses, but have made a great noise about our successes. Our press men tell us all about the pictures that net a profit of $100,000 or $1,000,000, but they are never allowed to print a word about the many pictures that net us as great a loss or greater one.

The people love to hear about success, even though it is not their own. They don’t like to hear about failures, because they are not so interesting to talk about.

“Before this success stuff, after they have contracted mental indigestion eating up stories about the making of millions, the public thinks that this is merely a theory, they believe to be wallowing in wealth. They soar. And finally they build up an envious hatred of the supposed plutocrats.

Public Must Pay

“I seriously and solemnly venture the prediction that all of us—the producers, the distributors and the exhibitors—will become ripe for the picking unless all of us get more money from the only source it is possible to get it from—the public.

“The fate of the moving picture business has been in the hands of the producers in past years. But today it is in the hands of the exhibitors. If they get more money, they can pay more money for their goods, we can all pull through. If they don’t arouse themselves to this imperative necessity, we can all get ready for the damndest crash that ever resounded in any industry in the land.

“I am not squeaking. I am not misrepresenting. I am stating some plain truths which should have been published long ago. I have always been an optimist in this business. And the picture of conditions which I have painted is not a pessimistic one. On the contrary, conditions are, if anything, a whole lot worse than I have said.

Close to Disaster

“Today the moving picture industry is closer to disaster than it has been in the past ten years. It needs and must have an operation that will either kill or cure completely. Raising all admission prices is the operation that will accomplish that, if we are not already very sick or else put it on its feet.

“And let’s handle it without gloves. Don’t tell the people that the war taxes are the only cause of your advanced prices. They are only one of many causes. Tell them the plain truth—that with expenses increased all along the line, as a result of which you’ve got to get more or quit. Then they can’t accuse you of profiteering on the war tax or anything else.

From this point on President Laemmle confined his statements to the condition of the Universal company. He said that in his belief the element of waste is lower in the Universal than in any company in the business. He cited the fact that the officers of the company have purposely paid themselves much smaller salaries than the usual run of salaries paid to producing company executives.

Development Absorbs Profits

“In spite of the elimination of waste and extravagance,” he continued, “our expenses have constantly advanced so close to our gross income that we have not paid a cent of dividends in a year.

“True, we have made money. Our book shows very large figures of big profits, but unfortunately they are all on paper or else they are in the form of studies, negatives or equipment. We have paid for these out of earnings and we have remitted them to our bank roll when we could turn earnings into dividends instead of equipment. But it hasn’t. And probably it won’t, because every time we seem just ready to reach a dividend-paying basis, some new development comes along which compels us to re-invest, and re-invest terrific sums either in negatives or new exchanges or new markets or something else unforeseen.

“We have been asked why we discontinued our one, two and three-reel program pictures. The answer is interesting: An audit of our books shows that in a recent 6-months period we lost $3,080 on one, two and three-reel pictures shipped from our plant—not on every negative reel but on every positive. And in that period we shipped 24,810 such reels.

Eighteen Months’ Loss

“This has been going on for eighteen months, but every time we even hinted that we might discontinue the short stuff, we received pleading letters from exhibitors, urging us to stand by the little exhibitor, who needed the short stuff in his business. So we stuck to it and took our loss, thinking that we could turn the loss into a profit by getting the exhibitors to pay us a little more money for the short pictures. But instead of paying more they paid less and less and less, hammering the price down and down until we finally had to quit releasing short stuff altogether, with the exception of serials, weeklies and others.

“Mr. Stanley Mastbaum has proposed an amalgamation as a remedy for existing evils. That may be possible but I doubt it. Experience has shown me that every time there is a merger in the film business, new companies spring up and re-create the same bad business.

(Continued on page 16, Col. 5)
Chicago Council Committee Takes
More Time to Decide License Fee

Aldermanic Body Has Under Consideration Increased Rates For Both Theatres and Film Exchanges—Will Visit Latter

More time needed to study three plans for the licensing of theatres prepared by Deputy City Collector George H. Lohman and the appointment of a subcommittee to conduct an investigation of Chicago's film exchanges has caused additional delay in the city's attempt to foment new license rates. The license committee's action last week assures the theatre owners that there will be no change in the amount of the license paid the city before the first of July, 1918.

Both exhibitors and exchange men were not being heard when, after much difficulty, enough members of the committee were found to make a quorum. The theatre owners were given no opportunity to talk as the time of the committee was devoted to hearing the various plans of licensing compiled by Mr. Lohman.

Mr. Lohman stated that there were in Chicago 393 legitimate motion picture theaters who paid into the city an annual revenue of $77,573. He said the "legitimate" he meant theaters devoted exclusively to pictures and at which no vaudeville acts were staged.

Have Necessary Information

It is the opinion of the various aldermen that they were in possession of all the information they could obtain from the exhibitors and they voted to consider the three plans to arrive at an equitable charge.

The three plans to be considered by the aldermanic body are a flat charge of 50 cents a seat suggested by Alderman Woodhull; a rate of 40 cents a seat suggested by Alderman Horne and a scale advanced by Alderman Bowler, which fixes rates of $125, $150 or $175 a year for houses of 300 seat capacity, with an additional $35 for each 100 seats above the minimum.

It was not decided at the meeting whether another public hearing would be held and this was left subject to the decision of the chair, although Alderman Woodhull expressed the opinion that it would be no more than fair when the body had arrived at a figure to call in the exhibitors and get their viewpoint.

Exchange Licenses Discussed

In the matter of fixing the license rate of film exchanges the committee discussed various methods. Among those suggested was basing the fee on the linear feet of film stored by the exchanges; upon the number of vaults used and upon the cubic feet of vault space.

I. Van Ronkel, representing the Universal Film Chicago exchange, told the aldermen that his company, in anticipation of future expansion of business, had built six vaults, whereas the present needs only called for use of three of these. He said that he did not believe it would be fair to tax the Universal for all six. He suggested that the committee make a sliding scale for exchange ranging to $100 as the maximum per exchange.

Drive Out Exchange

"I think the charge should be $100 per vault," said Alderman Krumdick.

"It would drive all the exchanges to Kenosha or Milwaukee," retorted Van Ronkel.

Alderman Bowler then suggested that a subcommittee be appointed to visit the various exchanges about the city and obtain information to be conveyed to the committee for its use in arriving at the license rate. Alderman Toman, chairman of the committee, appointed Aldermen Woodhull, Novak and Krumdick as members of the subcommittee and they will visit the exchanges and report at the next meeting of the committee.

Chicago M. P. Club
Holds "Ladies Night"

The Chicago Motion Picture Club held its "Ladies Night" Tuesday evening, December 18, in the "Savage Club" rooms on the third floor of the Kuntz Remmler cafe, 424 South Wabash avenue.

A program given by Erma Kenner, vocalist; Minnie Webb Castle and Suzanne Utche Selby, pianists and Blanche Ray, reader, featured the evening's entertainment. George Periolat, film star, was a guest of the club and gave a short talk.

Eric Campbell
Film Comedian
Killed on Coast

Chaplin Aid Meets Death in Auto Accident at Los Angeles

Los Angeles, Cal.—Eric Campbell, the film actor, who has appeared opposite Charles Chaplin in his various comedies, was killed in an automobile accident here on December 20. Jean Crosby, a motion picture actress, and Harold Schneider, a scenario writer, who were with Campbell, were also injured.

Mr. Campbell, who was driving his own car, ran into a machine being driven by W. A. Hollebeck. Mr. Hollebeck suffered a broken leg, but assisted in extricating Campbell's body from beneath his machine.

Eric Campbell was born in Dunoon, Scotland, and was educated at Victoria University, England. He appeared upon the speaking stage under the D'Oyley Carte's Opera Company, Oliver Morosco and Klaw & Erlanger banners. He made two pictures of his own for the London Film Company and appeared in "The Floorwalker," "The Fireman," "The Vagabond," "The Count," "The Immigrant," "Easy Street" and other Chaplin successes. He was six feet four inches in height, and weighed 296 pounds.

Mr. Campbell leaves a wife in San Francisco, who is the sister of Mrs. William Corey, wife of the steel magnate.
Possible Unity of Rival Leagues Arouses Chicago A. E. A. Interest

Committee Sent to Washington, in Report, Holds Out Hope for Speedy Revision of War Tax on Tickets

Speculation as to the outcome of the activities of the Amalgamation committee, formed at the Allied Exhibitors' Convention in Washington, Dec. 12-13, was rife at the meeting of the Motion Picture Theatre Owners' Association, Chicago branch of the American Exhibitors' Association, last week.

The resolution under which the committee came into being, provided in part that "the near future may see one large, harmonious, united organization of motion picture exhibitors in the United States, her provinces and Canada."

Louis H. Frank, treasurer of the local chapter, and chairman of the Chicago delegation to the Washington convention, explained in response to questions, that he did not know what might be accomplished.

Meeting Not Scheduled

"The committee has not yet met," said Mr. Frank, "and I have no idea when it will. But I want to say this much about the convention: I never attended a finer meeting in my life and cannot speak too highly of the harmony which prevailed."

"At no time was either the A. E. A. nor the M. P. E. L. mentioned. The members of the old league in their every action championed and stood for what we, of the new organization, have fought for."

The resolutions passed at the convention were read to the members present by the secretary. Mr. Frank, in explaining one of the resolutions in which section 1007 was referred to, said that this section was the one dealing with the 15 cents per reel tax. He stated that the legislative committee had been instructed to ask Congress to make a definite decision as to who was to pay the tax.

Ruling on Reel Tax

"The committee will ask," said Mr. Frank, "if Congress should decide that it should be passed along to the exhibitor to have it abolished in its entirety."

He held out hope that some revision of the tax would be made. Members of the Ways and Means Committee of both the House and Senate, he said, were very attentive and seemed surprised that the measure had worked the hardships shown apparent by the schedules compiled by the various exhibitors.

While Congress has adjourned until the third of January, the speaker told the members that he had been assured by the congressmen that early action would be taken upon the tax on motion picture theatres. Congress, he said, was informed that two more months of the present tax would drive 20 per cent of the exhibitors of the United States out of business.

Tax Revisions Sought

The legislative committee will endeavor to get the tax on the five and ten cent tickets removed entirely and reduced to one cent on the fifteen cent tickets. Failing in this, it will recommend that the tax on admissions for children under 12 years of age be reduced and that a tax of one cent be put on all five cent tickets.

"In Washington, prominent in the discussions was a class of exhibitors termed 'slackers,'" said Mr. Frank.

"Upon inquiry I found that these were the men who had reduced the price of admission to their theatres to five cents to avoid the tax. It was the consensus of opinion that the tax should be removed on children's admissions, and the one cent tax be put on all five cent tickets in order to get the 'slackers.'"

E. T. Beauty, also a member of the Chicago delegation to Washington, told the exhibitors that they might in the near future face the problem of shutting down for three days a week in the interests of coal conservation. This information, he said, he had received from Fuel Administrator Williams for the Chicago district. There was also some talk of this measure in Washington, it was said.

Committee on Lights

A committee was appointed to call on the Commonwealth Edison Company to obtain, if possible, a reduction in the amount charged in the lighting contracts of the exhibitors, because of the two "lightless nights" imposed each week.

A committee was also appointed to wait upon a member of the organization who, it is said, has failed to comply with the terms of a certain action taken by the exhibitors against a local film exchange. It was told that unless he agreed to work in harmony with the organization he would be dropped from membership.

Hold Special Meeting

Manhattan Local No. 1, of the Motion Picture Exhibitors' League, will hold a special meeting Thursday, December 27, at 11 a. m., 215 West 42nd Street, New York city, for the purpose of electing officers for ensuing year.

‘Lightless’ Sundays

There is little likelihood that the United States Fuel Administration will rescind its order for "lightless" Sundays. There is a good probability that it will be continued for a little longer as the result of negotiations with the exhibitors.

William Fox to Film

"Jack Spurlock—Prodigal," is to be filmed by the Fox Film Corporation. The story, upon which the picture will be based, was written by George Horace Lorimer, editor of the Saturday Evening Post and ran as a serial in that periodical.

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Coupled with the announcement from the Fox company that it will spend $750,000 on a picture and that the largest amount of money ever paid for a similar privilege in obtaining the story, comes a statement that the production, when completed, will be distributed as a part of the regular Fox weekly Special Features and not as an "extra."

"Notwithstanding the extraordinary prestige linked with 'Jack Spurlock—Prodigal,' and its distinguished author," said General Manager Sheehan, "the picture will be released as one of the regular features, not as an 'extra' even though it undoubtedly carries the punch entitling it to be classed in the so-called de luxe category."

The cast for the production has not as yet been selected.

SCENES FROM "HER SECOND HUSBAND.

EDNA GOODRICH IS FEATURED IN THIS MUTUAL STAR PRODUCTION OF NEW YORK SOCIETY LIFE. (Mutual.)
William A. Brady Lauds Exposition; Strong Asset of Picture Industry

William A. Brady, president of the National Association of the Motion Picture Industry, in a recent interview concerning the Motion Picture Exposition in Grand Central Palace, New York, next February, stated that there are so many good reasons why the progressive producer of films and motion picture equipment will find it advantageous to exhibit at the exposition that the point is scarcely worth while arguing.

"Of course there are those who will attempt to tell you that exhibiting is not worth the effort—not worth the cost of floor space," said Mr. Brady. "They are the same ones who seem to think that cheap actors are as good as real artists—the same ones who will not engage a high-priced star for fear it will not pay. Let the skeptical ones get it into their heads that in taking space they are not merely renting so much space as they might in a storage warehouse—no—they are securing space and also the privilege to display their goods to thousands of interested motion picture exhibitors.

Harlem Theatre, N. Y.

Restrained by Mark

Using Name "Strand"

Court Decides 125th Street House Cannot Profit by Other Extensive Advertising

The appellate division of the Supreme Court of New York granted an injunction last Friday to Mitchell H. Mark, president of the Mitchell H. Mark Realty Corporation, owner of the Strand Theatre at Broadway and Forty-seventh street, restraining the use of that name by another theatre on 125th street known as the Harlem Strand. In the opinion of the court it was cited that thousands of dollars had been spent in advertising the name of the theatre and that the defendants had failed to justify or explain the adoption of a name so closely resembling that of the plaintiff.

"The obvious effect of their use of such a name," the opinion concludes, "is to create the impression that it is conducting a branch of the plaintiff's theatre or is in some way connected therewith, and as their unlawful assumption of the name in question was had with full knowledge of the plaintiff's claims and rights, we think a case was made out for the issuance of an injunction during the pendency of the action."

S. W. Hand Elected on Cincinnati Board

At the last meeting of the Associated Film Exchanges of the Cincinnati Chamber of Commerce, Stanley W. Hand, manager of the local office of the World Film Corporation, was elected chairman of the board of control.

Mr. Hand has been associated with the World Film Corporation for the last three years in New York and Boston, and was only recently transferred to the management of the Cincinnati office.

FATE OF INDUSTRY

(Continued from page 13, Col. 3)

"I think a better suggestion is a national fight for more money from the public. The theatres at present are giving their patrons better pictures, better music, better surroundings, better everything—but the advance in admission prices has been ridiculously low. In Russia, I am informed, the picture theatres charge as high as a dollar. In Germany, in England and in many other countries the admission prices are anywhere from two to four times as much as the average American admission price.

Exhibitors Must Act

"I know that many will say it can't be done. You don't know the public. My territory is different. I've tried and couldn't put it over. My answer is that it must be done; that I do know the public as well as any man in the business; that your territory is not any different from other territories in principle; and that if you've tried and failed, you'll have to keep on trying until you put it over.

"One theatre such as the Rialto or Strand in New York pays its stockholders more cash dividends than a worldwide producing and distributing corporation such as the Universal. This would be funny if it were not so serious. Imagine it! A tremendous organization, with offices in every part of the civilized world, with seventy exchanges in America alone, employing thousands of people, releasing between one and two million feet of positive reels of pictures every week; an organization with an almost unbelievably huge income, is operating on such a close margin that it cannot pay as much in dividends as one single local theatre.

"While I have no right to speak for any other concern than the Universal, I feel convinced that the same condition which I have described applies to nearly every producing concern in the business to a greater or less degree.

"We have all kept a stiff upper lip and made a monumental bluff at boundless prosperity. By a foolish silence, and a cowardly fear we have permitted the whole world to believe that all of us were miesiąng money as in a mint."

STRIKING SCENES FROM "THE GRAIN OF DUST"

LILLIAN WALKER, STAR OF THE PLAY, IN TWO IMPORTANT SCENES (RIGHT AND LEFT). THE CENTER GROUP IS THAT OF OTHER PRINCIPAL MEMBERS OF THE CAST. (Cost Pictures.)
N. A. M. P. I. Plans National Drive On War Tax 'Scare

Educational Campaign to Stimulate Theatre Attendance Will Be Begun

Plans for an educational campaign, nation-wide in scope, urging the public to attend motion picture theatres and in this way "do their bit" toward paying the war tax, were enthusiastically received at the quarterly meeting of the board of directors of the National Association of the Motion Picture Industry held Dec. 14, in the Times building, New York.

In addition to unanimously approving the plan which was suggested by Executive Secretary Frederick H. Elliott, the directors, by resolution, extended their thanks to William R. Heard and his syndicate of papers for the offer to furnish and assist in the distribution of a million copies of a heroic entitled, "Who Pays the War Tax, You do?"

The report on the Motion Picture Exposition which is to be held under the joint auspices of the Motion Picture Exhibitors League of America and the National Association showed that progress has been made in obtaining contracts, although solicitation has been under way but a few weeks. Two floors of the Grand Central Palace have been leased and practically two-thirds of the main floor space has been disposed.

The meeting was presided over by President William A. Brady and the following were present: Arthur S. Friend, Paramount Pictures Corporation; William L. Sherill, Frohmam Amusement Corporation; Louis, F. Blumenthal, Lee Ochs, Ernest Horstmann, Alfred S. Black, Louis L. Levine, F. S. Eagers, Joseph Powers, Universal Film Manufacturing Company; Walter W. Irwin, Greater Vitagraph Company; Paul Gulick, Universal Film Manufacturing Company; Thomas Wiley, General Division; Gabriel L. Hess, Goldwyn Pictures Corporation; Joseph F. Cofoul, Novelty Slide Company; and C. C. Bur, Famous Players-Lasky Corporation.

The exhibitor directors from out of the city came to New York to attend the meeting at the close of the convention held in Washington on the preceding day. Various reports of committees were presented and acted upon and many routine matters were considered. Several of which were referred to special committees for attention.

Standard Film Corp.

Buys "The Bargain"

Phil L. Ryan, sales manager for the Standard Film Corporation, has just completed negotiations with the W. H. Productions Co., of New York, for the purchase of the state-rights feature, "The Bargain," the production of the Motion Pictures of Thomas H. Ince and starring Win. S. Hart. The standard corporation also purchased and is exploiting fifteen features, the negatives of which are controlled by the W. H. Productions Co.

General Enterprises Inc. to Widen Scope; to Produce as Well as Sell Features

Successful Sales Campaign of Messrs Lubin and Sawyer on "The Warrior" Completed—Petrova and Cabanne Signed

Arthur H. Sawyer and Herbert Lubin, heads of General Enterprises, Inc., who have recently completed a most successful sales campaign in the interests of "The Warrior," announce that their plans for the new year embrace continued activity in the field of state rights, together with a widening of their present arrangements to include the production of special features during the year 1918. Herbert Lubin, who negotiated the contract between Madame Petrova and Superpictures, Inc., has consummated arrangements whereby William Christy Cabanne, author and producer of "The Slacker" and "Draft 258," will head Cabanne Superpictures, Inc., in the production plans of which Mr. Lubin will take a prominent part. This new organization is now being formed and work on the first production will start early in January.

The next film spectacle to be exploited by General Enterprises, Inc., as a successor to "The Warrior" will be seven reels in length and will offer as a star one of the leading female screen players at present in high public favor. The theme of the story, which is said to be particularly timely, bears the stamp of a well-known feature producer, is intended to fulfill the demands of state right buyers.

In addition to the plans outlined above, the McClure production "Mother" is at present being successfully exploited by Messrs. Sawyer and Lubin. They have also acquired the rights to "Brides," a six-part society melodrama, starring the former Universal favorite, Jane Gail, and directed by William Haddock.

The present offices of General Enterprises, Inc., at 1476 Broadway, New York, will be enlarged to care for the increased scope of the firm's activities during the coming year. It is planned to install a complete projection suite, wherein the various territorial purchasers may view the state rights offerings of the company.

HERBERT BRENON'S BROTHER-IN-LAW DIES IN ACCIDENT

George W. Oberg, brother-in-law of Herbert Brenon, the producer, and an ensign in the Naval Auxiliary Service, was drowned in Baltimore on December 16. While on duty at the water front he slipped on an icy pier and fell into the water.

Ensign Oberg was 31 years old and enlisted on October 29 last, in New York. He was a brother of Mrs. Herbert Brenon who, before her marriage to the film producer, was Miss Helen Oberg.
“The Eagle’s Eye” Wharton Serial
Exposes German Espionage System

Will Appear on Screen in Twenty Episodes—Based on Story
by Wm. J. Flynn, Chief U. S. Secret Service

The new serial, “The Eagle’s Eye,” founded on the story of William J. Flynn, Chief of the United States Secret Service, in which he exposes the plots and evil machinations of the Imperial German spy system in this country, is being rapidly produced by the Whartons. The first episodes will soon be ready for publication.

This production will be made in record time for so large a proposition. It will be presented in twenty episodes. While work is being conducted on several episodes simultaneously at the Thotha studio, sub-directors and camera men are taking interiors and locations in Washington, New York and other cities where the Imperial German spy army was most active in the development of its conspiracies.

Each episode will be complete in itself, so far as the exposure of an individual plot is concerned, but the entire serial will be interwoven with an intensely dramatic story, which would prove a great attraction in itself irrespective of the sensational incidents that Chief Flynn introduced and in which wide public interest exists.

King Baggot and Marguerite Snow play the leading roles. The cast of characters includes impersonations of the leaders of the Kaiser’s spy army, among them Count von Bernstein, Captains Franz von Papen and Karl Boy-Ed, Dr. Heinrich Alber, Wolf von Igel and Madame Augusta Stephan. These parts will be played by Bertram Marburg, Paul Everton, John Wade, Frederick Jones, William Bailey and Florence Shaw.

In the twenty episodes Chief Flynn will picture the incidents of twenty great conspiracies set on foot by the Imperial German spies to compromise this Government and to hamper the Allies in their fight against Germany. Little was published about them at the time they were discovered and frustrated. Many of the most important incidents in the investigation of the Secret Service, which will be made known in this serial, have never been mentioned at all in the public press.

Demand for Space
at N. Y. Exposition
to Be Held Feb. 2-9

Progress has been made during the past fortnight in securing contracts for space allotment for the Motion Picture Exposition in Grand Central Palace, New York, February 2 to 9. The exposition will be held under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors’ League of America, and will occupy three entire floors.

Twenty-two companies already have taken space and negotiations are pending with one hundred others. Contracts signed thus far are for larger individual spaces than has been the case at any similar exposition of the past and all of the present entrants plan to make large and attractive displays. The plans for the show are not based upon precedent, but will embrace many new ideas in promoting an exposition to draw the public in great numbers.

Among the largest companies exhibiting are the famous Players-Lasky Corporation, Artcraft Pictures Corporation, Paramount Pictures Corporation, Metro Pictures Corporation, Pathe Exchange, Inc., Goldwyn Picture Corporation, Vitaphone Co., of America, Fox Film Corporation, Universal Film Mfg. Co., World Film Corporation, Frohman Amusement Corporation, Wharton Releasing Corporation, and Triangle Film Corporation.


Look What Censor Board Did
to "The Silent Man"

The following cut-outs from Artcraft’s "The Silent Man" were ordered by the Chicago board of censors:

"The Silent Man" (Artcraft)
—Reel 1, subtitle "Region God left unfinished and cursed," etc.; flash five snake scenes; two scenes of girl drinking at bar with men; five roulette scenes; flash adjustment of roulette wheel; from subtitle "You ought to remember this dress," etc.; eliminate words "when I was good." Reel 2: Shooting Hart, flash gambling scenes between Pressley and Hart; two holdup scenes. Reel 3: Change holdup scenes to eliminate actual theft, subtitle "I'll take that cleanup." twelve scenes of Hart holding up passengers; two scenes of Hart with money bags. Reel 4: Subtitles, "Go get the change," etc.; "You made a thief of me," etc.; "Now I will expose your hand." Insert subtitle, "You forced the act which made me appear a thief!" entire scene of Hart forcing holdup; all scenes of Pressley holding grocer up; binding parson; two holdups of parson. Reel 5: Two scenes of horse dragging Pressley; four scenes of dragging man by horse.

Herbert Brenon has
Completed Filming
"Third Floor Back"

Herbert Brenon has taken the last scenes for his forthcoming production, "The Passing of the Third Floor Back," upon which he has been working for over two months, and already the old acts have been torn down and his staff of workmen have begun to build for the next picture.

The first public showing of "The Passing of the Third Floor Back" will take place in January. The publication date is announced for February. Sir Johnstone Forbes-Robertson, the English actor, who came to this country to play a leading role in the production has already taken his departure for England. He completed his portrayal of the role of the stranger about two weeks ago.

Since that time Mr. Brenon has been filming the scenes in which Sir Johnstone does not appear.

Child Star Host to Waifs

Since the completion of "Sadie Goes to Heaven," Mary McAlister, Essanay’s child actress, devoted all her time and that of her mother to preparations for her big Christmas day event, which afforded holiday festivities for some 1,500 children of the Chicago slums. Little Mary was given free passage of the Compelia theatre, Chicago, on Christmas morning and was hostess to orphans from all over Chicago, showing them her newest pictures and candy out into the audience. She also delivered a speech, telling her guests how pictures are made.
ALLEN FILM CORPORATION OBTAINS RIGHTS IN FIVE MORE STATES FOR "MOTHER" PLAY

Through negotiations consummated last week, James R. Grainger, president of the Allen Film Corporation, obtained for his company from Herbert Lubin of General Enterprises, Inc., state rights to the "Mother" film, starring Elizabeth Risdon, for Texas, Oklahoma, Kansas, Missouri and Arkansas. The Allen company had previously purchased rights to the George Loane Tucker production for Illinois, Michigan, Iowa and Nebraska.

Mr. Grainger stated that he was largely influenced in purchasing the additional territory through learning that the picture had been booked by S. L. Rothapfel, managing director of the Rialto Theatre, New York, and soon to open the new Rivoli Theatre in the same city. "Mother" will be shown in both playhouses the latter part of January or early in February.

"The Warrior," the comedy drama starring the giant Maciste, has been newly subtitled by Jack Lait. This production, state rights of which are owned by the Allen Film Corporation, in Illinois, Indiana, Michigan, Ohio, Kansas, Missouri, Iowa, Nebraska Texas, Oklahoma and Arkansas, will be shown in the chain of Lubliner and Trinz theatres in Chicago shortly after the first of the year.

Tom Moore, one of the leading ex-

S. S. Hutchinson's Son James Becomes Member of U. S. Army

James Hobart Hutchinson, eldest son of Samuel S. Hutchinson, president of the American Film Company, Inc., of Chicago, who is enlisted with the First Company Military Police, 310 Train, 35th Division, at Camp Custer, Mich., was that subject of this item.

Mr. Hutchinson, who was a student of Armour's Technical Institute, enlisted on the day that he was twenty-one, which was early in December. He chose the Military Police because of his love of horsemanship, in which he excels, became a private, and hopes to win a commission.

hbitors of the East, and owner of two theatres in Washington, D. C., was enthusiastic over "The Warrior," following a showing of the production in his playhouses. In a letter of endorsement, he wrote that the picture excited unusual interest among his patrons and despite the inclement weather he had record attendance during the run of the film. "I would like to have more pictures like "The Warrior," for my theatre" is the concluding sentence of his letter.

Cleveland M. P. Men Sever Connection With National Body

Repudiation of the National Association of the Motion Picture Industry was one of the first actions taken by the Cleveland branch of the Motion Picture Exhibitors' League at a meeting following the return of that body's representatives from the Washington conference. This step was embodied in a resolution which was passed unanimously.

The reasons, as set forth in the resolution, for the break are: The absolutely unfriendly attitude of the eleven producing members of that body against their fellow exhibitor members regarding the imposition of the 15-cent per reel footage tax, contrary to the constitution of the N. A. M. P. I.

Their attitude at the trial at Cleveland before Judge Phillips, in blocking all attempts to clarify the situation regarding said tax.

Their attitude of silent contempt shown by their absence from the Washington convention the week of December 10, 1917, to which they had been invited by President Lee A. Ochs, with a view to bringing about a harmonious arrangement between the various branches of the motion picture industry, regarding the footage tax, and other forms of taxation.

Their attitude in instigating criminal proceedings against their fellow exhibitor members in Brooklyn, who acted solely in defense of their rights as exhibitors.

WHO SENT IT?
Julian Eltinge, the noted delineator of female roles, has a hobby for collecting famous men's shoes. He has in his possession the shoes that John L. Sullivan wore in his last fight with Jim Corbett; Corbett's footgear worn in his battle with Fitzsimmons, and a pair of boots that formerly graced the feet of the late King Edward.

Some days ago, however, he opened a package addressed: "Julian Eltinge. Somewhere in the West," which contained a dainty little number two shoe with a card reading: "From an ardent admirer." Now Mr. Eltinge swears he intends to find the owner of the dainty boot. As he is still a benedict, young and fairly good looking—well, who knows?

Robertson-Cole Co.
Reports Brisk Sales of U. S. Corp. Films

Notwithstanding slack conditions in the foreign film market, Miss Edna Williams, special representative of the Robertson-Cole Co., of New York and London, which has acquired the foreign distributing rights to the productions of the U. S. Exhibitors' Booking Corporation, has encountered little difficulty, it is said, in disposing of the subjects thus far put on the market by the booking concern. By the arrangement between the U. S. Corporation and the Robertson-Cole Company the booking concern has been brought into direct touch with exhibitors and distributors in all parts of the world, and during the past week a number of important sales were negotiated.

Exhibition rights to the Thomas H. Ince spectacle, "The Zeppelin's Last Raid," have been sold for Japan, China, India, Burma, Ceylon, Dutch East Indies, Philippines and Hawaii.

Rights to "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian," the three first features of the U. S. Corporation, have been disposed of for Chile, Peru, Bolivia and Ecuador, and arrangements have also been made with the purchasers to take the entire output of the booking concern.

JANE AND KATHARINE LEE IN "THE TROUBLEMAKERS."

LEFT AND RIGHT—AMUSING SCENES FROM THE FOX PRODUCTION FEATURING THE "BABY GRAND" STARS PUBLISHED DECEMBER 9. CENTER—POSE OF JANE AND KATHARINE LEE. (Fox-Standard.)
Theatre Display Advertising a Big Factor in South America as Well as in U. S. A.

American exhibitors who have only a vague idea of the manner in which theatre managers in other countries handle productions, or who have been led to believe that the art of obtaining publicity is understood only in the United States, will be interested in the photographs printed herewith the Fox Film Corporation received from its branch in South America. These indicate very conclusively that advertising is just as much a factor in successful theatre management in the southern hemisphere as in any other part of the world.

The striking photographs show the Cinema Pathe in Rio de Janeiro, Brazil, at the time the theatre was showing "The Beast," starring George Walsh and Anna Luther, and "The Love Thief." The theatre has a three-story front and most of this is covered with lithographs and painted signs on which the name of the production featured stands out prominently. It is repeated so often that there is no possibility of anyone who comes within view of the building forming any misconception regarding what the attraction is.

The display is arranged to catch the eyes both of persons passing along the sidewalk in front of the theatre and those who may see the building from a distance. Stills from the productions and, in the case of George Walsh, the name of the star, also are displayed. And, as indicative of what the source of production means to theatre patrons in Rio de Janeiro, over the advertising runs the announcement: "These are Fox films."

"Ladron de Amor" and "George Walsh" and "Brutalidade" are given ample display, but it is worth while also, even in far-away Brazil, that the public be assured in large lettering of the fact that there is a sterling mark on the silver which the Cinema Pathe offers. Production, plus star, plus producer, plus theatre, that is the order of values as fixed by the management of this successful house. The photographs incidentally illustrate the manner in which William Fox pictures are taking hold in a territory that this American producer has invaded only within the last twelve months.

INDUSTRIAL FILMS TO BE EXPLOITED BY UNITY PHOTOPLAYS

Pictures Showing Process of Manufacture Made by Kansas City Man—Have 20,000 Feet

America's industrial resources, together with an interesting depiction of the processes through which various articles are put in the course of their manufacture, is contained in twenty thousand feet of film recently purchased by Unity Photoplays Company, Chicago. These will be distributed on the same basis as the Rex Beach travel pictures.

The film was made by a Kansas City man in the course of his investigations of the country's industrial resources and under conditions which made it possible to show many hitherto unknown aspects of manufacture in certain lines.

Though the film was made primarily for the purpose of refreshing his memory in the preparation of his report, it holds one's interest, it is said, for the reason that it gives details impossible of reduction to words and presents a graphic picture of the varied activities of the country's manufacturers.

The film is being reassembled into 1,000-foot subjects and will be issued one reel each week under a contract similar to the one used for the Beach pictures in Illinois, Indiana and Wisconsin.

The Loop Film Mystery

"A horse, a horse, my kingdom for a horse!"

This cry rose above the din and roar of traffic in State street last Friday and was found to emanate from the office of Manager Moore of the Orpheum theatre. Over in Clark street at the Boston theatre, Manager Miller prayed for bicycles.

Patrons who were fortunate enough to escape being trampled to death by hysterical messenger boys hugging tin film cases to their breasts in a death grip, once inside the theatre found themselves confronted with the old familiar sign on the screen: "Just a moment please..."

Wounded, identified with the industry in the early days, rubbed their eyes and recalled the time when "bicycling" films was in vogue.

And as the title Flicked through the darkened mantle over the city and the last police ambulance had carried away the last exhausted messenger boy, the mystery was cleared up. Both the Orpheum and the Boston had booked the Metro film "Red Whites and Blues" for the same day and there was only one print in town. Simple, eh, my dear Watson, when you are on the inside?

Ouida Bergere Opens New Service Office

An independent organization designed to grapple with and overcome problems in the production of film plays has been organized in New York by Miss Ouida Bergere. A long time lease has been executed for offices at 516 Fifth avenue, New York, and London affiliations have been obtained. care of Hughes Massie, 40 Fleet street, as well as in Los Angeles, Cal., through the Mabel Condon exchange.

Some of the activities planned by Miss Bergere include the supplying of lists of available plays, directors, writers, and supporting talent, scenario editing, continuity writers to producers; screen tests of new talent; aid to directors in casting productions; furnishing necessary talent for productions; representing directors seeking new affiliations and converting books, plays and original stories into scenario form.

Alice Brady to Star in Film "The Knife"

Select Pictures has acquired "The Knife," another Broadway success, for a film production. Miss Alice Brady will appear in the feminine role.

"The Knife" is a play from the pen of Eugene Walter, author of "The Easiest Way" and "Paid in Full." It is a melodrama of the highest class, and in the intensity of theme and action lends itself particularly well to screen adaptation, it is said.

Production has been started on "The Knife," and the star, with her director, Robert G. Vigola, and part of her company, have just returned from a flying trip to Florida, where the opening scenes of the story were filmed.

Terry McGovern says he is having the time of his life playing the producer in 'Baremore,' which late hours and late supperers soon produce the late Mr. So and So. Be careful, Terry, your latent powers help make the world go round.

Messrs. Sawyer & Lubin, of the General Enterprises, invited the Table Finishers Union to a luncheon at their offices a few days ago. The members (202) all told, were in good form and gave a demonstration in table polishing which made Rector's huskies sit up and take notice. The line-up at the mahogany was as follows: Edward Weitzel, World; H. F. Rendall, Review; Bert Ennis, McClure Pictures; David Glase, of the Romantic Mirror; Chas. W. Brenon, Photograpby; Harry Ennis, War Cry; J. Goldie, Billboard; W. G. Beeecroft, Star of Hope; Laurence Reed, New York Times; Ben Bingham to Trade Review; Peter Mine, Lampoon; Frances Agnew, Telegraph; Jos. P. Reddy, Telegraph; Sidney Goldsmith, Of, For & By; Jim Milligan, M. F. I.; George Whiting, M. P. World; C. A. (Dave) Crockett, Sunday Whale; Daniel M. Henderson, McClure's; A. H. Sawyer, G. E.; H. G. Kosch, General Enter; Benston; F. J. Beeecroft, Little Neck News.

Mr. Ennis of McClure's, and Brooklyn, who called upon for a toast, launched this one: 'The happiest moments in most of our lives are spent in the arms of other men's wives - Mother.' Bert Ennis always lands the K. O.

In our desire to be as helpful to the reviewers as possible, this department has secured at the present time the following scenario: Cast on 45 - knit 2 - pull 2, for six inches - bind off 24 stitches on the cord. Knit down two inches - cast on 12 stitches in a circle. At the top, rib down six inches, being careful, of course, whose ribs you use. Since wool is expensive, clothes line is preferable for use in projection rooms, but great caution must be taken to prevent it from becoming looped about the neck, as some fall guys are sure to take up the slack, and lots of producers will be too only willing to "string" you, and make a get-away, while the lights were off, leaving you in great suspense.

Hamish McLaurin is fast learning the military requirements of a war-time publicity man on Broadway. He turns out in the morning to "Rivoli," takes down his information, colors the Rialto bugler, and takes "Taps" on turning in. Oh, boys!

In spite of all the war-time precautions, we note that the lens ladies are just as reckless as they have never been. Mitchell Lewis is back in town and he brings with him from the coast, as a souvenir, a thousand dollar check marked N. G. in capital letters. Don't worry, Mitch, you can put it under the carpet and raise footpads. Oh, bunions. Be careful.

Clara K. Young likes the old Thanhouser studio so well she may buy it, says a report. The studio is located on Echo Bay, and the point of land directly opposite the Bay is Seltz Neck.

Leon Horstman reports that he may take a trip to the Y.M.C.A. for a few nights. The girl he has in mind is probably Lakey Kale, or Kringkle Kale. At any rate, 'Davie' Kroch promised to run her picture in the art section of the Sunday Whale, and Leon smiles, and smiles, etc.

Seng Organ Carries Messages to Exhibitors

The December 20th issue of "The Parentage Messenger" sets a fast pace in the field of house organs. Printed in red and green, with a Holly border cleverly interspersed in its pages, the journal carries a truly Christmas atmosphere.

In addition to its attractiveness the booklet contains a timely warning to exhibitors to observe the "Up" and "Down" men of the business as follows: "The Wonderful Recovery of Exhibitors in Europe from the chaos caused by early war conditions and the accompanying depression of the pessimistic utterances of many in the United States, Mr. Seng closes his article thus: "But - for the sake of your future - for the sake of the New Year so near at hand - start now to Boost, Boost, Boost! With your fellow exhibitors raise the shout that will be heard round the world: 'All's well with us.'"

Strand Theatre, N. Y., To Present "Carmen" as Added Feature

The Strand Theater, New York, will introduce a novelty in the entertainments after the holidays and Manager Edel is busily engaged selecting material and singers for the rather pretentious addition which will consist of a weekly presentation of condensed versions of grand opera.

The first opera to be presented is "Carmen." Not only has Mr. Edel engaged a cast of high class opera stars to sing the various roles, but special sets of scenery are being painted for the various operatic productions. The cast for "Carmen" includes Anita Tegelli, who will sing the title role, Rosa Lind, as Michaeella, Carlo Mari as Don Jose and Auguste Bouillez, as Escamillo, Oscar Spireus will conduct.

"Right of Purchase" by Norma Talmadge's Next

Norma Talmadge will begin work soon on the present production of which is "Right of Purchase." This picture which was made in Talmadge's own studio and with her own company. It will be presented by Joseph M. Schenck and distributed by Select Pictures Corporation.

"Over There" to Be Free of Tax When Used With Film

George M. Cohan has granted the use of the music "Over There" free of tax to any theatre presenting the Select picture "Over There" on its program.

Mr. Cohan's publishers, Leo Feist, Inc., have written to the Select Corporation as follows:

To: Leo Feist, Inc.,
Confirms the permission already given to you by Mr. George Cohan, author and composer of the musical composition "Over There," to use the mentioned song as incidental music to the exhibition of your motion picture entitled "Over There."

Leo Feist, Inc.
(Signed) E. F. Bitter.
General Manager.

"Over There" is a six-reel photodrama produced by the Charles Richman Pictures Corporation, starring Charles Richman and Anna Q. Nilsson in the stellar roles. It is a story of every-day life built about the present war exigencies and depicts the mental strain of the man called to the service who believes himself a coward. The picture was directed by James Kirkwood.

Crest Pictures Corp.
Screening the Novel "The Grain of Dust"

Carle E. Carlton, president of the Crest Pictures Corp., has recently taken over the Ogden productions, is now completing the filming of David Graham Phillips' noted story "The Grain of Dust," starring Lillian Walker and in which Edith Day will also be featured.

Mr. Carlton is well known in the theatrical world as a theatre owner and operator. He will now devote a great part of his time to the production of state right features. "I intend," he says, "to purchase the rights of well known successful novels by famous authors of the day. I believe that old Bill Shakespeare was right when he said the play's the thing."

Lester Park, formerly general manager of the Ogden Pictures, is associated with Crest Pictures as manager of distribution.

Harry Revier, who directed "The Lust of the Ages" and "The Grain of Dust" is now working out the continuity of a story by a well known author which will be offered to state right buyers by Crest Picture Corporation.

New Subtitles Add Appeal to "Mother"

In order to supply an atmosphere of sympathetic interest in keeping with the human appeal of the McClure production, "Mother," Messrs. Sawyer and Lubin have added a special series of subtitles to replace those originally in the picture. In accordance with plans previously announced, "Mother" serves as an introduction to the film story proper and a beautiful series of symbolic subtitles was constructed under the personal direction of Mr. Sawyer.
Spectacular achievement and advancement will mark the motion picture art in 1918, in my opinion. There will be a spirit of persistent betterment, a striving for the attainment of higher ideals.

Greater stories than ever before will be told on the screen; the themes will be closer to the heart of the American public and the action of the plays will be more human. Productions, while not more lavish, will depict actual occurrences in a more convincing way than ever before.

America will learn from the motion picture camera the progressive story of the world war. I believe, too, that our National cause will be greatly assisted by the motion picture, due to the fact that the American branch of the industry is united behind President Wilson.

During the next twelve months, I propose to take the motion picture patrons through the library of classical literature, as well as the popular writings, including farce and melodrama. Producers should not decry the lack of material when there remains the work of Victor Hugo, Dumas, Dickens, Scott, Thackeray, Balzac, De Maupassant, Daudet, Bulwer Lytton and all the renowned American writers to draw upon.

I hope to develop playwrights by giving the young American brain of both men and women, the opportunity to write original stories for my scenarios. The payment will be paid double the previous prices for original scenarios during 1918.

During the next twelve months the writer for the screen will receive a better earned recognition. The creation of his brain will be exploited under his name, instead of giving all the credit to a star actor or actress in the picture. The only way to develop big brains and imagination is to give them public recognition in addition to liberal payment.

Cheerfulness is contagious and a large percentage of the plays during the next year will be light comedies, farces, etc., as a relief from the daily news from the war torn countries.

The great film play of the future will not necessarily be the spectacular. It will be a straightforward story, naturally acted, staged with newly invented lighting effects and directed without exaggregation. That character of story will appeal to every clean human mind.

Censorship by a simple minded controller of thought and intellectualty will die in the coming year.

No person on earth is qualified to pass final judgment on any subject, whether it be in law courts or in the legislation of the Government. And, much less should motion picture censorship be entrusted to one man for first and final decision, whether that man be

By William Fox

The Russian people rebel against censorship and the Czar. So, too, will the American people rebel against the censor cak whether it be of the press or the motion picture.

I feel that my 1917 pictures, "A Daughter of the Gods," "The Honor System," "A Tale of Two Cities," and "Romeo and Juliet" have evidenced the advance in the motion picture art.

Children's pictures such as "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Treasure Island," have been exceedingly well received by school teachers, women's clubs, the press and others interested in the better class of pictures.

During 1918 I will present Victor Hugo's immortal masterpiece, "Les Miserables." William Farnum will appear in the role of Jean Valjean. I consider this production a classic.

Theda Bara in "Cleopatra," is another picture to be seen throughout the United States during 1918. "Queen of the Sea," with Annette Kellerman, will inaugurate genuine under water photography, which, I know, will be acceptable to the American public.

Du Barry, "Jack Spurlock, Prodigal," and a host of other fine novels, will be issued by my company.

I also have ready for presentation, "Ali Baba and the Forty Thieves," the most charming picture of its type I have ever seen.

We have a children's fairy tale made in Japan which I am sure will point the way to advanced picturization of foreign atmosphere.

During 1918 I shall send producing companies to Brazil and Argentina. This will serve to show the glorious scenery and the development of the Pan-American countries.

Arrangements have been made by which I shall film 52 extraordinary productions, known as Standard Pictures; 22 photographic plays running on the screen from one hour to seventy-five minutes, and 56 comedies. In addition to these, we shall stage a few films which will show the occasion for the entry of America into the world war.

Under my management during the year 1918 will be Theda Bara, William Farnum, Annette Kellerman, George Walsh, Jewel Carmen, Virginia Pearson, Tom Nix, June Caprice, Sonia Margova, Jane and Katherine Lee, Frances Carpenter and Virginia Corbin, Gertrude Messinger and Georgie Stone, Gladys Brockwell and others.

Fox distribution offices encircle the globe. Exchanges and branches are to be found in every civilized country in the world. The Fox organization was the first American Film Company to lead the way into foreign fields.

Foursquare Appoints
Eduardo Gainsborg
To Important Post

Eduardo Gainsborg, who has been engaged by M. H. Hoffman to take charge of the San Francisco Foursquare Pictures exchange, left New York last week for his destination. Mr. Gainsborg is one of the recent entrants into the film industry, but his progress has been sufficiently rapid to win his appointment to one of the most important posts in the Foursquare Pictures organization.

Mr. Gainsborg is a Columbia College graduate, a man of keen discernment, and his methods will be those of the experienced man of affairs who applies same business methods to the distribution of motion pictures.

THREE COMPANIES
AT GOLDWYN PLANT
MAKING NEW PLAYS

The business outlook in the motion picture field as viewed by Goldwyn Pictures Corporation is such that instead of

lessening or temporarily curtailing its production activities, it has redoubled its labors at the Fort Lee plant, with three companies working under the glass top.

Madge Kennedy, under the direction of Edward Dillon is making "Our Little Wife," from Avery Hopwood's play; Maebelle Moore, having finished work in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy, under the direction of George Loane Tucker, has started work on a new production as yet unnamed, and Mae Marsh is hard at work in a new picture from a story by Irvin S. Cobb.
William Russell in
"IN BAD"
American-Mutual comedy-drama; five parts; published January 28.

"In Bad" further proves that William Russell knows how to put comedy into his work. This production is full of amusing situations, excitement and mystery. The scenery is beautiful, enhanced by excellent photography and lighting. Frances Billington, Harvey Clark, Bull Montana, Fred Smith, Lucie Ward and Carl Stockdale comprise the supporting cast. The direction is by Edward Sloman. It is a feature that should prove acceptable anywhere with audiences demanding the best film entertainment.

The story: Monty Miles is considered a nuisance by his aunt Theodosia, and his eccentric ways cause her many unhappy moments. Richard Harrison is planning a treasure hunting expedition and asks aunt Theodosia to accompany them as companion for his daughter Victoria. Monty also is invited, but refuses to go until he catches a glimpse of Victoria. However, Victoria will have nothing to do with him, and his acceptance of the invitation to go treasure hunting is rejected. Monty decides to go alone and though he is ignored by the members of the party, he is successful in saving the treasure from the thieving crew which has accompanied Harrison. Harrison becomes engaged to aunt Theodosia and Monty to Victoria.

Vivian Martin in
"THE FAIR BARBARIAN"
Paramount comedy-drama; five parts; published December 17

"The Fair Barbarian" affords Vivian Martin one of the best roles she has had for some time. It gives her an opportunity to display that charming comedienne talent and her work, together with the humorous story, makes the offering one of excellent entertainment value.

In support of Miss Martin appear G. H. Geldert, Douglas McLean, Jane Wolff, Josephine Crowell, Mae Buch, William Hutchison, Al Paget and Charles Gerrard. The direction is by Robert T. Thornby from the story by Frances Hodgson Burnett.

The story: Octavia Bassett of Bloody Gulch, after a break with her sweetheart, decides to visit her aunt Belinda in Slowbridge. Her apparel and automobile shock the inhabitants of Slowbridge and tongues are set wagging at the musical given by Lady Theobald. She matches wits with Captain Barold, and Lady Theobald, who is anxious to have the Captain marry her niece Lucia. However, Lucia loves Mr. Burnett, a "common" mill owner. Octavia has just decided that she will marry Captain Barold when Jack Belasys, her ex-fiancé, and her father, arrive in Slowbridge. The pleasure of seeing Jack and knowing she can return to Bloody Gulch reunite Jack and Octavia.

Elizabeth Risdon in
"MOTHER"
McClure Pictures drama; six parts; published by Allen Film Corp.

The directorial genius of George Loane Tucker has lifted the photoplay "Mother" far out of the classification of mediocrity and fixed its position securely as a human interest drama of rare merit. Coupled with the splendid work of Mr. Tucker there is the acting of Elizabeth Risdon, which is the final stroke in registering the production as one of the really worth-while screen dramas of the year.

"Mother" has not a melodramatic or a spectacular moment and it is not a drama with a so-called "punch"; it is just a beautifully convincing narrative of the power of mother-love, acted and directed in a manner that is thoroughly faithful to life. In several instances Mr. Tucker, by a stroke of direction and Miss Risdon, by expert histrionic technic, have accomplished scenes that are moments of great drama in their directness and convincing appeal.

The scenes are largely exteriors taken in Dartmoor, southern England, and furnish an interesting and attractive background for the picture. The photography is noteworthy throughout.

The story: The dominant theme of the narrative is the power of mother love. A frail little mother, after schooling her son diligently in the ways of righteousness, finds him one day in the prisoner's dock. Refusing to resort to deceit to free her son, the little mother sees him taken off to prison. There is a thread of romance running through the play. The alertness
and devotion of the mother forestally, the calamity of an elopement with another's wife. Gradually the beneficent influence of the mother impresses itself upon the son and eventually a complete transformation is accomplished. In the end, with mother love triumphant over the wayward tendencies of the son, the frail little woman dies, her life's work having been accomplished.

FLORENCE REED AS BODY IN A TENSE SCENE FROM "THE STRUGGLE EVERLASTING." (Harry Rapf.)

the best work of his brilliant career. The photography also is vastly superior to the usual feature and is credited to Lawrence Williams.

The cast is an excellent one. Florence Reed as Body is beauty, passion, greed and curiosity incarnate until at last she succumbs to Soul and influences Mind to follow. Milton Sills as Mind has accomplished a characterization that should bring him stardom honors. Irving Cummings as Soul was Ecclaeistical, rather than purely spiritual, but played in a thoughtful vein. Wellington Plater did a conspicuous piece of work as the pugilist. Others deserving special mention are E. J. Radcliffe, Edwin N. Hoyt, Fred C. Jones, Albert Hall, R. Hatteras, Margaret Pitt, Mildred Cheshire and George Cooper.

The story: Mind and Soul at college are brothers. Mind tires of the routine and discipline and against the advice of Soul goes out to study life. He becomes ensnared with Body and brings her to college where she lures all youth from study to the adoration of sensation in the body. After college days, when Mind has freed himself from the overpowering influence, Body passes on from one type to another until all types have in turn been enthralled by the lure. Then she tires of them all and hears the appeal of Soul. The Pugilist, Banker, Poet, Actor, Musician and Aristocrat all meet failure through their weakness where Body is concerned and at the last Body turns all her vitality to serving Soul in his ministering to the poor and needy. Mind then realizes the truth when she tells him that Soul is right and that they must both be perfectly influenced by Soul in order to serve, for it is a path on which we all reach the eternal goal.

Bessie Barriscale in "MADAM WHO?"

Paralta drama; seven parts; published state rights

As a whole Interest
Story Good
Star Fine
Support Fair
Settings Fair
Photography Good

There is a quaintness, a variation, and a timely interest about "Madam WHO?" but makes an acceptable offering. It is a civil war story minus the usual battlefield scenes. The picturesque wearing apparel of the days of 1861 gives the production a quaint appeal and dainty Bessie Barriscale seems to belong to hoop skirts and high daisies. She is enchantingly charming in the role of Jeanne Beaufort and does some very good acting. Ed Coxen is the hero of the story and affords Miss Barriscale excellent support. With so many of the current war dramas treating of the European conflict a good story of the civil war days should prove desirable and diverting.

The story: Jeanne Beaufort becomes a member of the secret service of the South and one night breaks into a meeting of Northern secret service men. As a punishment the leader marries her to one of his men, but will not divulge the name of her husband. In the meantime a body goes to live in the North and communicates with the South regarding the movements of the Northerners. She meets Captain Armitage, the Northern army and, being thrown constantly together, they fall in love. 'Parr' Kennedy, chief of the Northern secret service, learns that Alice Trent is Jeanne Beaufort and sends out a squad, headed by Armitage, to arrest her, but Jeanne has fled to the South. Jeanne learns that the man she is married to is Captain Morgan of the South. Alice Trent, perceiving that the South is being influenced by both sides—a man whom she loathes. As Richmond falls into Northern hands Morgan comes to claim his wife, but Armitage, coming in and seeing Morgan and Jeanne struggling, tells Morgan he will be waiting for him when the war is ended.

Violet Mersereau in "THE GIRL BY THE ROADSIDE"

Bluebird drama; five parts; published January 7

As a whole Average
Story Inconsistent
Star Good
Support Plenty
Settings Good
Photography Good

"The Girl by the Roadside" presents Violet Mersereau in a plum role and this little screen star will no doubt like this production. However, the story is a difficult one to follow unless close attention is paid to its unfolding. It is a story worked out along different lines and would have held interest better if the incidents had been more coherently told. In the cast are Ethel Allen, C. A. Andrews, Allen Edwards, Robert F. Hill, Royal Byron, Kenneth Hall and Sam B. Minter. The direction is by Theodore Marston.

The story: Judith Ralston falls from her horse and sprains her ankle. Boone Pendleton, passing in his auto, picks her up. After going a short distance he discovers that the gasoline tank is empty and is forced to take Judith to his home. A storm forces them to remain at the lodge for a couple of days. In the meantime Judith's brother's brother-in-law are placed under arrest by federal authorities and Payban is in search of Judith. He traces her to the hunting lodge but Judith runs away, and goes to her brother's country home. Bud and his wife drive the jailer and escape, going to their country home. Unable to secure other passage they inveigle Boone Pendleton to take them to their home. Billy Cartwright, a young detective, also takes notice to get to the Ralston's country estate. Investigation discloses a counterfeiting outfit in the cellar of the Ralston's home and with this evidence Bud and his wife are taken to Washington. Then during no evidence against Judith she is freed and becomes the wife of Boone Pendleton.

Ann Pennington in "Calvary Alley"

Ann Pennington has begun work on her new Paramount picture, "Calvary Alley." This is an adaptation of Alice Hegan Rice's book of the same name.
June Caprice in
"UNKNOWN 274"
Fox drama; five parts; published December 16

As a whole: ..... Good
Story: ..... Entertaining
Star: ..... Enjoyable
Support: ..... Adequate
Settings: ..... Good
Photography: ..... Good

Like former June Caprice productions, "Unknown 274" has its little touches of pathos, humor, comedy and drama. The story has but a slight plot, but should awaken a certain amount of real interest. A wonderful collage, which has added much to other productions with this star, does a clever bit in this picture and proves to be a regular actor. Supporting Miss Caprice are Kittens Reichert, Florence Ashbrook, Tom Burrough, Inez Butter.


The story: At the orphanage June receives the title of "Unknown 274," because no one knows anything about her parentage. The abuse which she receives from the matron of the orphanage drives June to accept the hospitality of a scheming couple who plan to take her to New York, marry her to some wealthy man, and live comfortably on their ill-gotten money. June receives music instructions from an aged professor and a bond of sympathy springs up between the two. One day, when the husband tries to force his attentions on June, she picks up the violin, which is the only remembrance she has from her father, and rushes to the home of the professor. Through the violin the professor learns that June is his daughter of whom he had lost track. The man the scheming couple had selected for June to marry proves his love for June and a bright future is in store for little "Unknown 274."

Harry Carey in
"BUCKING BROADWAY"
Butterfly drama; five parts; published December 24

As a whole: ..... Good
Story: ..... Interesting
Star: ..... Likeable
Support: ..... Ample
Settings: ..... Adequate
Photography: ..... Good

"Bucking Broadway" is another western drama, built along conventional lines. There is the stalwart western lover, the city bred villain and the innocent girl. Bucking Broadway offers little that is new, but is as good as former productions of this type. Mr. Carey is, of course, the honest, hard working rancher who loves a ranchman's daughter and who does his best to keep her love. However, he loses out to a Broadway type, a typical stage villain, and fights with determination he goes to New York. A free-for-all fight follows and he overcomes his adversary. Molly Malone as Molly Owers is the feminine lead. Others in the cast are L. M. Wells, Vesta Pegg and Gertrude Astor. The direction is by Jack Ford.

The story: Shortly after Cheyenne Harry and Molly Owers become engaged Captain Thornton, of New York, enters upon the scene and persuades Molly to elope with him. Harry and Molly's father are heartbroken. Finally Harry decides to rescue Molly from Thornton. In a hotel he finds Thornton giving a dinner party, announcing his engagement to Molly. As the evening progresses Molly learns the true nature of Thornton and endeavors to escape from him. Harry goes to her rescue with the assistance of some cowboys as they literally "clean up" the place and Molly and Harry are reunited.

Irene Castle in
"VENGEANCE IS MINE"
Astra-Pathe drama; five parts; published December 16

As a whole: ..... Good
Story: ..... Interesting
Support: ..... Excellent
Settings: ..... Good
Photography: ..... Good

This latest Pathé picture, featuring Irene Castle, is undoubtedly one of the best of the season, both for its entertainment and plausibility. The refreshing feature of this production lies in the fact that in no place is the story sub-sidized to allow the star to pose as a fashion plate as has been the case in some of her previous vehicles, although her Sphicorean ability does crop out in one part of the picture, and while not absolutely essential to the plot, is worked in so as not to interrupt the continuity of the story. It is in all interesting and this added to the star's popularity.

The story: The father of Paula Farring (Irene Castle), has been ruined by a crowd of capitalists, headed by Peter Van Brunt, and following a run upon a suburban bank, of which he is president, Paula Farring's father is ruined. In a letter left to Paula he names as his heir his ruin's plans to clear her father's name to avenge his death. Through a school girl friend, under the name of Paula Farring, she obtains entrance to a house party at the Van Brunt home, but before her plans materialize she is discovered to be Farrington's daughter. Her plan is to publish the papers which will clear her father's name with the aid of the cabaret "bouncer" who allows the safe and obtains the papers. Only to return it to Van Brunt with the statement that they must face God not her. Van Brunt sues and the others determine to clear Farrington's name if they, themselves, must serve prison terms.

Francis X. Bushman and Beverly Bayne in
"RED, WHITE AND BLUE BLOOD"
Metro comedy-drama; five parts; published December 24

As a whole: ..... Good
Story: ..... Interesting
Stars: ..... Good
Support: ..... Adequate
Settings: ..... Good
Photography: ..... In keeping

"Red, White and Blue Blood" is five reels of pleasing entertainment. The story is interesting and somewhat different. The stars have good parts, and make the most of them, the result of which is enjoyable. A capable cast, including Adela Baker, Cecil H. Fletcher, Jack Raymond, Wm. H. Tooker, Arthur Houseman, and C. R. McKinnon, support the leads to advantage. It is a meritorious Metro offering and an appropriate subject for any class of audience. The story is by Sherman Fite.

The story: John Spaulding and Helen Malloy-Smythe first meet when he captures some train robbers while she and her mother are enroute to their Eastern home. They meet again when Helen goes to New York to find her engagement is dissolved. John rescues her. He learns that she has been engaged five times in one year and has jilted each suitor. John decides to find her heart. Bob, Helen's brother, brings a supposed nobleman to the house and Helen's engagement refuses to work. John saves her. She learns that she has been engaged five times in one year and has jilted each suitor. John decides to find her heart. Bob, Helen's brother, brings a supposed nobleman to the house and Helen's engagement refuses to work. John saves her. She learns that she has been engaged five times in one year and has jilted each suitor. John decides to find her heart. Bob, Helen's brother, brings a supposed nobleman to the house and Helen's engagement refuses to work. John saves her. 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Mary McAlister in
"SADIE GOES TO HEAVEN"
Essanay comedy-drama; five parts; published December 24

As a whole: Pleasing
Star: Good
Support: Capable
Supporting: Adequate
Photography: Good

"Sadie Goes to Heaven" is especially adaptable for children's programs. It is five reels of delightful, refreshing entertainment, and there is every reason to believe that adults will be as interested in Mary McAlister and her trip to "heaven" as the "kiddies." Between racing with a tea cart, diving into a bath tub and holding a boxing match with Russell Hitchcock, McAlister and her companion could not entertain the audience any better. When Mrs. Riche arrives home she is surprised to find the child, but nevertheless delighted, and plans to keep her. However, when Sadie learns that her little dog, George Washington Square, cannot remain she returns to her distracted parents, who had been searching vainly for her.

Betty Brice in
"LOYALTY"
Celebrated Players drama; six parts; published state rights

As a whole: Well done
Story: Interesting
Star: Fine
Support: Sufficient
Settings: Suitable
Photography: Good

While "Loyalty" is not a production that will appeal to every class of audience, it is a well done production. The story is a combination of much-used plots, yet it has been interestingly worked up, and replete with fine acting. Betty Brice as Nell Woodward, is very much at home in the role assigned to her and handles it well. Jack Moreley, who is cast as Hugh Gordon, a rich woman's son, who becomes a dope fiend, and later redeems himself, gives a sincere characterization. Maurice MacQuarrie's James Randell, the lawyer, reaches the perfection of scene acting. The direction of "Loyalty" is by Jack Pratt.

The story: Nell Woodward, an actress of the west, goes east to make a name for herself on Broadway. She is a success under the direction of James Randell. Hugh Gordon, son of a wealthy widow, loves Nell, and when Mrs. Gordon refuses to meet Nell, she is piqued and marries Hugh. Randell becomes angered, discharges Nell and replaces her. As a last resort, she is forced to become a cabaret entertainer. Hugh, disowned by his mother, reaches the lowest depths when he becomes a dope fiend. Nell realizes that it is up to her to put Hugh back in his former social position, and when Mrs. Gordon offers her a large sum of money if she will leave the city, she accepts, taking Hugh with her. They go west and Hugh, after a long struggle, finally overcomes the drug habit. When Nell sees her work is completed, she leaves, but is followed by Hugh, who demands that she remain with him, which she does. The production was well received at the Rondax Theatre, Chicago, where it was shown last week.

Charles Ray in
"HIS MOTHER'S BOY"
Paramount comedy-drama; five parts; published December 17

As a whole: Good
Story: Holds
Support: Capable
Supporting: Adequate
Settings: Suitable
Photography: Good

As a general rule a Charles Ray production can be looked upon to be good, to be entertaining and enjoyable. "His Mother's Boy" is all of this and affords five reels of trouble-forgetting pleasure. There is a good deal of excitement attached to the denouement of the story and a couple of well staged fights that are almost cheer-producers. Supporting Mr. Ray are Doris Lee, William Elmer, Joseph Swickard, Jerome Storm, Gertrude Claire and Lydia Knott. The direction is by Victor L. Schertzinger, supervised by Thomas H. Ince.

The story: Matthew Denton learns that because the Centipede oil wells do not pay dividends the villagers intimate that his dead father was a swindler. He leaves his mother and New England home to go to Centipede, Texas, and ascertain the cause of the shortage of oil. He becomes an employee under the direction of Banty Jones, foreman of the wells, and a crook. He also falls in love with Mabel Gleny, whom Jones regards as his "gal" and when Mabel shows her engagement ring Jones gives Matthew a specified time to get out of the town. However, Matthew has found a valve through which oil has been diverted to another company. He has also learned that Jones is receiving the benefit of these stolen oil sales. A fight ensues between the two men. Matthew coming out victor. Jones disappears, humiliated, and McAl is proud of her hero. Back home the villagers are delighted with the news that the oil wells are safe and that dividends will be forthcoming again.

Irene Hunt in
"THE MATERNAL SPARK"
Triangle drama; five parts; published December 16

As a whole: Good
Story: Interesting
Star: Likeable
Support: Capable
Supporting: Good
Settings: Repetitive
Photography: Good

There is a human appeal about "The Maternal Spark" that makes it an enjoyable production. The story is dramatic and presents a delicate and much used subject in an interesting manner. Irene Hunt, Josie Sedgwick and Rowland Lee have the principal roles. Joey Jacobs is a likeable mite of mischiefiveness and is responsible for much of the true-to-life atmosphere of the play. The direction is by G. P. Hamilton and play is from the story by R. Cecil Smith.

The story: John J. Mills, railroad magnate, is pleased with the intelligent manner in which Howard Helms, a small town lawyer, handles a claim for him, and makes him his private secretary. Helms and his wife move to the city and are long Helms is in the clutches of a vampire. Clarice Philps, the vampire, finds herself in love for the first time and the realization makes her happy. However, she is not aware that Helms is a married man until the wife comes to her and brings the little son, pleading for the return of the husband. Appreciating her false position, Clarice gives up Helms and he and his wife return to the small town where they had been happy before his promotion.

Edith Storey in Western Play

Metro has acquired the rights to "The Claim," the drama written by Charles Kenyon and Frank Dare, as a starring vehicle for Edith Storey. The play had a New York run earlier this season, with Florence Roberts in the leading role. "The Claim" is a comedy drama with Western mining camp and dance hall atmosphere and possesses a stirring Western plot. Miss Storey will interpret the role of Belle Jones, a dance hall singer and dancer.
EXHIBITORS HERALD

Ivan Film Production Co. Presents
"THE SINS OF AMBITION"
Ivan Film Production Co.'s drama; 7 parts; published Dec. 19
As a whole
Good
Story
Melodramatic
Settings
In keeping
Photography
Good

"The Sins of Ambition" depends on a most excellent cast for the force of its message rather than on the merit of the story, which is melodramatic in the extreme. The interest is preserved throughout by the splendid work of Lesh Barnard, Wilfred Lucas, Andrews Randolph and Barbara Castleton. Edward Lawrence, Madeline Traverse and James Morrison also shared the honors. Except for the concentration of these artists the story could not possibly have carried the plot. The direction was often stilted, but the players managed to overcome the handicap and made the seven-plot play interesting. The photography was novel and some of the settings particularly lavish.

Belle Bennett in
"BECAUSE OF A WOMAN"
Kay-Bee-Triangle drama; seven parts; published December 19
As a whole
Pleasing
Story
Entertaining
Support
Vivacious
Settings
Adequate
Photography
Excellent

"Because of a Woman" sounds like a 10-20-30-cent melodrama, but nothing is more misleading in this case. The story, written along familiar lines, the chief merit in the seven part feature being some remarkable night photography and beautiful exteriors.

The plot concerns two men in love with the same girl; one is married by his employers and goes west to live down his disgrace. While working as a telegraph operator for the Santa Fe he comes face to face with his rival, wins a confession from him and returns east where he bests him at his own game.

Jack Livingston carried off the stellar honors, although Belle Bennett, who makes a rather tardy entrance, not appearing until the fourth reel, is the advertised star. She is pleasing in her part and makes a full and interesting role that calls for no emotional moments. The balance of the cast was adequate, consisting of George Chesebro, Louella Maxim, Lilian Langdon, Josef Swickard and George Pearce. The picture was well directed by Jack Conway and moved along smoothly and swiftly. It pleased audiences at the Lake Shore Theatre, Chicago, where it was shown last week.

The story: To Noel Clavering, business manager of a mining company in Virginia, is confided the secret of a big mining deal. Allan Barrett, Noel's rival for the hand of Muriel Guymer, overhears the information, and sells it to a rival concern. Noel is asked to resign and goes west, where he passes the toughest life as a telegraph operator at a rough station. Barrett is sent to the locality to investigate a mine and Noel forces a confession from him admitting that he sold information to the opposition. Noel later learns that Barrett and Muriel are married and returns to Virginia where he finds Barrett neglecting his wife and carrying on with a woman. He wins Muriel away from Barrett, falls in love with her herself and Barrett returns to his own fire-side.

William Farnum in
"THE HEART OF A LION"
Fox drama; six parts; published December 16
As a whole
Enjoyable
Story
Well told
Star
Fine
Support
Sufficient
Settings
Ample
Photography
Good

"The Heart of a Lion" is a story that is intensely dramatic and well told, with a certain human appeal. William Farnum is very appropriately cast as the brother, Dick, who sacrificed all his pleasures that a younger brother might receive a thorough education and wealth. A younger brother has deceived him, casts him off and becomes a hardened and bitter man, only to have this bitterness melt away when he finds that the younger man has made good. The story has a heart appeal that plays right to the heart of the audience.

The story: Barney sacrifices every pleasure that his brother, Dick, might secure an education. Dick falls into bad company and makes frequent requests to Barney for money until he is driven to sell his homestead which he labored so hard to maintain. When he finds that Dick and the girl he loves has deceived him he casts them off and goes to a mining camp, where, with an inborn talent for doctoring, he becomes a physician. This awakens the man in Dick and he resolves to make good. Under the influence of Margaret Sanford, who has loved Barney in secret, he becomes a successful minister and his first assignment brings him to the same camp where he and Miss Sanford have been. His brother's financial loss has no effect on Barney until Tex Daly shoots Dick. Dick never recovers and Barney goes for Daly. Daly fires first, but misses Barney. A return shot from the doctor kills Daly. As the story ends Mr. Sanford and Miss Sanford pledge their vows. The production was well received at the Orpheum Theatre, Chicago, where it was shown this week.

Margery Wilson in
"WITHOUT HONOR"
Triangle drama; five parts; published December 23
As a whole
Average
Story
Padded
Star
Good
Support
Plenty
Settings
Adequate
Photography
Good

The story of "Without Honor" has been handled in a fairly entertaining manner, but there isn't a great deal to the plot and the story is padded considerably. But, judging from the
way it was received by patrons of the Pastime Theatre, Chicago, it is produced in a way that many people like. Margery Wilson is seen in a becoming role minus her burlap gown. Good work is done by Arthur Moon, Darrell Foss, Walt Whitman, Laura Sears, Anna Dodge and Walter Perkins. The direction is by E. Mason Hopper. The theme of the story is woven around the weaknesses of a young man and his final doom. 

The story: Driven to despair by his bigoted father and his narrow-minded wife, Roy Hanford leaves home and goes to the city where, through "Breeze" Ballard, he meets Jeannie McGregor and marries her under an assumed name, not mentioning the fact that he has a wife. They are happy in their home until his father and a sheriff come to arrest him for bigamy. In order to save him from prison Jeannie tells the sheriff they were never married. Roy returns home with his father, where he soon dies a drunkard. Jeannie secures employment on a dairy farm near Roy's home town. When Roy's father learns of this he demands that she be sent away. At the psychological moment "Breeze" arrives and produces evidence that Jeannie was legally married.

Titan Triumvirate Selects a Comedy

Planning of comedy pictures is a serious business as evidenced by the expressions of concern registered on the faces of the three gentlemen shown in the accompanying photograph. They are the "big three" of the Titan Pictures Corporation, Frederick Russell Clark, president; Rex Weber, director, and Jo Swerling, scenario editor. The one-reel comedies are produced under the auspices of the American Military Relief Association and a fund realized from the productions goes to Uncle Sam's boys "over there."

Goldwyn to Publish Three Features

Starring Kennedy, Normand and Marsh

Goldwyn Pictures Corporation announces the following features to follow Mary Garden in "Thais," Jan. 14, Madge Kennedy in "Oh, Mary, Be Careful!" by George Weston; Jan. 28, Mabel Normand in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy, directed by George Loane Tucker; Feb. 10, Mae Marsh in "Fields of Honor," by Irvin S. Cobb and Edgar Selwyn.

In "Oh, Mary, Be Careful!" Goldwyn has obtained for Miss Kennedy one of the most popular novels of the past twenty-four months. The star has been given a picture of rare dramatic plot and situation with a farce relief, it is said. The government's request for the postponement by Goldwyn of "Joan of Plattsburg" is more than offset by the production of "Dodging a Million." It is a skillful and exciting mystery drama of suspense and action that brings Mabel Normand back to the screen under most favorable circumstances. In "Fields of Honor" Mae Marsh does some of the best emotional acting of her career. The story is by Irvin S. Cobb and Edgar Selwyn and was directed by Ralph W. Ince.

Mutual Film Corporation Completes Schedule of Plays Through January

Edna Goodrich is announced by the Mutual Film Corporation in the photodrama, "Her Second Husband," in the New Year's schedule productions. It was published December 21.

Miss Goodrich is seen as Helen Kirby, divorced from her husband, a Wall street operator, because he insists on her entertaining persons of vulgar and ill-bred manners, with whom he is associated in business deals.

Billie Rhodes appears January 1, in a Strand comedy, "Her Awful Fix." The story concerns Mary, who rejects the matrimonial advances of a young doctor, to marry Tom. On her wedding day she becomes quarantined in chum's house when the young doctor pronounces a case of prickly heat to be smallpox. The Mutual Weekly is replete with topics that are timely, covering incidents and events of international interest, keeping pace with the kaleidoscopic changes that are making world history.


Other productions completed at the Mutual studios include "The Girl and the Judge," starring Olive Tell, Ann Murdock in "My Wife," scheduled for February, and "The Richest Girl," William Russell is at work now on "Polo Jack," and Miss Minter's forthcoming play is well under way although it has not been given a title.

Theda Bara Begins 28th Fox Film

After a week's vacation Theda Bara started her twenty-eighth William Fox photodrama at the Fort Lee, N. J., studios of the Fox Film Corporation. She is working under the direction of J. Gordon Edwards.

In the new photodrama, which has not been named, Miss Bara again will be seen in a typical home-wrecking, soul destroying vampire portrayal. The action takes place in East India, later shifting to Paris. There are said to be many novel situations planned for the production.

Artcraft to Publish New Ferguson

Hart and Pickford Plays in January

The attractions for the first month of the new year were announced last week by Walter E. Greene, President of the Artcraft Pictures Corporation, starring Mary Pickford, William S. Hart and Elsie Ferguson.

As the initial film of the year Artcraft offers Elsie Ferguson in "Rose of the World," a drama from the book by Agnes and Edgerton Castles. The story has a military atmosphere and in the role of the young captain's wife, the star is said to be at her best. Supporting Miss Ferguson are Wyndham Standing in the leading male part, Percy Marmont, Ethel Mertin, Jesse Sloane, Clarence Hyndesides, Marie Bendetta, Gertrude Brant and Sloane De Mashe.

William S. Hart, in the Thomas H. Ince production, "Wolves of the Rail," is Artcraft's second offering in January. Hart appears in the role of a sheriff, upholder of law and order rather than an outlaw. The story is by Denison Clift and allows producer Ince occasion to introduce novel effects in the way of photographic effects, it is said, that assist in making "Wolves of the Rail" a notable production.

Mary Pickford in "Stella Maris," will be Artcraft's third production for the month of January. This is the screen adaptation of William J. Locke's novel of the same name. Marshall Pinckard, "Vera," Rebecca of Sunnybrook Farm and "The Little Princess," has also started this new Pickford picture. The Artcraft star in her latest production plays a dual role. The supporting cast includes Conway Tearle, and Claude Gillingwater, George O'Brien, Herbert Standing, Josephine Crowell and Mrs. Cookes.

All three of Artcraft's January productions are now receiving final treatment in the laboratories of the company in California and New York, their actual production having been finished during the past two weeks.
PREDICTS 1918 “GREATEST YEAR”

By AARON J. JONES

The coming year will be the greatest the show business has ever seen. Theatrical history tells us that, during the Civil and Spanish-American wars, show business jumped with leaps and bounds, and thus I feel sure with the world struggling a like condition of affairs will prevail. This will be especially so in the lower priced houses. Those who attend the $2.00 houses, in addition to paying war tax, have found that their income tax severs their yearly annuity, but the working man still finds that the $2.00 priced theatres will not be affected, except that he will be earning more money next year than ever before in his life.

This will tend to increase the prices in the outlying theatres. Picture houses which have charged ten and fifteen cents in the past, will charge twenty cents or even higher. There will be a further combination of the manufacturers who have found the conditions too high, who will not alone combine the production expense, but also the distributing.

At present, there are over forty exchanges in the City of Chicago, where four could easily handle the business. This we endeavored to do when we formed “The First National Exhibitor’s Circuit.” There will be a closer co-operation with exhibitors. The stars will be given more time to make their features. For instance, let us take Charlie Chaplin, who is under contract with our concern. Henceforth, he has been driven to make twelve pictures in twelve months. Under his contract with The First National Exhibitor’s Circuit, he makes but eight pictures in eighteen months and can, therefore, allow his artistic temperament to run riot.

Last year I predicted a combination of manufacturers and exhibitors, which came to pass. I also said that there would be built in the outlying districts of Chicago, picture houses in excess of 3,000 seats, which would take the place of the smaller theatres. This has also come to pass. For some time manufacturers have been urging Chicago to build a big loop picture palace. I am at liberty to state that Jones, Linick & Schaeter will build the most magnificent structure in Chicago. We have the location selected and leased, but the present war conditions make the investment too great to begin work at this time, but I can say that we will take active steps to build such a theatre.

Kleine Distributes “Brown of Harvard”

Negotiations were completed last week whereby “Brown of Harvard,” William N. Selig’s latest production, will be published January 10 on the Perfection Pictures program. Trade showings of the subject are being run now at all branch offices of the George Kleine System, distributors. The picture is an adaptation in six parts of the novel and stage drama, “Brown of Harvard.” Hazel “Honey” Daly and Tom Moore are featured.

King Bee Changes Name of Film

The January 1 publication of the King-Bee Films Corporation, starring Billy West, is to be called “The Stranger” instead of “The Prospector,” as previously announced.

In this picture Billy West will be seen in scenes that will prove a genuine novelty in comedies, it is said. This is the second comedy made by the King-Bee company in California.

By Fuller Pep

This is “Go-to-Movie-Week.” Get busy and plug for it. Wise exhibits, all over the country are giving the public the best to be had in big features, even at the expense of shelving a worn program picture.

Swish! For That Squab Story

If Bennie Zeidman doesn’t lay off on that Spike Rovinson squab story we’re goin’ to write him up in the strongest terms at our command. We’ve received a copy of it every mail for a week.

Arthur Lang posts his best wishes from Mexico and sends a photo of Chapultepec El Lago (whatever that is). Very good, A. J. Give Carranza our regards—long may his whiskers wave.

Pearl White has had the honor thrust upon her (according to Pathe’s press bureau) of writing a message of Christmas cheer to the U. S. Marine Corps. It is said she writes a very beautiful Sierre Nevada Mt. hand, that can be seen for quite a distance.

“Hear Ye! Hear Ye!”

It may become necessary for all theatres to employ barkers or guides so that patrons can find their favorite film palaces, if this wave of economy calling for lightest Thursdays and Sundays keeps up. One Chicago theatre—the La Salle—had a town crier patrolling Madison street last Sunday night.

“A private train to be known as the ‘Petrov Special’ will be engaged to carry the star and company to Florida,” chronicles Bert Ennis. Might we suggest that they name a flag stop for that tireless P. A. en route. That’d make another good story.

What has become of that $100,000,000 J. Pierpont Morgan motion picture combine we heard so much about a fortnight ago? And that big concern that was acquiring a nation-wide chain of theatres? Can it be possible somebody was spoonin’?

Why doesn’t Hoover prohibit passing the buck on meatless days?

Another Square Meal

Every scribe on Manhattan Isle who could walk, run or crawl attended the “Mother” luncheon given by Messrs. Lubin and Sawyer at Rector’s last Wednesday. These critics may slip up on a picture review now and then, but their “noses know” when it comes to a good feed.

That Sick-Tomato Cover

“Wheat, Oh, Skin-nay, didn’t see the Empty World’s Christmas number. Looked!”

Wonder if it is the custom on the coast to shake hands with the head waiter when one enters a swell restaurant with a won. Geo. Chesebro, who plays Allan Barrett, the deep dyed villain of “Because of a Woman,” does. However, he passed up the colored waiter and the jazz band.

Big News Event

Passe-Wurst Weekly: Pearl White penning a note to U. S. Marines.

“Fairbanks presents Allan Dwan with a twin six Packard; enthusiastic over his new picture,” reports Doug’s personal representative. Now, John Emerson, see what you missed.

Our Daily Recipe

Fried snow balls when sliced thin and seasoned to taste make a delicious entree. Use only clean snow, otherwise they will be gritty.

And now Fred Stone, the stage comedian, is going to bust into pictures, at a large salary and a percentage of the gate receipts. Wonder if brother-in-law Rex Beach tipped him off that there’s money in it.

“Playing a Dead Man for a Whole Production” is the title of one news story which reached us last week. That’s nothing. We’ve seen actors go through several productions that were dead from the neck up and didn’t know it.
Arrangements have been consummated for the distributing of Paralta Plays to exhibitors throughout the entire civilized world, comes the announcement from Paralta Plays, Inc.

Two permanent exchanges have been established throughout the United States by the W. W. Hodkinson Corporation, which is now receiving bookings for the first two productions, "A Man's Man," in which J. Warren Kerrigan is the star, and "Madam Who," with Bessie Barriscale in the stellar role. Both of these pictures have been praised by the critics as masterworks of the cinema art. "A Man's Man," was shown at Clune's Auditorium, Los Angeles, Cal., a short time ago, there it played to capacity for an entire week, breaking all records of the house, which seats 3,000, and has played many of the greatest attractions of the season including "The Creation of a Nation," "Ramon's," and "The Eyes of the World."

"Madam Who," will be the second picture to be published by the Hodkinson Corporation, which marks Bessie Barriscale's debut as a Paralta star, promises to be one of the biggest successes of the year. In speaking of this production, Alan Dale, the dramatic critic, stated: "Madam Who is a particularly excellent picture, it is the best piece of emotional work I have seen in many years, shouldn't it be said that it is a distinct advance in the picture art, and I emphasize the word 'art.'"

Henry B. Walthall's initial Paralta Play, "His Right of Honor," will probably be selected for the third publication, but this has not been definitely settled. The picture is finished, however, and is said to present Mr. Walthall in one of the most forceful characteristics in which he has appeared.

In arranging the distribution for the United States, the W. W. Hodkinson Corporation has established exchanges in the principal railroad centers and offices are now open at 909 Hennepin avenue, Minneapolis; 343 Baronne street, New Orleans; 71 West 23rd street, New York; 1508 Howard street, Omaha; 1308 Vine street, Philadelphia; 1291 Liberty avenue, Pittsburgh; 309 Burnside street, Portland; 350 Golden Gate avenue, San Francisco; 819 Third street, Seattle; 7th and "E" streets, Washington, D. C.; 50 East Market street, Wilkes Barre, Pa.; 48 Howard street, Albany; 111 Walton street, Atlanta; 123 Franklin street, Bangor, Me.; 25 Ferdinand street, Boston; 122 Pearl street, New York; 222 Main street, Chicago; 154 Elm street, Cincinnati; 809 Prospect avenue, Cleveland; 26 N. Naughton street, Columbus; 2017 Commerce street, Dallas; 1441 Champa street, Denver; 59 E. Elizabeth street, Detroit; 192 W. New York street, Indianapolis; 921 Walnut street, Kansas City; 738 Olive street, Los Angeles, and 302 Mulberry street, Memphis.

Paralta Plays will be distributed through Canada by the Globe Films, Ltd., the exchange for which is located in Toronto, with exchanges in Montreal, Winnipeg, Calgary, Vancouver and St. John.

Countries in Europe, Asia, Africa, Australia and South America will receive Paralta Plays through the Inter-Ocean Film Corporation, the largest foreign distributing organization in the world.

William L. Russell
Appointed Treasurer
U. S. Booking Corp.

With the addition of William L. Russell, a prominent Pittsburgh business man, to the executive forces of the U. S. Exhibitors' Booking Corporation, Frank Hall, president and general manager of the concern, has completed his organization.

Mr. Russell henceforward will make his headquarters in the New York offices of the company at 164 Fifth Avenue, and will direct all complete supervision over the distribution of U. S. subjects in the territory below the Mason-Dixon line, for which task his long experience in the Southern field eminently equips him.

By the acquisition of William L. Russell the U. S. will greatly increase the efficiency of its sales force, and the additions made by Russell, bears a high reputation in the middle West as an organizer and developer of large mercantile interests. His familiarity with conditions beyond the Alleghanies also fits him for the important position he will assume.

Brenon-Made Films
Go Big in Montreal

Chandos Brenon, Canadian representative of the Herbert Brenon Film Corporation, reports the successful showing of three features made by Herbert Brenon now playing in Montreal at the foremost motion picture theaters.

The features, "The Lion's Wolf" at the New Grand, "The Fall of the Romanoffs" at the Regent, and "The Daughter of the Gods," which was made two years ago, the "Fall of the Romanoffs" at the St. Denis. The first mentioned productions were made at Mr. Brenon's own studios at Hudson Heights.

Miniature Zeppelins for Lobby Display

Fifty miniature Zeppelins, constructed under the supervision of a mechanic who formerly was employed in the big dirigible works at Essen, Germany, and left the factory at the outbreak of the war, because he was an Englishman, are being employed to advertise the Thomas H. Ince feature, "The Zeppelin's Last Raid," being exploited by the U. S. Exhibitors' Booking Corporation.

One of the models was used by Frank Hall to advertise "The Zeppelin's Last Raid" at his U. S. Theatre in Hoboken and was a very popular accessory. An attack on the house entertained the crowds that thronged the lobby before and after the shows by explaining the workings of the aircraft with which Germany is waging ruthless warfare on the Allies in Europe.
**THE FILM STOCK MARKET**

By Paul H. Davis & Company

Chicago

<table>
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Quotations December 26, 1917.

This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

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**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

- "Their Seside Tangle," (Christie)—All scenes of girl in white bathing suit sitting on bench; closeup of man in bathing suit showing his sex plainly.
- "Diamonds and Pearls," (World)—Reel 2, closeups of woman in low-cut gown. Reel 3, subtitle: You'll be more than my friend or that fool band of yours!—suicide of man.
- "Loyalty," (Oro)—Man taking dope; taking dope out of box; picking dope's pocket; reduce to half struggle scene in Chinese den; selling dope to fiend; closeup of man putting drug on hand.
- "The Mystery Ship," No. 6, (Universal)—Abduction of girl in auto; assault on man.
- "A Brandled Soul," (Fox)—Reel 3, three near views of women in men's arms and second distant view of same. Reel 2, subtitles: Yisabella who has ruled without question!—To follow up the beginning of a running desire. Reel 3, subtitle: There would have to be a bargain between us.—suicide of man.
- "The Cure," (Vitagraph)—Two scenes of man using hypodermic needle.
- "The Lost Express," No. 14, (Signal)—Near view of currency.
- "The Marraders," (Flying A)—Woman falling after being shot in outlaw's attack on prairie schooner; stealing gold from dead man.
- "Her Sister's Rival," (Pathé)—Adult only permit. Scene of lovers in chair embracing each other; woman shooting son-in-law.
- "The Fatal Scar," (Lubin)—Two holdup scenes; shooting man.
- "The Seven Pearls," No. 15, (Pathé)—Detailed method of man fixing poison gas bomb; drilling safety deposit box; stealing pearls; choking girl.
- "The Praise of New York," (Fox)—Subtitles: A very small percentage of these young men enlisted because of a desire for comfort rather than patriotism!—Kill the men and help yourselves to the women! closeup of German officer striking man's wounded foot; first two struggle scenes between German officer and nurse in living room; German officer unfastening sword and belt, attempting to unfasten coat, taking coat off and all struggle scenes between him and the nurse in room where bed is shown, to include taking nurse to room and excluding other girl; struggle between German officer and girl.
- "The Missionary's Triumph," (Pathé)—Shufflegging engineer; shooting moon shiner, gone back," (M. C. Films)—Three shooting scenes where men fall; dead man lying across barrel.
- "Whistling Dick's Christmas Stocking," (Vitagraph)—Tramps setting fire to straw.
- "The Hobo," (King Bee)—Man blowing nose in cuspidor.
- "His Mother's Boy," (Paramount)—Shooting man standing in bar-room; subtitle: Well, he can have you when I get through with you! two close-up; one in fight (including three Ray bones man's hand); throwing Ray against wall; Ray shooting man.
- "The Fair Barbarian," (Lasky)—Closeup of Indian scalping man; three scenes of outlaws holding up stage coach.
- "Who Is Number One?" No. 9, (Paramount)—Two scenes of threatening man with gun; four fight scenes, to include striking man on head.
- "Afraid to Be False," (Triangle)—View of $3 bill.
- "Humility," (Oro)—Subtitles: Unless she is a good little girl, she'll have a bad little son!—You have indulged in your temper spells all your life! letter signed "Ruth," containing words; "Fight it out alone, so that our son may be strong and well as his father"; closeup of statute showing boy.
- "A Knight of the Trail," (Hart)—Shooting Hart. Shooting by Hart.
- "The Guy and the Ceyser," (Nestor)—Wind blowing off girl's skirt; man getting in bed with woman after he falls through roof.
- "The Silent Witness," (Thanhouser)—Man giving money to district attorney; subtitle: With this proof I can make you pay!—two scenes of man taking blackmail money; shooting man.
- "The Land of Promise," (Paramount)—Reel 6, subtitle: There's no one with miles of here and I can do what I want with you, etc.; following scene: where wife is shown in bedroom eliminate all scenes of husband in adjoining room; first struggle scene between couple and flash second one.
- "The Lost Express," No. 13, (Signal)—Reel 1, holdup and shooting scenes; Reel 2, working at safe; shooting man; slugging and carrying man off; two other slugging and abduction scenes.
- "The Troublemakers," (Fox)—Three views of $3 bill; all but first and last scenes of man in electric chair.
- "Seven Pearls," No. 13, (Pathé)—Putting bound and gagged girl into piano box.
- "The Hidden Hand," No. 3 (Pathé)—Lighting metre; loosening nut on bolt; mysterious hand killing man.
- "Alias Mrs. Jessup," (Metro)—Flash long running game scene; closeup of $1 bill; two last views of suicide including smoking gun and man falling.
- Universal Screen Magazine. No. 48 (Universal)—Scene of baby urinating.
- "Daughter of Destiny," (Petrova)—Cafe scene of husband embracing girl who is sitting on his lap; setting fire to dead body; lighting and throwing explosive at balcony.
- "Tess of the Hills," (Unicorn)—Shooting scene.
- "The Door Between," (Bluebird)—Closeup of struggle where man bites other man's hand.
- "A Grave Undertaking," (Triangle)—First scene of man in bathrobe as he appears at door; full length view of same man as he telephones, and all other scenes of same man in same attire; flash all scenes of woman's picture on wall.
- "Charlie the Heart Thief," (Interstate)—Thumping nose.

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**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**


BIJOU DREAM—Select, "The Honeymoon," with Cottontale Talmadge.


Popularity of Star System Rapidly Diminishing

BY HERBERT BRENNON

I have always been very much opposed to the star system. When I speak of the star system I mean the centralization of all effort and expenditure on the star to the exclusion of everything else.

In the making of pictures I am a firm believer in the story first, last and all the time. I believe that for the development of a screen story as with everything else, the very best material should be obtained, not only for the highest place, but for the most significant as well.

In selecting a cast for production, I do not look for big names. To me talent and suitability are far more important factors. I, however, an artist of world wide reputation is best fitted to a certain type of role, and his name is indisputably connected with a certain part. I waive the policy of no star and welcome the appearance of the name of that artist in connection with my production. Take, for instance, the case of John Johnston in the picture with Otis Skinner. Who can bring to mind the production of "The Passing of the Third Floor Back" without conjuring up the mental vision of Sir Johnston in his performance of the Stranger? Or again, is it possible to think of "Kismet" without thinking of Otis Skinner in the making of the beggar Haji? These two artists are part of their characters in these two dramas. They have created and developed these characters until they absolutely become essential to the presentation of the play. It is impossible to separate one from the other.

* * *

No matter how great the drawing power of the star, however, it is absolutely fatal to sacrifice the production as a whole. That to me is the great argument against the star system, and really the only one.

When the time comes that it is necessary to sacrifice the supporting company, and cut down on the sets, etc., then it is time to cut down on the star. Otherwise someone is bound to suffer and in nine cases out of ten, it is the exhibitor; and as the exhibitor is the rock upon which the whole motion picture business is founded, it is obvious that to tax him beyond his strength is disastrous.

The star system is dwindling. It is fast disappearing on the stage, and its popularity is diminishing on the screen. The great trouble at the present time is that producers are underestimating the intelligence of their audiences.

Motion picture audiences are becoming more exacting and more discriminating every day.

The tendency of to-day, far from being stars and more stars, will be towards eliminating them to a vast degree; not that a Douglas Fairbanks, a Marguerite Clark or an Elsie Ferguson will ever disappear from the realms of filmdom. Exceptional talent such as these great artists possess will ever be welcomed on the screen, but curls and baby doll faces will be relegated to the background, and the drama will come into its own.

* * *

A great artist and a great story is an unbeatable combination. But a great artist should not be expected to waste his substance on the desert air. One of the saddest sights to be seen on the screen today is that of a true artist struggling with a poor play.

Many producers think that by exploiting a big name they can afford to let the subject slip into the background. I won't take you too far, but I am realizing that this is ruining their own prospects.

How often do we hear those who should be interested in the motion picture say, "Well, I used to go all the time, but I don't any more. You see such silly pictures, and it's such a waste of time. I would rather sit at home and read a book which is really worth while than be bored to death at a moving picture theatre."

Doesn't it seem a pity? Don't these producers see the injustice that they are casting on their profession? Don't they realize the ultimate harm that they are doing to themselves and to the industry as a whole?

"Ruggles of Red Gap," Taylor Holmes' George K. Spoor special, to follow "Uneasy Money," is nearing completion. The company is "striking camp" in Phoenix, Arizona, preparatory to returning when Mr. Windom will assemble the film. The production is taken from the story by Harry Leon Wilson, that appeared in The Saturday Evening Post.

Cahill-Igoe Cut and Program Service
Meets Favor Among Theatre Owners

The Cico cut service and the "De Luxe Programs," a service for exhibitors instituted by the Cahill-Igoe Company, has taken with considerable favor although as yet in its infancy, according to reports.

A well known Chicago artist has completed pen and ink drawings of more than seventy-five of the leading film stars and these have been made into cuts in two sizes, one inch by one and one-fourth inch high and two inches wide by two and one-half inches high. These are zinc engravings and will print on any grade of stock paper.

The programs gotten out by the company are folded magazine style in three or more colors. When folded they measure 6½ by 3½ inches. These are made in twenty-four different designs and the exhibitor taking the service can have one standard design or have the use of all twenty-four.

As an added help to exhibitors in connection with the program service, Cahill-Igoe have an advertising staff devoted exclusively to writing paragraphs relating to current photoplays which can be used as advertising material.

Men Who Have Made Love to Me" Film
and Holmes Feature Near Completion

"Men Who Have Made Love to Me," the George K. Spoor special feature, is a correct reflection of Mary MacLane, the noted writer, by her remarkable writings. The picture interprets the sensational, sentimental and satirical high lights of six romances in the life of Miss MacLane. Although the true names of the suitors are withheld, the stamp of sincerity and realism, it is said, is there.

It pictures six episodes in the life of a strangely magnetic woman, that might occur to any woman. The lovers are each of a different type and the players who assume their roles selected from various parts of the country, many of them taken from important roles in stage productions.
SYNOPSES OF CURRENT PUBLICATIONS

GENERAL

"Lunch"—December 22 (one-reel Essanay comedy with Amedee Rastrelli)—John has but ten cents and is hungry. He enters a restaurant and discovers how everybody is getting plenty to eat and small checks by tipping the waiter. He tries the same thing, but finds himself unable to pay his check. He is for given. The director becomes entangled in the film and catches fire. He turns to the studio where he is beaten by his company.

"Nut Stuff"—December 29 (one-reel Essanay comedy with Arthur Bates)—The Director believes he can make a successful picture and induces his company to play on credit. After the production is finished he takes it to the prospective buyer but the buyer is not pleased and takes the film and throws it at the director. John discovers in a more experienced doctor who diagnoses the case as prickly heat. The ban is lifted from Mary and Tom and they are permitted to continue their wedding ceremony.

"Molly Go Get 'Em"—January 7 (five-reel American comedy-drama with Margarita Fischer)—The beau that call on Molly's sister do not call on her after they see Molly. But Molly loved Billy, whose father was an enemy of Molly's father and therefore he is not allowed to call on Molly. One night Molly goes to a party with one of her sister's beau. After the party they go for a ride and stop at a roadhouse. When Molly discovers where she is she slaps the young man in the face and walks home. She reaches home in the morning and tells her brother. The count on Molly's sister and Molly goes to keep out of the way. She discovers that the count is anxious to steal her. The count is Billy's beau. The beau tells Billy and while they are talking the bodyguard with sister's imitation pearls steals away from the house. Molly and Billy bring them back, but Billy is ordered away. This results in Billy and Molly eloping.

PARAMOUNT

"Oh! U-Boat"—December 31 (one-reel Klever comedy with Victor Moore)—Vic, who hates water, learns that his dead uncle has left him a yacht and if he will take the yacht and catch German submarines he will receive a large legacy. He and his girl, aware that they are getting Vic on board, but they finally get started. Fuller Prunes, an inventor, invents a submarine, which he endeavors to sit in, for a test, and Vic, seeing the submarine, starts to pursue it. They chase it, regardless of anything which might be in the way. Finally both boats strike a mine and are blown up.

PATHE

"Runaway Romany"—December 23 (five-reel Ardsley drama with Marion Davies)—Through a fictitious story by "Inky" America's theatrical magnate, Anita St. Clair, an actress, is taken into the true home as True's missing daughter. They go west, where they meet Bud Haskell and Romany, a beautiful young girl, loved by Zingo, son of a gypsy chief. When Zingo threatens to marry her, Romany goes to Bud for assistance and help in the true mansion. Anita decides to have another child at her gay life, and finds a willing assistant in Hobot, True's nephew. This angers Ames, who seeks the truth to True, and endeavors to prove that Romany is True's real daughter, that he had wanted her and had stolen her. Romany and Bud plight their troth.

"Over the Hill"—December 30 (five-reel Pathe drama with Gladys Hulette)—Esther and her aged grandfather, Rev. Neal, arrive in Columbia, where Esther hopes some day to become a Diar Scot Pioneer. Roy Winthrop, son of the owner of the paper, and Allen Stone, business manager, both admire Esther. Esther becomes engaged to Stone. The success of the paper depends upon its securing the advertising contract of the largest store in Columbia. Young Winthrop and Laver, owner of the store, with a story about Lawler's daughter eloping, Esther realizes that the publication of the story will ruin Stone's opportunity of securing the contract, so she burns the entire edition. Out of gratitude, Lawler gives the advertising contract. The elder Winthrop comes to town and discovers his mistake in allowing his son to remain there and sends him home, while Stone receives a share in the stock and Esther for his bride.

TRIANGLE

"Until They Get Me"—December 29 (five-reel Triangle drama with Pauline Stark)—Kirby purchases a pinto from the drunken owner of a saloon. When Kirby refuses to drink a drink an argument ensues, the result of which is Kirby rushes away. Kirby rushes away and young Selwyn of the mounted police is set on his track. Selwyn finds Kirby in a deserted shack with a new wife, and Kirby manages to escape. He wanders from place to place, always a little ahead of his pursuers. He finally gives himself up to the northeast mounted police, exhausted by the task of eluding his captors. Young Selwyn, who had him in is ready to resign his position, because Margery, the girl he loved, charged him for continually pursuing the man. However, she relents and they are happily united.

"Without Honor"—December 23 (five-reel Triangle drama with Margery Wilson)—Unable to stand the tyrannies of his wife and father, Roy Hanford flees to the city where he falls into the hands of a big-time rascal. By legal fighting, however, he is able to get a divorce and is given a position. Roy meets Jeanie McGregor, falls in love with her and is married to her. Jeanie is a weak woman and Roy is led away with his first wife. Jeanie finds a home for herself and baby near Roy's home town, and Roy learns what has happened. Roy Hanford drives her out, branding her as a "scarlet" woman. Jeanie decides to move on when "Breeze" arrives and reads the letter to the mayor of the young people. He then takes Jeanie away. The deacon is sorrowful for the injustice he has done two persons.

"The Gown of Destiny"—December 30 (five-reel Triangle with Alma Rubens)—Andre Leriche becomes down-hearted when he learns that he is not physically fit to fight for democracy and that he must go on designing gowns for Mme. Felice. While brooding over his troubles he receives an inspiration to design a gown of a special piece. Mme. Felice is delighted with the gown and when she sees it on the mannequin she had just discharged, she hires Leriche and his models. Mortimer Peyton, who is anxious to regain his husband's waning love, purchases the gown. Peyton's love for his wife, Helene, returns and the event of the event she donates three ambulances to France. Mrs. Peyton expresses the dress to her niece, Natalie Drew, and when Ned Cunningham sees the girl in the dress he realizes he loves her and that he is a slacker. For he had left his home in England in order that he might not have to fight. He joins the army and leads his men in a successful drive, saving a small French village, the mayor of which is the father of Leriche. Then Leriche marries the young woman and goes to foreign countries without fighting.

"Framing Framers"—December 30 (five-reel Triangle drama with Charles Gun)—Gordon Travis, young newspaper reporter, is anxious to write a novel exposing the graft system in Vogue among old stars and political crooks. His enthusiasm is such that he enters in an election for mayor and there are two candidates, both backed by weak millionaires. Ruth Westfall is to marry Lonnie Gorman, but is kidnapped and the wedding cannot take place. Travis is sent to cover the story and when Westfall finds he cannot buy the reporter off, he
has him beaten and thrown on a park bench. He is mistaken for a tramp by two millionaires, who have made a bet that the first applicant for the post of
a tramp. Travis is sent to woo Ruth Westfall and they fall in love. They go to the city and are married, and with all the other grifters, Travis demands the nomination for mayor and he is assured of success.

UNIVERSAL

"The Guy and the Gypsy," (one reel—Universal—Nestor comedy with Dave Morris)—Baaron Island and his bride go to the island owned by Bill Ding to see the gushing geyser. Bill Ding falls in love with the beautiful bride and endeavors, by becoming a fortune teller, to take her from her husband. However, Baaron Island arrives on the scene. Bill Ding decides to get rid of him by throwing him over a cliff. But the rope catches him and the geyser puts him back to save. He demands to be shown the gushing geyser and a hose is turned on. After Island has seen the geyser he departs satisfied, while his wife goes with him, much to the sorrow of Bill Ding.

"The Fire God."—Episode 5 "The Mystery Ship," with Ben Wilson and Neva Gerber)—While Gaston and Betty and their party are prisoners in the Temple, Gaston is hit on the head by Harry. Betty is then permitted to go out of a function to get water for the injured Gaston and returns to find him gone. While in the mummy room she hears someone coming and, hearing a mummy see it is natives coming to pray for safety from the erupting volcano. When the natives see Betty they believe her a sacrifice to be sent to the volcano to throw her in the burning lava. Gaston and Jack allow the people to pass from the Temple and find Betty is missing. From a frightened native they learn what has become of her and rush to her assistance. Just as they are ready to aim at the chief who is going to sacrifice her, they start up and stand rigid amazed at the sight.

"The Burning Span."—(Episode 11—"The Revenge of the Wages," Winthrop and Virginia are ahead for the sheriff to arrest the men driving the stolen engine, but the spies, realizing this, leave the engine at a junction. On their way to the town, Virginia and Winthrop come upon the deserted locomotive and drive it to the station. They are mistaken for the spies and arrested, and only released when instructions come from the inspector telling Winthrop is an officer. Hirtzman and his gang, knowing that they are believed, decide to make their escape under disguise. They are watched by Virginia and Winthrop and are chased. The spies cross a bridge and then destroy it. Virginia, driving the car, crosses the bridge at the narrowest place in the yawning bridge.

"Ambrose's Icy Love" (two reel L-Ko comedy, with Mack Swain)—Ambrose loves Rosabella and this angers Jack Frost, his boss. Ambrose works in an ice cream depot. amb. Frost orders Ambrose to render out a car, a cake of ice cream. When he recovers he finds he is the laughing-stock of the icemen and further that they have gone on a strike, demanding steam-heated ice houses. Jack Frost also learns that a certain hickory tree is used by Rosabella and Ambrose as a post-office. He substitutes a decoy letter and with Ambrose out of the way abducts Rosabella and ties her to a cake of ice. Ambrose, the trick, and puts so much speed into his Ford that he runs right through the ice house.

Pioneer Film Corporation

Books "Shame" Film

Following the announcement by Jules Burnstein that the John W. Noble production, "Shame," would be offered to state rights buyers before the holidays, comes the news that Nathan Hirsch of the Pioneer Film Corporation, has bought the exclusive rights to the feature for New York state and northern New Jersey. Through Mr. Hirsch's activities as a buyer of special productions the Pioneer Film Corporation has acquired rights to some of the most important features that have appeared on the market. "Civilization," Evelyn Nesbit with Robert Warwick in "The Mad Lover," Barbara Tannant in "The Submarine Eye," Florence Reed in "Today" and William Seely in "The Great Deck," are among the more recent successes being distributed by the Pioneer, Mr. Hirsch recognized in the John W. Noble feature "Shame," in England. The company has secured the qualities necessary in a picture designed for a special attraction.

Lillian Walker to Do

Four Productions for Crest Pictures

Rights to Popular Novels Secured—Edith Day, Stage Prima Donna in Support

Lillian Walker, star of David Graham Phillips' "The Grain of Dust," now being sold on the state rights basis, has just signed a contract, by arrangement with Lester Park, with C. B. Kane, president of the Crest pictures, to make four more productions. Miss Walker will begin work as soon as the first of the four scenarios is determined upon. Several novels by well known authors are now under consideration. Miss Walker's latest starring vehicle, "The Grain of Dust," was directed by Harry Revier.

"The Grain of Dust" is a typical American story and it is said is well suited to the talents of this star. The story concerns a girl who goes into a big office and unconsciously upsets the career and fortunes of a prominent lawyer. How this insignificant little "grain of dust" got into the works of the great organization, just as a grain of dust in the wheels of a watch might do, presents some interesting and exciting situations.

The second leading part is played by Edith Day, who appeared in a prominent role last winter in Anna Held's "The Chef." At the Casino Theatre, and who is now engaged for the prima donna role in the new Cohan & Harris play, "Going Up." Miss Day proves in the "Grain of Dust" that she screens quite as well as she sings and dances.

Other members of the cast are Ralph Delmore, Corene Uzzell, George Henry, Jacques Tyrrell, Redfield Clark, Cecil Fletcher, Charles Eldridge, Richard Wagnerman and Lawrence Evart.

New Rivoli to Open

With Great Pageant and Music Festival

As a fitting climax to a year marked by its theatre building activities will come on Thursday of this week the opening of the new Rivoli Theatre, New York's latest and greatest motion picture theatre. Lavish in its appointments and opulence, the new film palace stands as a tribute to the genius of S. L. Rothapfel, who will direct its destinies.

An elaborate program combining music and motion pictures has been arranged by Mr. Rothapfel for the opening night. Interest will center largely in the system of tinted engravings the director has formed for the house. This organization will be under the leadership of Hugo Riesenfeld, and will be complemented by the tinted engravings.

Throughout opening week the regular program of the Rivoli will be preceded by a pageant styled "The Victory of Democracy." This will be presented by services of Forrest Robinson, actor; Mary Lawton, dramatic reader; a chorus of thirty voices, a boy soprano and the Rivoli orchestra. Songs, engravings,skillful lighting, orchestral numbers and a miniature ballet will follow the spectacle.

A complete description of the theatre and its surroundings in the opening will be made. A pageant of the opening will appear in next week's issue of the Herald.

Arthur Kane Visits Select Exchanges

General Manager Arthur S. Kane, of the Select Pictures organization, left New York last week for a trip to Cleveland, Detroit and Buffalo, which points he was unable to visit during his recent return from the winter session in the West, owing to pressure of business in the home office, which resulted in his returning earlier than he had expected. Cleveland was Kane's first stop, where he was received by Sam E. Morris, Select's Cleveland Branch Manager. After a day's stay in Cleveland, Mr. Kane, accompanied by Mr. Morris, moved on to Detroit, where they were in conference with W. D. Ward, Manager of the Select Exchange in that city.

On Thursday Mr. Kane arrived in Buffalo and spent the day with Charles R. Rogers, manager of the Select branch there, returning to New York the following day.

B. R. Tolmas Succeeds Gilman as Salesman

U. S. Booking Corp.

B. R. Tolmas, a prominent Pennsylvania film man, has joined the sales force of the U. S. Exhbitors' Booking Corporation in that district, having charge of the marketing of U. S. subjects in Eastern Pennsylvania. He succeeds F. H. Gilman, who will assume charge of another territory for the same concern.
Fire Destroys Three Theatres
With Loss of More Than $75,000

Strand Theatre of Spokane, Wash., Gutted in Early Morning Conflagration; Jefferson City Loses Picture House

Fire during the past week entailed a loss of $75,000 and put out of commission three motion picture theaters in widely separated parts of the United States. Fortunately, none of the conflagrations occurred when the theaters had performances in progress and in no instance was even a fireman injured.

The largest loss of the week accompanied fire which broke out in the Strand Theater building, Spokane, Wash., early in the morning. The loss was estimated at $30,000.

The fire is believed to have originated in the projection room of the theater as members of the fire department declare a sharp explosion preceded the blaze.

The Palmerston Hotel, occupying the same building, was endangered for a time and guests were routed from their rooms. The hotel, however, was undamaged. The theater was practically destroyed.

In Jefferson City, Mo., the Gem Theater, owned by A. E. Longnecker, was destroyed by a fire which broke out last Sunday morning. The flames spread so quickly that the fire department was helpless and the building was totally destroyed. It was practically a new structure, having been erected five years ago. The loss has been estimated at $22,000.

Dinuba, Calif., was also the scene of a fire in a motion picture theater when fire destroyed the Music Hall at a loss of $75,000. Several buildings adjoining the photoplay house were damaged.

KANSAS CITY'S CONFIDENCE IN INDUSTRY SHOWN IN THEATRE BUILDING ACTIVITIES

Kansas City, Mo.—The stability of the moving picture business has been proven to the satisfaction of business men here who are putting their money into local photoplay theaters. Three new motion picture playhouses, not one of them costing less than $50,000, are in course of construction in Kansas City now and a fourth large downtown picture theater is projected.

The Doric Theater, 908 Walnut street, showing its outline now in concrete, while the street frame of the Liberty Theater is up at 1104 Main street. The Doric will seat 976 persons and the Liberty about 1,200.

A. H. Blank Buys Strand Theatre
Marshalltown, Ia.

Des Moines, Ia.—A. H. Blank of this city has added to his already long list of motion picture theaters by purchasing the Strand Theater of Marshalltown, Ia. The theater was under the management of Wilbur D. Ingledue, who has been certified for service in the National Army.

J. Jolly Jones, Jr., of Des Moines, has been selected by Mr. Blank to manage his latest acquisition. Mr. Jones has been in the theatrical and moving picture business about nineteen years and has been manager of the Majestic in Des Moines and Waterloo.

Among other motion picture theaters owned by Mr. Blank are the Garden, Des Moines; the Garden, Family and Casino theaters, Davenport, and the Strand, Omaha. He will also open in the latter city the new Rialto next March.

Wilmington Council Passes Ordinance to Avert Panics

Wilmington, Del.—To avoid possibility of panic in this city's motion picture theater, the city council has passed an ordinance which will require all such places to have over every exit a light that will be burning all the time the place is in use, and the source of which will be independent of that of the other lights in the theater. A fine of $100 is provided for any violation of this act.

The new law is the result of recent panics in two theaters when the electric current failed and plunged the show houses into darkness. Ushers succeeded in reassuring the audiences by means of flashlights.

Philadelphia, Pa.—The Allegheny Moving Picture Theatre at the southwest corner of Twenty-fifth street and Allegheny avenue, has been sold by John J. McCree to Sarah Mayer.

Pittsburgh, Pa.—Arch. Chas. Bickel has completed plans for remodeling the Olympic Theatre on the Reed and Sawyer property at 315 Fifth avenue, to cost $30,000.

Springfield, Mass.—Fire destroyed the Majestic Theatre with an estimated loss of $23,000.

Newark, N. J.—Alfred L. Rider has leased the building at 352 Broad street, and will convert it into a motion picture theatre.

CENTRAL WEST

Osakis, Minn.—Ed F. Johnson of Raymond, Minn., has purchased the Empress theatre from J. A. Hedberg.

Burchard, Neb.—I. Borden has sold the Burchard Opera House to Albert Urich, Jr.

Algonia, Ia.—Elmer Nelson has disposed of his moving picture house to C. Y. Godden, who will take possession at once.

Geneva, Neb.—Mrs. Edith Hartwig has sold the Grand Theatre to Percy Bedford.

Osceola, Wis.—O. H. Steinordt has purchased the picture theatre at Osceola and has taken possession.

Waterloo, Ia.—W. W. Galton, new owner of the Cotton Theatre, held a formal opening recently.

Bay City, Mich.—Roy Tillson of Ash TABula, Ohio, has succeeded Charles A. Leach, Jr., as manager of the Bijou Theatre here.

Rensselaer, Ind.—C. B. Viant of Hammond, conducted the opening of his motion picture theatre here recently. It is under the management of A. M. Robertson of Morocco.

Charlotte, Mich.—Horton Davis has leased the old Temple theatre and will install a modern moving picture outfit and redecorate and refurbish the theatre.

Elyria, Ohio—Melton Phelps has completely remodeled the Strand theatre here and reopened it under the name of Rialto theatre.

Beloit, Kans.—H. C. Conns of Salina, has reopened the Dreamland Theatre, closed when Paul Bohnig was certified for service in the army.

Dayton, Ohio—The New Bank Theatre, under the management of James Dunleavy, opened here recently.
WEST

Boise, Idaho.—The new Burley Theatre is nearing completion. It will be one of the most up-to-date theatres in southern Idaho, with a seating capacity of 500.

Helena, Mont.—It is now expected that the new Marlow theatre here will be ready for occupancy about the first of February.

Edmore, N. D.—J. A. Lee has purchased the Rex Theatre at Candro from J. P. Legler and has taken possession.

Sacramento, Cal.—The Empress Theatre has been sold to Ackerman & Harris of San Francisco and will be known as the Hippodrome.

SOUTH

Mayville, Ky.—Manager Thomas M. Russell of the Washington Opera House, acting for the Wash. Fire Co., purchased from Baughman & Saltig, lessees of the Gem Theatre, and will operate it.

Blytheville, Ark.—Cecil Mears, proprietor of the Gem Theatre, has leased a motion picture house in Caruthersville, and will operate it in conjunction with the Blytheville playhouse.

New Orleans, La.—Frank R. Heidrich, Jr., has opened the newly remodeled Trocadero Theatre here. The new playhouse will remain nameless until one is chosen from the suggestions of patrons.

NEW THEATERS

Grand Rapids, Mich.—George Nichols will erect a motion picture theater near Franklin street to seat 500 at a cost of $20,000.

Pensacola, Fla.—Joe M. Sidney P. and Sol A. Levy and others have organized a company to erect a theatre here to be known as The Strand.

Terre Haute, Ind.—A new theatre is to be erected at Eighth street and Wabash avenue here. A. F. Brenninger is general manager of the enterprise.

Chillicothe, Ohio.—The Hart Operating Company, which controls the Southern Lyceum and Colonial theatres in Columbus, is contemplating the erection of a theater building there.

Worcester, Hartford, New Haven, New Britain, Waterbury, Bridgeport, Rochester, Syracuse, Detroit, Milwaukee, Davenport, Des Moines, Omaha, Denver, San Francisco, Pasadena, Spokane, Seattle, Memphis, Louisville, Ashevile, Raleigh, Atlanta, Dallas, Houston, and other cities.

Among those who are connected with its activities are Ralph Folks, commissioner of public works, New York city; Burdette G. Lewis, commissioner of correction, New York city; J. H. Hart, director of the department of recreation of the Russell Sage Foundation; Roland Hyatt, of the committee on recreation of the board of estimate and apportionment, New York city; and E. E. Jenkins, district superintendent of schools, New York city, and Edward F. Sanderson, director of the People's Institute, New York.

In the course of the year 1916 it reviewed 4,113 different pictures and 9,180 reels. In the course of the last year it decided to pass no "white slave films" or photoplays showing negroes." This action was based on public opinion, as gathered by a questionnaire sent throughout the country, has had a marked effect upon the character of motion pictures made since that time.

Harry Raver to Publish Twenty-Five Productions in Early Months of 1918

Harry Raver has announced his plans for the opening months of the coming year. No less than twenty-five productions are scheduled for publication, all of which are in preparation or actually completed.

Among the new shows are "The Public Defender," starring Frank Keenan, Robert Edeson and Alma Hanlon; "Enigma," which serves to introduce Edmund Breese in a role similar to that which made him famous as a delineator of crook characters. Anna Hanlon plays the leading feminine part in "Enigma." A drama of timely appeal by Augustus Thomas is now underway and will be ready in February or March. An all star cast will be used for this production.

Seven comedies will be issued by Mr. Raver, in which the character, "Foolshead," will appear. The modern "Foolshead," it is said, is improved by real stories and timely situations. The new comedy series will range from one to five reels each.

Mr. Raver has also obtained a new star to play vampire roles. She is an Italian and will appear in "The Soul of a Vampire," from the book by Carlotta Murillo, and three other productions during the first six months of 1918.

"Motherland," a patriotic drama from the pen of Francis Allison West, will also reach the screen through Mr. Raver's production forces. "The Fires of Inspiration," "Father and Son," a war-time story, and several stories by well known authors are included in the list.

CENSING PICTURES FOR U. S. A.

Agitation for a change in the methods of censoring motion pictures, especially that now obtaining in Chicago, has led the National Board of Review of Motion Pictures to issue a statement concerning the activities and personnel of that body. The statement which outlines the work of the board is as follows:

"Many cities of the United States, in the regulation of motion picture exhibitions, have adopted a different plan from that now in use in Chicago. They have taken the review work of the National Board of Review of Motion Pictures of New York City as the basis. The review committees of the National Board, which are made up of volunteers, men and women, especially fitted by general inclination and experience to do the work, are made up of people excluded from motion pictures, setting at different times and in different projection rooms scattered throughout Manhattan, look at approximately 99 per cent of the photoplays exhibited in this country. It is a public service, and this has an opportunity to pass judgment in advance of release.

"At the end of each week a bulletin is made up, listing the films passed without elimination, those passed with eliminations, noting the parts that are to be cut out, and those condemned, if there chance to be any. These bulletins are sent to public officials in different cities who have to do with the regulation of pictures. In this way information is gained in advance of the presentation of pictures as to whether special attention should be given to any particular film or not. It follows that if a picture has been condemned or has not been reviewed by the National Board (as occasionally happens because the maker of the film will be condemned from before it is exhibited), it will be condemned from before it is exhibited. This makes the committee of citizens enabled to determine in advance whether he himself or a committee of citizens should officially see any particular film which is brought to the city for exhibition. The character of eliminating from the film pictures which have not been condemned also serves as a guide.

Cities Using National Board's Bulletins

"In Boston, where this plan is in operation, no picture may be exhibited until it has been reviewed locally, if there be any indication on the bulletin that the picture may not be entirely satisfactory. It is seen by a representative of the magazine and the exhibition and all eliminations required by the National Board must be made. The result of this plan usually is that motion picture producers quickly learn that the requests of the National Board of Review must be acted upon before the film is sent to a given city. The public officials of some cities report to the National Board the condition of films when brought to their cities for exhibition, from which portions were to be eliminated.

"Among the cities which use this method of regulating their motion pictures in addition to Boston are Providence, Chicago, New York, Washington, and Atlanta. Among the cities employing a modification of the plan are Los Angeles, San Francisco, and San Diego. The plan is also in use in a number of small cities where the fact that it is in use is not generally known."

"Among those who are connected with its activities are Ralph Folks, commissioner of public works, New York city; Burdette G. Lewis, commissioner of correction, New York city; J. H. Hart, director of the department of recreation of the Russell Sage Foundation; Roland Hyatt, of the committee on recreation of the board of estimate and apportionment, New York city; and E. E. Jenkins, district superintendent of schools, New York city, and Edward F. Sanderson, director of the People's Institute, New York.

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Opinions.” While “Smitty,” the live-
wire editor of “S. O.,” is given 100 per
cent credit for the humor permits
us to shower P. J. Garvey with encomi-
ums for the authorship of the useful
record sheet. Enuff for CICO Toodles
gang, let’s go.

F. J. Flaherty, of the Hoffman-Four-
square is fast developing a Detective
Burns mien for the forthcoming outburst
of serial display which his company will
shortly swap the theatres with. Watch
your pedals, Frank, old sleuth, and be
sure and one day Sullivan heels early,
Hoover is already on the rubber
trail.

Fat Dillon, recently associated with
the Alice Howell comedies, will hence-
forth cash his cheque from the Allen
Film Corp. exchequer exploiting “The
Warrior,” the studio’s provider film re-
cently purchased for this territory.

A belated report to hand informs us
the “Noon Bells” of the Paramount
was seen coming up for air the other
day, somewhere in the North Branch
of the River with a rear of “Behind
the Mask” cluttered in his left mit.

F. M. Brockell, manager of the Gold-
wyn branch, formerly associate manager
of the Century branch, will return to his
“first love,” becoming manager of the
Paramount, under the direction of Max Goldstone.

They tell us Irving Mack, the “tiny” P.
A. for the Universal local office, will
henceforth have charge of the sales pro-
motion department, in addition to his
present line of duties. He’s a busy boy,
Irvice, there’s more than one way to
grow, ain’t they? For future info, slip
us your new card so we can record the
new titles efficiently.

M. Cutler, no, it is not “Marty” the
pug, ‘tis one of Triangle’s sales exploiters.
He’s chock full of “NEW ONES.” Drop
in and see him. Sure, there’s more; got
’em from the Spanish war right up to
last week’s bill at the Palace.

Seem’ as Uncle Sam is busy grabbing
all the floor space on the 5th floor of
the Consumers building, the Ideal Film
Co. is removed to the 3rd floor and will
exploit their feature “Who Shall Take
My Life” from the new quarters.

Arrived from San Francisco, Cal., 1915;
on Aaron Jones’ payroll, boosting Cent-
ral Film Co. offerings ever since. While
so doing lost his heart control to the
winsome Hazel Levin (not Lovin, A. J.’s
secretary) Now give a listen—Jan. 1,
1918, will become manager of the Chi-
ago branch of Goldwyn and March 1
will play “Life of Liberty” with Miss Levin,
and the lucky chap is none other than
the smiling, jovial Sidney Goldman. Put
it there, Sid, old scout. ‘18 is surely
bustin’ the Golden Horseshoe around your
neck.

Gordon Laurence, who was formerly
associated with the local Vitagraph office,
late being transferred to headquarters
Halifax Theatres Hard Hit by Explosion
Slowly Recovering From Effects of Disaster

Manager of Canadian Universal Exchange Gives Detailed Description of Damage—Exchange Suffers Losses

George A. Margetts, manager of the Canadian Universal Film Company office in St. John, N. B., was in Halifax on a business trip at the time of the recent disaster and on his return to St. John, writes that the conditions in Halifax were beyond description.

Mr. Margetts reports that the Casino Theatre was the hardest hit. The entrance of this theatre was blown in and the partition separating the entrance to the auditorium was also damaged. The stage door was blown across the stage destroying scenery and musical instruments. The emergency exit on the right hand side of the auditorium was blown in and the frame work right up to the masonry was blown in also. There was damage done to the skylights and other parts of the building as well.

The next to suffer the most was the Empire Theatre. This theatre's roof and the whole rear was blown in, carrying the rear wall and stage setting with the screen across the stage. Very little damage was done to the front of the building besides the entrance doors, which were partly blown off their hinges.

The King Edward and the Orpheus Theatre came next. Looking at the King Edward from the outside, you would hardly realize it had been damaged, but on the inside back of the curtain quite a piece of the roof had been blown in and the curtain damaged. The side wall was also badly damaged. The Orpheus Theatre at one time was a church and in remodeling it into a theatre, one of the large windows in the side was boarded and bricked. This portion of the wall was blown in. The entrance doors were all blown in but sixty mirrors situated in different parts of the lobby of this theatre, in some miraculous manner escaped damage, although the glass chandeliers were broken.

Acker's Family Theatre, the Strand and the Imperial were but slightly damaged. The Imperial had the side windows blown in and the entrance damaged. The Strand Theatre had the big entrance doors blown in and the green baza doors to the auditorium ripped off their hinges.

The theatre men, however, consider themselves very lucky, as none of them or their relatives were killed or seriously injured.

All film companies will sustain a business loss owing to the fact that the theatres will be closed for at least a month or six weeks and there is not a film concern that wasn't represented in some way in Halifax. However, the Paramount and the Universal will probably suffer the most owing to the fact that they had the largest business in that city.

Mr. Margetts was to have left Halifax on Wednesday night previous to the explosion, but was held over, due to unfinished business. However, after the accident he told his best to renew the suffering, and was busy guarding a relief station, driving relief auto and helping to dig out the wounded and dead. He paid a sincere compliment to the Americans who came in on relief trains and the marines for their splendid work, stating that it was due to their organizations that conditions moved along so smoothly.

The Mutual Film Company's offices in the Hermon building, Toronto, are being redecorated. J. Travis says he is going to make the offices so attractive that exhibitors can't help but spend some of their valuable time there.

Globe Films Ltd., held a screening of "Madam Who?" a seven reel production and "A Man's Man," with J. Warren Kerrigan, on Friday, Dec. 14. The showing was well attended by local exhibitors and to quote their expressions these pictures were "Crackerjacks." For the second time during the screening of films by this company, a fire took place across the street from the theatre. The first fire was the Hydro Electric building, which was completely ruined and gutted by fire. However, the screening of these films was not held up.

Revue Theatre Manager Aids Sale of Bonds

The manager of the Revue Theatre, Toronto, M. Ball, succeeded in boosting the recent Victory Bond issue, launched in Canada in a very material way. He offered a complimentary ticket for the month of December to everyone buying a $100 Victory Bond. In one week Mr. Ball was able to turn over to the government $20,000 for Victory Bonds and gave to his patrons 150 complimentary tickets in December. Mr. Ball not only did a patriotic act, but has made his theatre extremely popular throughout his community.

During last week Mr. Ball closed his theatre for some general improvements. He is redecorating, changing his program and increasing his music repertoire.

A grand opening was held on Christmas Day. Without a doubt the Revue presents the finest and most beautiful theatre in the West End or Parkdale district of Toronto. Mr. Ball announces that as a special attraction he will have a popular singer perform at the Revue. Also in connection with the sale of Victory Bonds, Mr. Ball will extend the complimentary ticket period to the first week of January. Mr. Ball is one of the best wires in the trade in Canada and uses his motto to the adage, "If you aren't going ahead, you're going behind." Perhaps this is the reason of Mr. Ball's great success as a moving picture exhibitor.

Winnipeg Picture Theatres Start Fund to Aid Sufferers of Halifax Disaster

A fund to be subscribed to by the motion picture theatres of Winnipeg and its environs for the relief of the sufferers of the Halifax disaster has been started by H. N. Jernberg, manager of Providence theatre. The Motion Picture editor of the Free Press was named by Mr. Jernberg as trustee of this fund.

Cheques have already been received from the Province Theatre, $100; Bijou Theatre, $50. No city in Canada has ever suffered and experienced the horrors which this city has gone through. Homes were completely wrecked, while others were badly damaged and it will take years before the damage can be repaired.

The latest reports from the stricken city declare the theatres are being used as hospitals and temporary places of rescue. However, it has been difficult to get any communication through. Due to the heavy snow storms, which very seriously impeded the work of rescue, all wires have been out of order, trains are held up and news delayed.

From the little the correspondent of the Herald has been able to learn the exhibitors are doing their utmost to relieve the suffering of their fellowmen, which comes as an incentive to the rest of their brothers in the Dominion. However, Winnipeg exhibitors have the honor of being the first to start a campaign as stated above.

The Regent Theatre's policy of having a vocalist at each performance, and also an orchestra recital each afternoon, has proved a big success. The musicians under the leadership of Jack Arthur are the best playing for motion pictures in Canada. Mr. Arthur has exceptional ability for arranging musical scores and his theatre de luxe, Toronto, is filled nightly with music lovers. The Regent has recently raised its scale of prices but Mr. Mitchell, the manager, states that the increase in price has not affected business any. This theatre also issues each week a house organ called "The Screen Magazine," which is a very attractively gotten up little booklet.
A KAY COMPANY

"Golden Spoon Mary," C, 1,000.

AMERICAN STANDARD PRODUCTIONS
Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE COMPANY

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

"Where D'ye Get That Stuff?" five reels.
"The Celebrated Bideford Case," five reels.
"A las of the Romanoffs," eight reels, with Nance O'Neill.
"Empty Pockets," seven reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.
"Redemption," with Evelyn Nesbit Thaw.

BIORAPH COMPANY

"Her Condoned Sin," six reels.

BLUEBIRD

"Eagle's Wings," five reels, war drama.
"Even As You And I," five reels, with Lois Weber.
"Come Through," seven reels, with Herbert Rawlison.

BRENN PRODUCTIONS

"Lone Wolf," seven reels, with Hazel Dawn.
"Fall of the Romanoffs," eight reels, with Nance O'Neill.
"Empty Pockets," seven reels.

CARDINAL FILM COMPANY

"Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY

One one-reel comedy per week.

CINEMA WAR NEWS SYNDICATE
American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORP.

"The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

CLUNE PRODUCTIONS

"Ramona," eight reels.

CORONA CINEMA COMPANY


COSMOPOLITAN FILM CORPORATION

"I Believe," seven reels, with Melton Baromer.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

F. P. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Elopement," one reel, with Billy Quirk.
"Billy, the Governor," one reel, with Billy Quick.
"Butting In Society," one reel, with Lou Marks.

EBONY FILM CORPORATION

"Dat Blackhand Waitah Man," one reel.
"Shine Johnson and the Rabbit's Foot," one reel.

EDUCATIONAL FILM COMPANY

"High, Low and the Game," one reel.
"The Mysteries of Crystallization," one reel.

EFFANEE FILM COMPANY

"The Marriage Bond," five reels, with Nat Goodwin.

E. S. M. PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and Jane Dye.

EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," one reel.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

JUVENILE FILM COMPANY

"For Sale—A Daddy," one reel.
"Chip's Carm," two reels.
"Chip's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORO & IMPORT FILM COMPANY

"Humility," six reels.
"Ivan the Terrible," seven reels.
"Loyalty," seven reels.
"Robespierre," seven reels.
"Tyranny of the Romanoffs," six reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM

"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Ainsworth.

FLORA FINCH FILM CORPORATION

"War Prides," C, two reels, with Flora Finch.

BUD FISHER FILM CORPORATION

"Submarine Chasers," seven reels.
"Buste Tamers," five reels.
"Janitors," with Marguerite Court.
"A Chemical Calamity," seven reels.

FORT PIT CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Court.

FRATERITY FILMS, INC.

"The Devil's Playground," with Vera Michelson.
"The Witching Hour," six reels, with Jack Sherrill.
"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Max Murray.

FRONHAN AMUSEMENT CORPORATION


GENERAL ENTERPRISES

"The Liar," six reels, with Jane Bell.
"Mother," six reels, with Elizabeth Rudon.
"The Warrior," seven reels, with Maciste.

GOLD MEDAL PHOTOPLAYS

"The Web of Life," five reels, with James Cruz.

GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Waithall.
"Intolerance," nine reels, with Mae Marsh.

HANOVER FILM COMPANY

"Maciste," six reels.
"How Uncle Sam Prepared," four reels.
"Camille," six reels, with Helen Hespira.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg," six reels.

HISTORIC FEATURE FILMS

Apr. 30—"Christus."

M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fatal Chance," five reels, with Jane Grey.
"Whiter Thau Guilt," five reels, with Orrin Johnson and Rhea Mitchell.
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.
Aug. 19—"Madame Sherry," five reels, with Gertrude McCay.
"The Submarine Exp," seven reels.
"Should She Obey," seven reels, with Alice Wilson.
"The Great White Trail," six reels, with Dora Kenyon.
"An Hour," six reels, with Zena Keefe.

THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.
"Two Men and a Woman," five reels, with James Morrison.
"One Law for Both," twelve reels, with Losh Baird.
"Balancing Tongues," five reels, with Grace Valentine.
"Married in Name Only," five reels.
"Human Clay," with Mollie King.
"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.
"Pay Me," five reels, with Dorothy Phillips.
"Sirens of the Sea," five reels, with Louise Lovely.

KING BEE COMEDIES
"The Pest," two reels, with Billy West.
"The Bandmaster," two reels, with Billy West.
"The Slave," two reels, with Rillie West.
"The Stranger," two reels, with Billie West.

KNOX AND STREIMER, INC.
"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.
"The Secret Trap," five reels.

KOLE Features
"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.

LIBERTY FILM CORPORATION
"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES
"My Mother," two parts.
"My Father," two parts.
"Myself," two parts.
"The Call to Arms," two parts.
"Old Abe," two parts.
"At the Slave Auction," five parts.
"The President Angrily," two parts.

LINCOLN MOTION PICTURE CORPORATION
"The Realization of a Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.

MARINE FILM CORPORATION
Aug. 28—"Loiret of the Sea," five reels, with Tyron Power.

C. POST MASON ENTERPRISES
"The Wonder City of the World.

MAYER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION
"Persuasive Peggy," five reels, with Peggy Hyland.

MONITOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Moosewood Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.

B. S. MOSS
"The Girl Who Doesn't Know," five reels.
"In the Hands of the Law," five reels.

MO-TOY COMEDIES
"Dinking of the Circus.
"A Trip to the Moon.
"Goldie Locks and the Three Bears.
"Dolly Dooling.
"School Days.

NEWFIELD'S PRODUCING CORPORATION
"Alma, Where Do You Live," six reels, with Ruth McNamara.

JOHN W. NOBLE PRODUCTIONS, INC.
"Shame," six reels, with Anna Keene.

ODDEN PICTURES CORPORATION
"The Lust of the Ages," five reels, with Lillian Walker.

SIDNEY OLCOFT PLAYERS, INC.
"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION
"The Hand of Fate," six reels.
"The Russian Revolution.
"Man's Law.

PARAGON FILM COMPANY

PARALA PLAYS
"Madame Who," five reels, with Bessie Barriscale.
"Rose of Paradise," five reels, with Bessie Barriscale.
"His Robe of Honor," with Henry B. Walthall.

PATRIOT FILM CORPORATION
"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION
"The Soul of a Child," five reels.

PRIVATE FEATURE FILM CORPORATION
"Corruption," six reels.
"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION
"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION
"Satan, the Destroyer of Humanity," seven reels.
"His Robe of Honor," with Henry B. Walthall.

HARRY RAPP
"The Struggle Everlasting," with Florence Reed.

CHARLES RAVEN

RENEWED PICTURES CORPORATION
"In Treason's Grip," five reels, with Grace Gummer and Francis Ford.

SELECT PHOTOPLAY COMPANY
"Humanity," six reels.

SELG S SPECIALS
"The Crisis," seven reels, with Bessie Eyton.
"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santichi.
"The Prisoner of Alcatraz," ten reels, with Christine Mayo and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santichi and Fritzie Davis.
"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santichi.
"The Land of the Rising Sun.

FRANK J. SENG
"Parentage.

SIGNET FILM CORPORATION
"The Masque of Life," seven reels.

FRED H. SOLOMON
"The Downfall of a Mayor," five reels, with Charles E. Sebastian.

STANDARD PICTURES
Wm. Fox
"Jack and the Beanstalk," ten reels, with Francis Caperton and Virginia Lee Corbin.
Sept. 30—"Camille.
Oct. 7—"When a Man Sees Red.
Nov. 4—"The Rose of Blood," six reels with Theda Bara.
Nov. 18—"Treasure Island," six reels, with Francis Caperton and Virginia Lee Corbin.
Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.
Dec. 16—"The Head of a Lion," six reels with William Farnum.
Dec. 20—"Daddy," seven reels, with Theda Bara.

STANDARD NEWS FILM, INC.
"Demons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION
"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

SUPERIOR FILM COMPANY
"The Faucet," five reels.
"The Cowpuncher," six reels.

SUPREME FEATURE FILMS
"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Libertine," six reels.

ULTA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Michelea.
"The Passion Flower," five reels.

UNIVERSAL
"Idle Wives," five reels.
"Where Are My Children," five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"God's Law," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.
"The Hand that Rocks the Cradle," six reels.

U. S. EXHIBITORS BOOKING CORPORATION
"The Zeppelin's Last Raid," five reels with Enid Markay.
"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION
"My Country First," six reels.
"The Pursuing Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS
"The Fated Hour," six reels.
"The Slave Mart," six reels.

VICTORY FILM MFG. CO.

WARNER BROTHERS
"Are Passions Inherited," five reels.

EDWARD WARREN PRODUCTIONS

L. LAWRENCE WEBER PRODUCING CO.
"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

WHOLESALE FILMS
Sept. 10—"Cinderella and the Magic Slipper," four reels.
Sept. 18—"The Penny Philanthropist," seven reels, with Peggy O'Neill.
"His Awful Downfall," one reel with Rex Adams.
"Little Red Riding Hood," four reels.

WARRENTON PHOTOPLAYS Film Distributing CO.
"The Bird's Christmas Carol," five reels.
**PATHE PLAYERS OF THE PASSION PLAY.**

**TRIANGLE COMEDIES.**
- July: "Secret of the Kingdom," five reels.
- Aug.: "Secret of the Kingdom," five reels.
- Sept.: "Secret of the Kingdom," five reels.
- Nov.: "Secret of the Kingdom," five reels.
- Dec.: "Secret of the Kingdom," five reels.

**KEYSTONE COMEDIES.**
- Sept.: "Secret of the Kingdom," five reels.
- Nov.: "Secret of the Kingdom," five reels.
- Dec.: "Secret of the Kingdom," five reels.

**GREATERTVGRAF-V-L-S-E.**
- Oct.: "The Inkwell," five reels, with Alice Joyce and Mary.
- Nov.: "The Inkwell," five reels, with Alice Joyce and Mary.
- Dec.: "The Inkwell," five reels, with Alice Joyce and Mary.

**TRIANGLE FILM CORPORATION.**

**SERIALS.**
- Pathe. "The Sheriffs of the Thin Blue Line."
NEW YORK TRADE NOTES

E. T. Paull Declares
Action of Composers

E. T. Paull, the march composer, in an interview with the Herald representa-
tive, stated recently: "It seems to me that it is an infamous piece of business to make exhibitors pay for the simple privilege of playing the music which are thoroughly adapted to a particular picture. As a matter of fact, it seems to me that there are very few selections adapted solely to the screen. It must be borne in mind that composers for a particular picture costs thousands of dollars, and is, therefore, prohibitive. I am sure if the exhibitors stick together, the composers and authors will soon be a thing of the past."

"Kantskid" President Will Meet Auto Men

Chas. J. Weisstein, the inventor of "Kantskid," a device for autoists, and president of the Kantskid Mfg. company, is playing a battle for this material. At the present time the Associated Service Company is furnishing short subjects to houses on the Keith circuit.

KLINE MANAGES BAZAAR

Jack Kline, the well known motion picture producer, has been placed in charge of the Lyndhurst Bazaar. Mr. Kline intends to produce several comedy films during the coming year.

Public Schools Buy Simplex Projectors

The Erker Bros. Optical Company of St. Louis has placed a Simplex projector in the Cleveland high school, said to be the finest in school building construction in the pride of the city. This is the sixth educational institution in St. Louis to install Simplex projectors.

B. F. Porter, the Simplex distributer for Greater New York and northern New Jersey, has installed Simplex projectors in School No. 54, Bronx, and School No. 174, Brooklyn, N. Y.

Place Big Order

The Synder Music Publishing Company placed one of the largest orders ever given by a local publishing concern for slides this week.

BROSSEAU'S MUSIC FOR M. P. THEATRES

Yvon O. Brosseau, the well known music composer, has opened offices at 145 West Forty-fifth street, New York city, under the trade name of the Brosseau Music Corporation.

Mr. Brosseau is the author of a number of the big songs of the season and states that he is anxious to give motion picture exhibitors a square deal when furnishing them with suitable and untaxable music for their houses. Mr. Brosseau has well earned the title of the "maker of melodies of merit."

Arthur Gillard, the popular motion picture director, has foreseen for the time being the technical part of the game and has opened offices in the Putnam building, where he will do the casting for several picture productions.

Derry and Cobb are now making the final arrangements for the production of animated cartoons and it is expected that work will start about January 1.

The Associated Film Service, headed by Jack H. Glauber and Nat Nathanson, has become the Mecca for exhibitors seeking short subjects to fill programs. Both Messrs. Glauber and Nathanson have had several years' experience in the film industry and know the game well.

Charlie Snyder, the song writer, states that since his firm inaugurated the system of selling music via the screen method many exhibitors have reported increased box office receipts. This is one way to overcome that music tax.

Music Composers Become Publishers

L. Wolfe Gilbert and Anton Fried-
land, the writers of many song hits, have embarked in the music publishing busi-
ness for themselves. There are few music lovers who do not know at least a score of the past successes of these two successful composers.

Messrs. Gilbert and Friedland have to their credit original songs as "Waiting for the Robert E. Lee," "My Little Dream Girl," "Lily of the Valley," "My Little Persian Rose," "My Sweet Adair," "My Own Iona," and many others.

Now, however, they have what is believed to be the greatest of all their works, a new ballad, "Are You From Heaven?" Many vaudeville artists are using this number and it is well on its way towards becoming a big favorite. It possesses unusual beauty and appeal. They have published it as a Flames record to One You're From Dixie," bids fair to become a formidable rival of any recent rag song.

Bruno Wick Made Pres.

Bruno Wick has been elected president of the K. B. H. agency, with office at 1482 Broadway. Mr. Wick is well known in the motion picture trade, having been connected with several big producers last season.

Shipman Engages A Famous Artist to Paint Designs

Ernest Shipman has engaged Gosta Carell, the noted Swedish portrait painter and illustrator, to put the real art punch into the publicity campaign for the Shorty Hamilton series of feature productions.

Mr. Carell, who is here on a visit to paint several important canvasses, is known as the "Whistler of modern Sweden," and this is the first time he has lent his brush to the needs of publicity plus art. A feature of his contract with Mr. Shipman is the fact that the artist has reserved for himself time in which to do his work without undue interference of type matter. "It is of no use for me to compose a strong, artistic design if you allow the printer to spoil it with type matter," was Mr. Carell's argument.

Ernest Shipman was quick to realize that an entirely novel effect could be obtained by co-operating with the artist along these lines, and the trade may look forward to certain art work surprises in the Shorty Hamilton series of pictures. The demand for these fine reel comedy features continues brisk, and Manager Shipman is being constantly congratulated on the high standard attained in their production by the W. H. Clifford Photoplay Company of Los Angeles, Cal.

Wyndham Standing Joins Petrova's Co.

The announcement comes from the Petrova Picture Company that Wyndham Standing, the English actor, has been added to the cast of the third Petrova production, now being made under the direction of Frank Crane. Mr. Standing comes of a long line of distin-

guished stage players and is a brother of Guy Standing, who recently met his death while fighting with the British forces in France.

Mr. Standing, who will be seen with Madame Petrova in "The Life Mask," this third starring vehicle, has appeared in screen productions of the Famous Players, Triangle and other prominent film companies. Thomas Holding, who played opposite Madame Petrova in the first two pictures bearing the mark of her own organization, will continue as leading man in "The Life Mask."
REDUCE YOUR OPERATING COST
and get more uniform lighting

by equipping your present carbon arc machine with a

SHECK UNIVERSAL ADAPTER
for the New Mazda Projector Lamps

YOU will want to adopt this new, modern idea because it will make your theatre the most popular in town.

Projection with the new Sheck Universal Adapter and Mazda Projector Lamps has proven a success in the theatres where used on test during the past two years.

Our first announcement received the attention and interest of hundreds of progressive exhibitors.

Your theatre can be equipped with the Sheck Universal Adapter without interrupting your program schedule, and at a cost no greater than the saving in bills for electric current effected by the new equipment during the first year.

So at no extra cost you will be able to get better projection on the screen, eliminate "flicker" and eye strain, and, therefore, get the crowds in your theatre.

This is a progressive proposition for progressive exhibitors. Write for the facts, TODAY!

EXHIBITORS SUPPLY COMPANY, Inc.
407 Mailers Bldg.
CHICAGO, ILL.
WHO'S WHO AMONG THE EXHIBITORS—No. 2

W. F. Dewees (insert), and his Rex Theatre, Vancouver, B.C., which is one of the finest theatres in Western Canada. Mr. Dewees is a member of the First National Exhibitors Circuit for Western Canada.
Carle E. Carlton presents

Lillian Walker

By arrangement with Lester Park

in David Graham Phillips

Greatest Story

The Grain of Dust

Directed by Harry Revier

Produced by Ogden Pictures

All rights controlled by

Crest Pictures

State Rights

The magic value of this picture will cause all live exhibitors to demand immediate booking—act quick

Exhibitors

To make money under present conditions you must demand an attraction with a magic box office value—
STANDARD PICTURES

FOX FILM CORPORATION

THE FOREMOST PRODUCTIONS OF THE YEAR

WILLIAM FARNUM
IN
A DE LUXE PRODUCTION
THE HEART OF A LION

MAKING GOOD TO THE EXHIBITOR
AND TO THE PUBLIC

A DAUGHTER OF THE GODS

WITH THE WORLD'S
MOST PERFECT WOMAN

ANNETTE KELLERMANN

BACKED BY NATIONAL ADVERTISING

WHEN YOU BOOK THESE PICTURES YOU ARE GIVING YOUR PATRONS THE BEST THAT IS

MAKE DATES NOW

TREASURE ISLAND

ROBERT LOUIS STEVENSON'S THRILLING STORY

FOX BRANCHES IN EVERY STATE

THEDA BARA IN
DU BARRY

A THEDA BARA SUPER PRODUCTION

MOST INTERESTING
ADVENTUROUS IN
HISTORY OF FRANCE

WILLIAM FOX PRODUCTIONS
MOTHER

What America’s leading exhibitor say about “Mother”

The Rialto
Times Square

New York

The Rivoli
Broadway at 49th Street

Office of the Managing Director

December 19, 1917.

Mr. Frederick L. Collins,
The McClure’s Publications,
New York City.

My dear Mr. Collins:

I have just seen “Mother” by George Loane Tucker and, to say the least, it is a picture that will linger with me for a long, long time. Miss Risdon, who plays the character part of “Mother” gives one of the finest character performances I have ever witnessed on the screen. The refinement, the intelligence and the good taste displayed by her make her, in my opinion, one of the greatest artistes on the screen. The whole picture has an atmosphere of good taste about it and drama is so big that I don’t see how in the world it can go wrong. The musical possibilities in this picture are also great and I can assure you that if it is properly played and handled it will touch a responsive cord in everyone’s heart and is bound to be talked about.

I will let you know in the near future just what date I can give you in either The Rialto or The Rivoli and you can rest assured that I shall be glad indeed to play it.

Very sincerely yours,

Managing Director.

With Elizabeth Risdon, and directed by George Loane Tucker—Six Parts Men, women and children will crowd the theatre that shows it

FOR BOOKINGS IN

ILLINOIS, MICHIGAN, INDIANA, OHIO, KANSAS, MISSOURI, TEXAS, IOWA, NEBRASKA, OKLAHOMA, ARKANSAS

APPLY TO

ALLEN FILM CORP.

139 N. Clark St., Chicago

J. R. GRAINGER,
General Manager
What the Critics Say of

MOTHER

George Loane Tucker's Beautiful Production with ELIZABETH RISDON

A picture that will make a genuine appeal to all. Elizabeth Risdon offers a characterization that is perfect."—Exhibitors Trade Review.

A healthy, moral, matchlessly staged story, done with that fine regard for realism."—Motion Picture News.

I have seen ‘Mother’ by George Loane Tucker, and to say the least, it is a picture that will linger with me for a long time."—S. L. Rothapfel (America’s Leading Exhibitor.)

The directorial genius of George Loane Tucker has lifted the photoplay ‘Mother’ far out of the classification of mediocrity and fixed its position securely as a human interest drama of rare merit. Coupled with the splendid work of Mr. Tucker there is the acting of Elizabeth Risdon, which is the final stroke in registering the production as one of the really worth-while screen dramas of the year."—Exhibitors Herald.

The production is a decidedly pleasing one and certainly one which should be joyfully welcomed, because it is human, and decidedly different in many ways. I have seen few characterizations on the screen that rank with the work done by Elizabeth Risdon.”—“Wid”

George Loane Tucker has done the screen a service by making a moving picture version of Eden Philpot’s fine novel. All that Abraham Lincoln said that he owed his mother, is shown in the love and devotion of Avisa Pomeroy for her son Ives. To realize the character of Avisa Pomeroy in all its beauty of devotion, kindly humor and shrewd insight into life is an achievement of the highest merit. Elizabeth Risdon accomplishes this with a perfection that is the more remarkable from the fact that the woman she portrays is nearly twice her own age.”—Moving Picture World.

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CONTROLLED BY

ALLEN FILM CORP.
139 North Clark Street
CHICAGO
Mr. Exhibitor
Make this YOUR Prosperous New Year

The American Military Relief Association is having a series of one-reel comedies produced by the Titan Pictures Corporation, featuring nationally-known stars, as Ernest Truex, Charley Grapewin, Raymond Hitchcock, Josephine Harriman, and others.

A fund realized from the production of these pictures provides comforts for Our Boys "OVER THERE."

Surely there is a Father, Brother or Sweetheart of your patrons in Uncle Sam's Service.

Their friends and relatives will patronize the theater that shows these comedies.

START the New Year RIGHT by booking "TITAN COMEDIES" making it PROSPEROUS for yourself and a HAPPY one for "OUR BOYS."

Write or Wire

TITAN PICTURES CORPORATION
FREDRICK RUSSELL CLARK, President
Century Building, Chicago
A NEW WHOLESOME FEATURE

LITTLE RED RIDING HOOD

A Super-Feature, Most Stupendous Ever Offered for the Joint Entertainment of Children and Adults. CAST OF 350.

BOOK THIS TODAY

WE BOOK DIRECT AND PAY EXPRESS BOTH WAYS

WHOLESOME FILM CORPORATION
MILTON DAILY, President
CHICAGO
TO ALL MOTION PICTURE EXHIBITORS

WAR TAX!

The undersigned committee of the Allied Exhibitors Organization of America elected by the Joint Conventions of all Exhibitors’ Organizations, held at Washington, D. C., December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indiana Trust Bldg., Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917? .............................................

Have you suffered a comparative loss? and to what do you attribute same? .................................................................

Did the war tax affect your business? and to what extent? ........

General remarks: .................................................................

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE
H. B. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Hortsmann of Massachusetts, Treas.
Judge O’Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.
Star-Light Comedies
CLEAN AND WHOLESOME
CAUSE

ONE REEL NEW
"Onions, the Strong Man"

Prints for Your District
8 Cents per Foot

Star-Light Comedies
Room 812—501 Fifth Ave.
NEW YORK
Investigated!
by the
A.B.C. Service

The knowledge of mediums, their worth and adaptability, insured the advertiser who subscribes for "A. B. C. Service" puts the placing of advertising on a plane above "hearsay" and "guess work." It gives him backbone and the confidence which only comes with justified judgment.

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Why grope along and guess when you can look the facts in the face and know? It costs a deal more to do without "A. B. C. Service" than it does to secure it.

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AUDIT BUREAU OF CIRCULATIONS
15 East Washington Street, Chicago

The Exhibitors Herald is a member of the Audit Bureau of Circulations
Best Pictures Are Necessary to Maintain Attendance

PROBABLY the chief error of policy which a large number of exhibitors are succumbing to at this time is the use of inferior, cheaper pictures with a view to economical operation in the face of existing conditions.

This is the worst conceivable policy to be pursued and runs directly contrary to the right principles of merchandising and contrary to successful precedents established in other lines of commercial activity.

For various reasons attendance in certain quarters recently has not been up to standard. Many exhibitors in the face of this condition instead of exerting every effort and ingenuity to make more attractive their theatres, to strengthen the appeal of their programs, have allowed themselves to pursue a course of filling in with cheaper pictures.

The result of this has been that in many places where attendance recently has been slightly under normal, it has been reduced to the worst showing in years. The exhibitor must admit personal responsibility for this condition, because the fact is very evident that with poor attendance poor pictures will only make matters worse.

Instead of adding the discouragement of bad pictures to the various other influences that are keeping people away from picture theatres in unusual numbers, the exhibitor should make a studied effort to add unusual inducements for his regular patrons to attend.

To run a cheap picture on the ground that you do not expect good business on the particular night is a very good way of making certain that your business will not be good on that night, and probably not good on a few nights to follow.

It is the long-established practice of merchants everywhere to resort to unusual and extraordinary methods to create business when there is a general slump. In all the great merchandising establishments of the country when there is a dropping off of business you find the men responsible for the businesses resorting to bargain sales, clearance sales, "hour" sales and other American twentieth century methods of stimulating business.

If a merchant during a time when business was slack proceeded to put away his most attractive merchandise and only offer for sale odds and ends of moderate quality, it would not be long before he would be out of business.

The case of the manager of a motion picture theatre is a parallel one: When the usual tide of business recedes, special inducements should be offered. Pictures that are widely advertised should be used. Old favorites of lasting appeal should be put on. Advertising, which is a stimulator of business at all times, should be increased.

And in no case should an exhibitor for the sake of saving a few dollars offer programs of less than usual merit. Poor pictures will never maintain your patronage, and in the face of general condi-
tions being unsatisfactory, they will drive business from your doors.

** Moore Leads the Way **

TOM MOORE, prominent exhibitor of Washington, D.C., has accomplished a real service for the benefit of every exhibitor in the United States in taking a determined stand against the autocratic methods of the Paramount-Artcraft combination.

It seems that Mr. Moore was informed that he should exhibit only such pictures as are issued by this company, at which point the Washington exhibitor informed the embryonic trust that he would seek his film elsewhere.

Mr. Moore has simply taken the logical, intelligent step of informing the distributing company that he was running his own business; that he did not consider their company, their pictures or their methods essential to the operation of his chain of theatres.

Mr. Moore’s cancellation probably is not vital to the distributing company, but it is indicative of the attitude which undoubtedly will eventually be assumed generally by exhibitors who have forced upon them unfair, unjust and inequitable contract conditions.

** Wise judgment prompts the action of the owners of that most successful film, “The Birth of a Nation,” in issuing it to exhibitors generally at this time. General conditions demand the biggest and the best in motion picture art, and the famous Griffith film will now be most effective for exhibitors. **

** Conservation **

of the coal supply is a national necessity. Exhibitors now have an added opportunity to demonstrate their patriotism by obeying willingly and fully the government orders regarding “Lightless” nights. To dim the beckoning incandescents will work a hardship here and there, but it is a necessary hardship and one which cannot be avoided.

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO.
at 203 South Dearborn Street, Chicago
Tel., Harrison 7355

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NEW YORK OFFICE
1480 Broadway Tel., Bryant 5111
James Beecroft, Manager

Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office.

Member Audit Bureau of Circulations

Forma close at 6 p.m. on Monday of each week
Exhibitors Revolt Against Paramount

Tom Moore, Washington, D. C. Exhibitor Answers One Service Ultimatum With Cancellation of Ninety Contracts—William Heaney, of Chicago Also Throws Out Service

The giant Paramount-Artcraft octopus whose tentacles have spread throughout the United States encircling the throats of exhibitors, choking from them their profits by means of the advance deposit system and excessive rentals, was dealt a stunning blow last week when Tom Moore, one of America's foremost exhibitors and operator of eighteen theatres in the District of Columbia, served notice of cancellations on the embryo "trust."

To the feeling of unrest which has beset exhibitors throughout the country this combine has been one of the largest contributing agencies. By means of its advance deposit system it has gathered in its clutches more than $3,000,000 of the motion picture theatre owners' money and with this amount has fostered its autocratic policies.

Other exhibitors seeing their profits devoured by the monster with ever increasing greediness have resorted to cancellation as the only weapon with which to protect themselves from ultimate ruin. Among these is William Heaney, of Chicago, manager of the Madison Square, Crawford and Virginia theatres, three leading Chicago houses. Another is A. Dooley, of Pater-

One Service Ultimatum

As a further indication of the monopolistic tendencies of the Zukor combine.

MR. MOORE CHARGES THAT HE WAS SENT AN ULTIMATUM INFORMING HIM THAT IT WOULD BE NECESSARY FOR HIM TO SHOW ALL OF THE PICTURES OF THESE TWO COMPANIES IN ALL OF HIS THEATRES TO THE EXCLUSION OF ALL OTHER COMPANIES.

"They can't bulldoze me," said Mr. Moore, defiantly. "I have cancelled my sixty-eight contracts with the Paramount Company and twenty-two contracts with the Artcraft Company."

"I am working for Tom Moore. I have my own ideas of how my own business should be run, and, in all modesty, I think that those ideas are partially responsible for whatever success I have had. I will continue in my own way. When I can't do that I'll quit."

Profit Caused Submission

"For some time there had been a serious question in my mind as to how long existing conditions would continue. I knew I was paying extravagant prices, but, like thousands of other exhibitors, I submitted so long as I saw a profit."

"Recently I was informed it would be necessary for me to show all of the pictures of these two particular companies in all of my theatres, to the exclusion of the pictures of all other companies. I cancelled every contract."

"The motion picture business is too important and the exhibitors are too good business men to tolerate bulldozing tactics of this kind. We are too far-sighted to permit any one company to 'hog' all of the business establishing a monopoly that will place us absolutely in their control."

Green Makes Statement

To the direct statement of Mr. Moore comes in contrast the retort of President W. E. Greene of the Artcraft Company.

"Tom Moore's statement does not concern us. We cancelled Moore's contracts, so you see Moore has the cart before the horse. We only had eight star feature contracts, Paramount & Artcraft combined, and we cancelled them, and not Moore."

"However," he added, "I do not wish you to quote this as being an official statement from Paramount as I am only giving it to you as you were looking for information."

Moore Forms Company

Simultaneously with his announcement that he had cancelled the Paramount and Artcraft services, Mr. Moore gave out the information that he had formed a corporation capitalized at $2,000,000 known as the Moore's Theatres Corporation through which he will conduct the business of the theatres under his control.

J. A. Berst, vice-president and general manager of Pathe, his assistant C. A. Smith and D. F. O'Donnell, manager of Pathe's Washington branch, have closed a deal with Mr. Moore, whereby Pathe pictures will be exhibited in all of the houses under his management.

Heaney's Action Significant

Added significance is attached to the cancellations of the Paramount-Artcraft service by Mr. Heaney when it is re-
called that he, as manager of the Craw-
ford Theatre, was the first exhibitor on the West Side of Chicago to align him-
themselves with the companies named. Since 1914 the Crawford has been the only Chi-
icago theatre to use consistently the four
day a week service of the companies, running each picture two days.

Mr. Heaney's action involves the can-
celling of twelve contracts with the Para-
mount and its affiliated company and de-
prives the Chicago exchange of more than $15,000 yearly in revenue.

"The houses under my control can no longer use the Paramount and Artcraft service at a profit," said Mr. Heaney in commenting on his action. "This has been apparent for some time. Their ex-
cessive rental charges coupled with the unjust demand for advance deposits have made business with the companies im-
possible."

The action of Mr. Heaney is believed to be but the forerunner of a general pro-
test by means of cancellations of many other exhibitors throughout Chicago against the methods employed by the concerns.

Berst Makes Statement

While no names are mentioned in his statement, Mr. Berst charges that the greatest evil in the industry today is "the high film rental being charged by certain companies for unproductive pictures."

"I was surprised," stated Mr. Berst upon his arrival in Los Angeles, "to learn the extent of the feeling of unrest among the exhibitors from coast to coast. This statement applies particularly to the large exhibitors, but I understand from my branches that the same condi-
tions apply also to the owners of the smaller houses, the backbone of the in-
dustry."

"I do not think I exaggerate when I state that the situation is so serious, as to assume the proportions of a revolt. Everywhere I go I find the same situa-
tion. The exhibitors with whom I dis-
cussed conditions unanimously agreed that the greatest evil in the industry to-
day is the high film rental being charged by certain companies for unproductive pictures."

"Tom Moore, whom I consider one of the greatest exhibitors in the country, offers a good illustration. Mr. Moore told me that he submitted to extravagant prices for certain stars as long as he saw a possible profit. But when an attempt was made to force him, through a con-
tact, to show all of the pictures of one company, to the exclusion of all of the other companies, he states he cancelled in all ninety contracts for eighteen theat-
ers. We are pleased to announce that Mr. Moore has arranged to show our forthcoming feature productions."
Allied Exhibitors Legislative Committee
Urges Theatremen to Send in Reports

Definite Plan Has Been Agreed Upon—Publicity Committee Collecting Statistics—Figures Wanted at Once

As the result of meetings which were held in New York during the past week between the Allied Exhibitors Legislative Committee and a similar committee from the National Association of the Motion Picture Industry, harmony and unity was established and the two bodies agreed on a definite plan of campaign to be pursued in obtaining the necessary remedial legislation from Congress during this session.

This combined committee is to be known as the Legislative committee of the Motion Picture Industry, and is made up as follows: Walter W. Irwin, P. A. Powers, Gabriel L. Hess, Ricord Gradwell, Arthur S. Friend, Frank Rembusch, H. B. Varner, John J. O'Donnell, Ernest H. Horstmann and Lee A. Ochs. The following committee on publicity was also appointed: Walter W. Irwin, P. A. Powers, Frank Rembusch and Lee A. Ochs.

For obvious reasons the plan of activities as laid out by this permanent legislative committee cannot be announced at this time. The important fact, however, is that the two committees were enabled to comprehend that success could only be achieved by means of a united industry and after some discussion it was determined that the two committees could concentrate their efforts along the same lines, and the plan of campaign as finally decided upon was eminently satisfactory. The convention of exhibitors at Washington not only succeeded in bringing about harmony and unity of action among the exhibitors but will undoubtedly bring about harmony between the exhibitors and distributors.

The duties of the publicity committee that was appointed will be largely that of collecting and compiling information of a statistical nature for the benefit of the legislative committee. In order to bring this to the attention of the exhibitors of the country exhibitors committee has taken full pages of advertising in all of the trade papers calling upon exhibitors to supply the detailed and accurate information as to how the war taxes have affected the business of their individual theatres.

The advertisement is addressed to all motion picture exhibitors and appears on another page of this issue of the Exhibitors Herald.

In filling out the blank exhibitors are requested to be absolutely frank and honest. No attempt is being made in collecting this information to disclose business secrets in any way. At the Washington convention it was suggested that exhibitors be asked to state their gross business for the month of November in the year 1916 and 1917, but this was objected to as it was thought that many exhibitors would refuse to disclose their gross business. As a result the question was put in the form which appears in the advertisement as it was thought that no exhibitor would object to stating the amount of the decrease between the two years.

Of course, if business has increased state that fact but also explain the reason for the increase. It is desired that these blanks be filled out and returned as soon as possible to go over them and classify the information they contain before appearing before Congress.

Peggy Hyland Signs Contract With Fox to Star in Features

Peggy Hyland, the English actress who has made a name for herself in the United States within two years as a motion picture star, has become a Wil- 

quishment's premier starring vehicle a story admirably suited to her petite beauty. The name of the director who is to have charge of Miss Hyland will be announced soon. Her pictures will be screened in the Eastern studios.

Miss Hyland was born in Worcestershire, England, and was educated there and in convents on the Continent. One of the institutions which she attended was that of Seroule, in Verviers, on the Belgian frontier. Her first appearance before the footlights was with George Edwards' company at the Gaiety, in London. Later she was a member of Sir Herbert Tree's forces. Then she entered the silent drama and a contract with a leading film corporation brought her to the United States eighteen months ago.

“THE EAGLE’S EYE”
TO HAVE SHOWING OF FIRST EPISODES

A trade showing of several of the first episodes of "The Eagle’s Eye," Secret Service Chief Flynn’s screen exposure of the Imperial German Government’s spy system in America, will be held in January, it is announced. Exhibitors who get in touch with the Foursquare Exchanges will be informed of the exact date and sent invitations.

This attraction is unique and should prove a distinct novelty because of the subject and the important public position of its sponsor, Chief Flynn, and every showman knows that any attraction, whether picture or play, founded on a subject in which everybody is interested, is quite certain to prove a sure-fire business proposition.

Everybody knows of the Imperial German Government’s spy army in America, everyone has read about its activities in the daily press and everybody talks about it. Chief Flynn and his work in checking enemy spy plots is also familiar to everyone.

The peculiarly timely interest in the subject and the personal popularity and public reputation of the man on whose story this serial is based, should make "The Eagle’s Eye" one of the biggest screen novelties of the season.

The exhibition of a picture treating of a subject so closely related to the great world war and so intimately touching every citizen, cannot but hold a most important place in current events.

SCENES FROM PARALTA'S "MADAM WHO."

BESSIE BARRISCALE IN TWO SITUATIONS FROM THE SECRET SERVICE STORY WRITTEN BY HAROLD MCGRATH. (CENTER) HOWARD HICKMAN IN CHARACTER STUDY. (Paralta.)
Chicago Exhibitors in Comprehensive Booking Pact

Ascher Brothers and Lubliner & Trinz Align to Obtain More Diversified Program—Thirty-Four Other Theaters Form Organization

To avoid conflicting bookings, Ascher Bros. and Lubliner & Trinz, Chicago motion picture theatre men, who control twenty-three houses, have entered into an agreement whereby the former company will do the booking for both. The agreement, officials of both firms concerned, state, is merely a booking arrangement and is not to be regarded in any way as a pooling of interests.

At almost the same time that the news of this became public came the announcement of another booking combine affecting approximately thirty-four theatres. Heading this organization is Joseph Hopp, president of the local branch of the Motion Picture Exhibitors’ League; H. C. Miller, William Heaney, S. W. Burford and John Bobeng are also concerned in the new venture. The Ascher-Lubliner-Trinz combine takes in many of the larger showing picture theatres in Chicago. The two companies are keen competitors in various parts of the city and the booking arrangement, it is said, was necessitated because both concerns found themselves occasionally running on a losing basis through the same pictures being booked in the same districts simultaneously.

Details of Plan

Efforts to have this evil corrected through individual appeal to the various exchanges, officials of the companies say, has proved unavailing. Beyond admitting that they would do the booking in the future for the Lubliner & Trinz houses, Ascher Bros. would make no further comment.

Joseph Trinz, while a bit more communicative than the Aschers, had little to add to the general statement concerning the booking agreement. “Ascher Bros. and Lubliner & Trinz compete in various parts of the city,” he said. “As an example, in one part of the city, within a radius of one and one-half miles, we have seven picture theatres; that is, the two companies. At various times we have had the same pictures booked in the same week, with the result that both have had to sustain losses.

Move A voids Duplication

“We have been in the position where we have had to take what the film exchanges wanted to give us and take the pictures when they sent them to us. Under the new arrangement we will avoid this duplication of the same pictures in various sections of the city and offer a more diversified program. In this way we believe our losses can be lessened to a great extent.”

Mr. Trinz was somewhat pessimistic over the general outlook in theatrical lines and intimated that it might be necessary for the larger houses to resort to a cheaper class of films if they are to continue in business.

Lubliner & Trinz, it is said, have already sent notices of cancellation to the film exchanges in connection with the booking of pictures for their houses. New contracts will be drawn up by Ascher Bros. for the twenty-three houses, the booking for which they will have charge of in the future.

“The Associated Theatres”

Of even greater size, in the point of the number of houses to be booked and in scope of territory, is the new organization to be headed by Mr. Hopp. The tentative name of the association is The Associated Theatres. William Heaney is treasurer; D. W. Burford, secretary; H. C. Miller, auditor, and John Bobeng a member of the auditing committee.

In addition to booking for nineteen Chicago theatres, their activities will extend into the state as far south as Springfield, Ill. Twenty-five theatres, outside of Chicago, in the state, it is said, have asked to be included in the booking program of the association. The Associated Theatres proposes to book its own films, selecting them from the open market or taking only the best of the program offerings, obtaining them for its members at a uniform price, which will permit a reasonable profit to both the exchanges and the exhibitors.

Combats Deposit System

The new company is now working on a forty-day booking agreement with those companies demanding advance deposits, the association putting up the deposit for its members. “We are working along the lines of the First National Exhibitors’ Circuit,” said Mr. Miller, in discussing the project. “We fully believe that there are many features to be had today through the state rights and open booking market that are superior to the one-a-week features offered by the big companies.

“I am of the opinion that the year 1918 will witness the universal adoption of the open booking plan, so that an exhibitor can shop around among the various distributors and select pictures best suited to his needs.”

PLAYERS AND SCENES IN “THE PASSING OF THE THIRD FLOOR BACK”

LEFT—GEORGE LE GUERE AND KETTY GALANTA IN A SCENE FROM THE JEROME PLAY. CENTER—SIR JOHNSTON FORBES ROBERTSON AS THE "STRANGER" AND SYDNEY GOLDEN AS "TAPE SAMUELS." RIGHT—AUGUSTA HAVILAND AND MOLLY PEARSON IN A TENSE SCENE. (Herbert Brenon Production.)
William Fox Employs Exhibitor
to Aid Cooperative Service Plan

J. J. Raymond Added to Executive Staff of Film Corporation
—Will Solve Problems of Management and Profit Making

To make even more practical and individually serviceable the assistance now being given exhibitors in the preparation of publicity and advertising matter, and in the solution of managerial problems, William Fox has added an exhibitor to his staff. His position is said to be the first of the sort created by a film producer. J. J. Raymond of New York and Boston is the man selected, and his sole duty will be the promotion of exhibitors' interests.

Mr. Raymond has had twenty-five years' experience, covering every phase of the amusement business. He began with road attractions. Then he had a long period of service with George C. Tilyou at Coney Island. For the last ten years, most of the time as general representative, he has been associated with Gordon Brothers, New England exhibitors, who operate a chain of motion picture houses.

Not only is Mr. Raymond well known in theatrical circles of New York and New England, but he also has been widely quoted in the trade press on subjects pertaining to theatre management. He also has commented extensively on kindred topics for other publications.

"Why Exhibitors Fail" is one of the subjects on which he has written frequently.

"My endeavor as a Fox Film Corporation employee," he explains, "will be to render both general and individual service to the exhibitor. I am to be the exhibitors' representative in this office. My work will supplement that already being done by the publicity and advertising department, extending to problems of management, and especially to the important matter of profit-making. My business will be to show how to win and hold patronage."

It appears also that there is another phase of Mr. Raymond's proposed activities. He will keep the exhibitors' viewpoint constantly before the Fox corporation departments which do not come in direct contact with the theatre.

"How would that appeal to the exhibitor?" is a question constantly arising in various departments of a producer's organization," said General Manager Winfield Sheehan, in commenting on the appointment. "It will be part of Mr. Raymond's duty to answer this inquiry."

"Try as they may, men who are not constantly in touch with exhibitors, or who do not thoroughly understand exhibitors' problems, are likely at times to lose the point of view we are always striving to maintain. We do not want even occasional deviations, so we have placed at the disposal of our departmental chiefs a man who has had practical dollars and cents experience in every branch of the amusement business. He will devote his entire time to answering questions and offering suggestions within the organization and to directly helping exhibitors. His work will be of, and for, the theatre manager and owner."

Geo. Walsh to Star in "Jack Spurlock"

George Walsh is to play the title role in the William Fox film version of "Jack Spurlock—Prodigal," written by George Horace Lorimer, editor of the Saturday Evening Post. Carl Harbaugh is to direct the picture. Mr. Fox believes that Mr. Walsh and Mr. Harbaugh will put the Lorimer story on the screen in a fashion that will add to the reputation of each.

Mr. Fox announces that every exhibitor listed January 30, 1913, as having contracted for the William Fox special features, will get "Jack Spurlock—Prodigal" without extra charge. He also announces that an extraordinary publicity and advertising campaign will be conducted in its behalf.

Whatrons Guard Studio

The Whatrons have taken full precautions to guard their studio at Ithaca, N. Y., where they are producing the serial, "The Eagle's Eye," in which Chief Pym of the Secret Service exposes the machinations of the Imperial German Government's spy system in this country. No one is permitted to enter the grounds or buildings without a pass, and armed guards are posted about the premises night and day.

Extensive Additions to Big Paralta Plant

Work on the construction of additions to the Paralta Studios, made necessary by the advance demand for Paralta Plays, is now well under way at Hollywood, Los Angeles. The additions include stages, dressing room structures, property rooms.

The cement foundations for these new structures were completed some time ago and work is progressing on the buildings themselves. The completion of the new studios will enable Paralta, Inc., to increase materially its output and to add other well known Henry B. Walsh.

THREE SCENES FROM THE MUTUAL PLAY, "MOLLY GO GET 'EM"

MARGARITA FISCHER AND SUPPORT IN SCENES FROM HER LATEST WHICH IS SAID TO PROVIDE A ROLE PARTICULARLY WELL ADAPTED TO HER HISTORIC ABILITIES. (Mutual)
New Rivoli—Rothapfel Masterpiece—Opens in New York

TS Grecian front glowing as illuminating system so as its white marble from an indirect whole outline was thrown into bold relief even in Broadway, the most brilliantly lighted thoroughfare in the world, the new Rivoli, New York’s latest and greatest motion picture palace, was formally opened to the public last Friday night by S. L. Rothapfel, who will direct its destinies.

From an architectural point of view the Rivoli offers a number of novel features which will be of interest to theatre builders and to the playgoing public in general. Nothing in the way of architecture has ever called forth more admiring comments from the crowds along Broadway than the classic facade which fronts on that busy thoroughfare. Viewed from the street, it suggests an art museum or public library, rather than a theatre, and unquestionably it already has taken rank as the handsomest theatrical edifice in the city.

The most striking feature of the facade is its row of eight towering Doric columns. These extend from a point above the level of the marquee, clear up to the entablature, with nothing to relieve their severity save the leaded glass windows set into the wall behind them. Crowning the entire facade is the broad triangular pediment, adorned with sculptured figures in deep bas relief, which suggest those of the world-famed Parthenon at Athens. These figures are symbolic of music and the arts in general, as befits the nature of the entertainment offered within.

Coming to the interior construction of the Rivoli, the most novel and interesting feature is found in the elaborate precautions which have been taken to insure the expediencies handling of large crowds. Taking advantage of the fact that the building extends through the block from Broadway to Seventh, the architect designed a series of passageways of generous width which parallel the auditorium on both sides and straight through the structure from front to rear. Not only are the orchestra and mezzanine floors cared for in this manner, but each cross-axis of the balcony has its own corridors as well, so that patrons in any part of the house will find themselves but a few steps from a doorway, at which they can turn either to right or to left and pass directly to the street most convenient to them, without interference from incoming crowds.

The whole structure is built with similar ideas of spaciousness; the foyer is wide enough to give easy access to theatre which was rebuilt as a house before the artistic value of Mr. Rothapfel’s ideas on lighting had been demonstrated. Profiting by the popularity of “color symphonies,” for which the Rialto has become famous, the builders of the Rivoli took into consideration that feature from the outset, with the result that the place is equipped from floor to dome with all the wiring, the masked lamps, and other ingeniously

As an instance of the advanced ideas in the theatre equipment which have been embodied at the Rivoli, a room off the first mezzanine has been lined in with the latest equipped as an emergency hospital. There will be a trained nurse in attendance at all times to handle cases of sudden illness or accident among the guests or the employes of the theatre.

The Rivoli is extraordinarily well equipped with facilities for its musicians, individual artists, ushers and the general staff. The musicians have a large lounging room to themselves, with locker room and shower baths adjoining. The dressing rooms have showers, and there is a separate lounging room for the soloists and other individuals on the program. The ushers and the stage crew are cared for in like fashion, each in a separate portion of the building.

The executive offices will be on the second mezzanine, at the front of the theatre, excepting the office of the manager, which will be just off the orchestra floor. Mr. Rothapfel’s executive staff will consist of the following men: Hugo Riesenfeld, musical director; C. C. Stewart, manager; Halish McLaurin, director of publicity; Edwin Mocsary, treasurer; Joseph La Rose, master of effects; Charles C. Reis, superintendent; Lester Brown, chief operator; George Larbig, chief electrician, and Edward M. Berry, in command of ushers.

The theatre cost approximately half a million dollars to construct, and the job was completed in six months almost to the day. The land on which the Rivoli stands is owned by the Barney estate, executors for the late Charles T. Barney, one of the founders of the New Theatre, now known as the Century.

The general scheme of decoration is of the Italian Renaissance. The dominant colors will be dull gold, ivory and black, carpets of gray and the seats upholstered in tapestry.

A method of handling color through a system of indirect lighting permits of effects in the Rivoli which are beyond the imagining of those who have not seen them. At the Rialto Mr. Rothapfel first essayed this with results that were satisfactory, but the lighting plan there was in a measure experimental. It was used on a motion picture theatre which was rebuilt as a house before the artistic value of Mr. Rothapfel’s ideas on lighting had been demonstrated. Profiting by the popularity of “color symphonies,” for which the Rialto has become famous, the builders of the Rivoli took into consideration that feature from the outset, with the result that the place is equipped from floor to dome with all the wiring, the masked lamps, and other ingeniously

FRONT VIEW OF RIVOLI, NEW YORK’S LATEST AND GREATEST MOTION PICTURE THEATER. AT 1022 BROADWAY, AND EXTENDING BACK TO SEVENTH AVENUE.
The Opening Night at the Rivoli

A most impressive picture was presented at the opening of the Rivoli Theatre, at Forty-ninth street and Broadway, on Friday night, Dec. 28, as the crowds surveyed the classic beauty of the “Conservatory of Jewels,” and the gorgeous interior finish of the theatre. At 8:30 the curtain rose, while a soft glow descended over the audience and “The Victory of Democracy,” bursting from the Rivoli orchestra, directed by H. R. Rothapfel, of a touching oration in four episodes, picturing events from the time of the coming of the Pilgrims, to Pershing in France and ending in a tableau, of the allied countries, the trumpets of Peace and the “Star Spangled Banner.” Then came “A World of Dreams,” in ideal scenic views. A most novel Animated Pictorial was next thrown on the screen, with Miss Sturges, from the Rivoli orchestra, a large and entertaining features Douglas Fairbanks, in “A Modern Musketeer” was shown, the picture drawing enthusiastic applause.

The opening marked a new era in the history of the silent drama in New York and the invited guests were unanimous in their praise of the new house and its tireless sponsor, S. L. Rothapfel.—J. B.

The Man Behind New York’s Newest Motion Picture Palace

S. L. ROTHAPFEL

Firmin Swinnen, organist; William Humiston and Edward Fark, composition and arrangements; M. Borodkin, librarian; Alfred Saenger, assistant librarian.

The picture at the Rivoli is one of the largest and most complete ever installed in any theatre in the world. It was built by the Austin Organ Company of Hartford, Conn., and delivered at the theatre on four huge truck, in order to avoid possible delay because of freight tie-ups. It is equipped with every attachment known to the organ builder’s art, and will supply adequate musical atmosphere for those performances at which the orchestra is not present.

Constance Talmadge Begins Work in West
On “The Shuttle”

Constance Talmadge, comedienne star in Select Pictures, recently returned to Los Angeles after an absence of two years, and has commenced work in the Morgan Studio on her forthcoming production, “The Shuttle.” Rollin Sturgeon is directing Miss Talmadge in this picture. As in her former productions, “Scanda” and “The House-Mouse” and “Studio Girl,” she will be presented by Lewis J. Selznick, and the picture will be distributed by Select Pictures Corporation.

In “The Shuttle,” Miss Talmadge portrays a young, high-spirited girl of New York’s smartest social set, who goes abroad to rescue a sister from an unfavorable matrimonial alliance. While work is proceeding on this latest Constance Talmadge production at the Morosco Studio in the west, the cutting and titling of her Select Picture, “The Studio Girl,” is rapidly nearing completion in the east.

Lucas Joins Bluebird

Wilfred Lucas has joined the directing staff of the Bluebird studios at Universal City, Cal., and will start soon upon his first Bluebird production, which will feature Ruth Clifford and Monroe Salis bury. Mr. Lucas is something of a pioneer in the cinema world, having the distinction of being the first dramatic leading man to desert the stage for the motion picture screen.

National Board O. K.’s “Goldwyn “Thais” Film

The National Board of Review has placed its stamp of approval on the Goldwyn production, “Thais,” starring Mary Garden, by selecting it as a high example of the perfection of motion picture art. The action in the new picture has issued the following special bulletin: “This production sums up the artistic achievements of the motion picture it is interpretive and imaginative drama Photographically it is a distinct stride forward. The acting of Mary Garden is notable and the picture as a whole is an example of creative art.”
Fifty of the Best Pictures of 1917
(Based on HERALD reviewers' opinions)

A Daughter of the Gods
Americano, The
Bab's Diary
Baby Mine
Barrier, The
Betsy Ross
Clodhopper, The
Come Through
Cinderella Man, The
Cleopatra
Clock, The
Daughter of Destiny
Down to Earth
Fall of the Romanoffs
Garden of Allah
Game of Wits
Honor System, The
Immigrant, The
In Again, Out Again
Joan, the Woman
Kick In
Lost in Transit
Lone Wolf
Les Misérables

Mother
Manx Man, The
Mysterious Mrs. M., The
New York Luck
Nearly Married
O. Henry Series, The
On Trial
Outcast, The
Please Help Emily
Pinch Hitter, The
Panthea
Parentage
Poppy
Rebecca of Sunnybrook Farm
Redemption
Skinner's Dress Suit
Slacker, The
Shoes
Snap Judgment
Timelocks and Diamonds
Tale of Two Cities
Tom Sawyer
Truthful Tulliver
Uneasy Money
Whip, The
Within the Law
Herbert Brenon to Film “False Faces” Sequel Play to “Lone Wolf” Production

Bert Lytell Chosen for Leading Role With Rest of Cast to Be Selected—Story by Louis Joseph Vance

With “The Passing of the Third Floor Back” completed, Herbert Brenon will soon start work on a sequel picture to “Lone Wolf,” entitled “False Faces.” The story, by Louis Joseph Vance, has just been completed in serial form in the Saturday Evening Post.

Bert Lytell will again be seen in the title role. Announcement is not as yet made of the remainder of the cast, though it is more than probable that many of those who took part in the former production will be seen again in their old roles.

In the sequel, the action is transferred to the battlefields of Europe. With the war and the war’s spectacular setting as a background, it contains many exciting incidents and hair-breadth escapes. The Lone Wolf has forsaken his life of crime, but not his love of adventure. He meets old friends and old enemies and makes new ones. He becomes entangled in a network of thrilling events.

HIS wife and child are dead. But that by no means puts an end to his romance. He is young, and life has only just begun for him. While those who have seen the Lone Wolf will be doubly interested in his return, those who are unfamiliar with his previous escapades will have no difficulty in following his career, Louis Joseph Vance, bearing in mind the needs of the screen, has made his continuation a complete sequence.

Many Notable Guests at Private Showing of Cavalieri Film

At a private showing of the “The Eternal Temptress,” in which Mme. Lina Cavalieri made her debut as a Paramount star, at the Ziegfeld Theatre, Chicago, the following were guests of the noted diva and the Paramount company: M. Barthelemy, consul de France; Count and Countess Bolognasi, Italian consul; Dr. Cyrille Vernaern, Belgian consul; Mr. and Mrs. Lewis E. Bernays, British vice-consul; Mr. and Mrs. Julius Balke, Mr. and Mrs. Riccardo Stracciani, Vittorio Trevieman, Mr. and Mrs. Vittorio Orimondi, Gustav Huberdean, Mrs. Genevieve Vix, Zestro Giuseppe Surani, Giuilio Cremi, M. Alfred Magnes, Mr. and Mrs. Cleofonte Campanini, M. Merle Forrest, Mr. Hector Dufranne, M. Marcel Charlier, Dese Derc Freere, Mme. Louise Verat, Mlle. Rosa Raisa, Giacomo Rimini, Mr. and Mrs. Clarie E. Moore, Dr. and Mrs. Oliver Tydings, Miss Fidlar, Dr. and Mrs. J. R. Pennington, Dr. and Mrs. W. A. Evans, Mr. and Mrs. T. P. Wells, Jr., Miss Mary Covert, Mrs. Fred Biffer, Mrs. H. W. Young, Mrs. L. DeLipkan, Mrs. Strutz, Mrs. H. P. Darlington, Miss Annie Weimer, Miss Keller, Miss Margaret Tait, Mrs. G. F. Hitchcock and Mrs. W. A. M. Thorp.

Gott Strafe “Dough”

If the oversubscription of two liberty loans and the rapid strides made by the United States government in preparing for war now had the desired result perhaps this will strike terror to the heart of one William Von Hohenzollern: Douglas Fairbanks has intimated that he will join the United States aviation corps. He made known his intention during his preparation to appear at a Christmas benefit.

“For the first time since I went into pictures,” he said, “I shall appear in a dramatic production on the stage. It will probably be my farewell to the dramatic stage for some time as I expect to go to war early in the New Year and will probably be flying ‘Somewhere in France’ before I have another chance to face an audience over the footlights.”

“The House of Glass” Latest Vehicle for Clara Kimball Young

The filming of “The House of Glass” was begun this week in the Clara Kimball Young, studio in New Rochelle. This will be the next Select Picture produced by Miss Young and her own company, and follows her most recently completed offer, “The House of Glass.” It is being directed by Emile Chautard.

Only a portion of the casts has been accomplished. Corliss Giles, who was Miss Young’s leading man in “Shirley Kaye,” has been chosen to support her in the present production, and her father, Edward Kimball, has been given a strong part. The role of Burke, the chauffeur-cook, which is one of the most important in the play, had been planned for Nigel Barrie, but his enlistment last year led to minor changes in the casting, and the part has not as yet been filled. His wife has been cast as Nellie, the maid.

“The House of Glass” can be purchased after spirited bidding from rival film concerns is and one of the most important of the year. It is a melodrama, written by Max Marx and the screen adaptation has been made by Charles F. Whittaker. This will be the third of the Select Star picture made by Clara Kimball Young and her own company, and when finished will be distributed through Select Exchanges.

Raver Sells Film to Renowned Corp.

Harry Raver’s tri-star production, “The Public Defender,” just purchased for the United States and Canada by Renowned Pictures Corporation, will be soon be distributed by means of the zone plan which has been decided the quickest and best means of nation-wide distribution for Mr. Raver’s former customers, representing large and important independent exchanges in this country are prepared to launch a distribution campaign in keeping with the theme overleaf of “The Public Defender.”
George MacQuarrie to Co-Star in Film

“Gates of Gladness”

In furtherance of his policy of direct recognition of effective work in World Pictures, Director General William A. Brady has arranged to feature George MacQuarrie with little Madge Evans in “Gates of Gladness.”

The first engagement of Mr. MacQuarrie by Mr. Brady was as leading man for the principal traveling company playing “Bought and Paid For” as a spoken drama. Under Mr. Brady’s direction in World Pictures, Mr. MacQuarrie has acquired a reputation as one of the most dependable of actors for the screen, appearing successfully in a very wide range of roles of varying requirements.

He has invested prominent roles also in “Diamonds and Pearls,” with Kitty Gordon; “The Tenth Case,” with June Elvidge; “Her Hour,” with Miss Gordon; “A Maid of Belgium,” with Miss Brady, and many of the other notable plays published by the World Film Corporation.

Chas. Kenyon Joins Fox

Charles Kenyon, the well known playwright, whose successful works have appeared on Broadway, New York, and throughout the country, has joined the William Fox forces as scenario writer in the Western studios at Los Angeles. Mr. Kenyon’s first work with the Fox Film Corporation was the writing of the scenario for George Scarborough’s story, “Cupid’s Round Up,” which Tom Mix is using as his first starring vehicle. He is now engaged in writing the scenario for a new work in which Gladys Brockwell will be the star.

Chicago Branch A. E. A. Names Beatty to Head Organization for Next Year

South Side Man Nominated for Office of Presidency Without Opposition—Louis H. Frank Chosen Unanimously for Treasurer

E. Thomas Beatty, whose individual aggressiveness and whole-hearted devotion to the interests of the Motion Picture Theatre Owners Association, Chicago branch of the American Exhibitors Association, has stamped him as a leader for membership rewarding the presidency of that body for the ensuing year. Mr. Beatty was nominated for the office unopposed.

A. J. Krug, the retiring head of the organization, has proved himself capable executive. Following the nomination of Mr. Beatty, by Louis H. Frank, present treasurer of the body, Mr. Krug asked that he be not named for the office. He told the members that his theatrical interests had become so much more of his time would be required in his own interests and that he felt that he could not do the association justice in retaining the office. Mr. Krug succeeded Herman Schoenstadt when the latter resigned.

Mr. Beatty, who is owner of a number of south side motion picture theatres, has been the prime mover in practically every action taken by the local association during the trying times of the past months. It was at his suggestion that action was taken against the various film exchanges who sought to impose the 13 cents per reel per day tax.

Paralta Press Book for “Madam Who” Film

Paralta Plays, Inc., has issued an attractive press book for the exploitation of “Madam Who,” in which Bessie Bariscale will make her debut as a star in Paralta Plays.

The cover, which is done in three colors on the cover itself with the cover off, together with a most attractive picture of the star.

Realizing that practically all exhibitors prefer to make up their own advertising copy, the stock advertisements have been omitted and in their place is a page devoted to catch lines to be used as an assistance in laying out display advertising copy.

On the next pages are cuts of the billing paper and stock cuts to be used in newspapers and programs. Then follows a series of press stories arranged for the requirements of the theatres showing the production. In preparing these pages the fact has been taken into consideration that most of the newspapers throughout the country have a regular schedule for the handling of motion picture copy.

The price of the press book is so arranged as to supply the exhibitor with advance notices, Sunday notices, mid-week readers and special stories for the exploitation of “Madam Who,” written in such a manner as to save the exhibitor the time and effort to prepare them to suit his local needs. On the final page of the book is printed music cues for the picture.

American Films Are Gaining Favor Among Brazilian Exhibitors

Although recently there has been evident in the Brazilian film territory a marked preference for Italian made photo productions, owing to the increased cost of American films, Miss Edna Williams, special representative of the Robertson-Cole Company, to which concern has been allotted the foreign distributing rights to the productions of the U. S. Exhibitors’ Booking Corporation, believes that the early future will see a change in favor of the American products.

A survey of the Brazilian field, declared Miss Williams, “has impressed me with the fact that American films have been advancing rapidly in popularity in that territory, and that as soon as the prices of the productions made in the United States are regulated to the satisfaction of the exhibitors of Brazil, they will probably use our pictures to the exclusion of all others.”

Miss Williams has announced the sale of exhibition rights to “The Zeppelin’s Last Raid,” the Thomas H. Ince spectacle, for Brazil.
War-Time America Craves Pictures of Emotional Type, Claims Goldfish

Prediction That Only Pictures of Light and Frivolous Character Would Suffer to Meet Situation Not Bore Out by Facts, Asserts Goldwyn Head

The impression gained by the motion picture industry that with the entrance of the United States into the war there would be little or no demand for plays other than comedies and light dramas has been found to be false, according to Samuel Goldwyn, chairman of the Goldwyn Pictures Corporation. On the other hand, the Goldwyn executive asserts, there is a demand throughout the country for screen entertainment which gives emotional satisfaction.

"There is a decided trend," Mr. Goldfish states, "toward sturdy, upstanding, heart-interesting films. Nowhere have I seen the people of the whole world been living, feeling and thinking so seriously. Many thought that America's entrance into the war's success would put a damper on light, frothy comedy as a relief from the war's cares. The experience of the whole industry has shown the contrary. America is starved of deep, emotional pictures. America is aroused emotionally as it has not been in half a century. The reflection of this is a tremendous and constantly growing demand for screen entertainment that gives emotional satisfaction, that expresses the stress of the moment and its optimism. America is ready to meet any problem, any situation, tremendous though it may be and tragic in its potentials, and America is ready to solve it with confident heroism.

Nation's Mood Reflected

"It is a virtual demand on us, the motion picture industry, to see the democratic screen so truly a reflector of the nation's mood. As to any general prophesy, I feel most confident that in a fundamental respect, Goldwyn's policy and experience will rule in the industry during the course of events. This will be a demand for better pictures. By this I mean that more and more producers will come to realize that the making of quality pictures will profit them. The making of a good quality product, takes time. No organization on earth can turn out splendid productions at the rate of two a week.

Goldwyn is accomplishing good stories, good actors and good direction, sufficient for a new production every fortnight. Frankly, it has not been the simplest thing in the world. In the present state of the industry even such a schedule strains an organization to its very highest efficiency. I think that Goldwyn is doing it, working on this basis, and the paucity of really outstanding pictures produced on any hurry-call-system of production in the past year, will determine the competition to slower and better work. The public, as well as the exhibitor, will unquestionably profit by this.

Rosalie's Year's Work

"To me this New Year is more significant than any I have hitherto passed in the motion picture industry, because it also marks the completion of the first year of activity of the new company with which I have aligned myself, the Goldwyn Pictures Corporation. I am therefore looking back upon a year spent not alone in the making and selling of pictures, but also in the working out of organization problems. Goldwyn Pictures have been before the public for only four months; for the balance of the year I have been absorbed with the more fundamental matter of gathering associates and laying the basis upon which better pictures might be safely and sanely built.

"Frankly, I place a great deal of store by the factors in Goldwyn. They express, to my mind, the things needed most keenly in motion picture progress—story and production. From Edgar Selwyn and Alva Strong, Miss Margaret Mayo, who gave up stage work to devote her whole time to the Goldwyn studio, has derived notable contribution in quality of story and in dramatic values developed. Miss Mayo has done big things for Goldwyn. She will do bigger things still. She took hold of this new art of the screen with great and serious enthusiasm, and she has mastered it as she mastered the problem of writing and producing big Broadway successes. I advise every one interested in the progress of the screen to watch most closely the work that Miss Mayo will do for us during the coming year.

"As for the technical side of production, there Goldwyn has been singularly fortunate in the work contributed by one of the leading artists of America who has supervised settings, lighting and costuming—Hugo Ballin."

Two More Dressler Comedies Ready Soon

Production activities of the Dressler Producing Corporation grow apace in California. Word comes from the Hollywood studios that Marie Dressler has on the Pacific Coast by the King Bee, making four finished and ready for exhibitors. Two of these, "Fired" and "The Scrub Lady," are now being shown throughout the United States.

Neither of the new comedies has been titled, but it is said that one of them has to do with a subject closely akin to the war and that it has been developed in a manner slightly different from the usual Dressler comedy pattern. This story has a real plot, pathetic interests, intense and deep sentiment and pathos, and is said to give Miss Dressler an unusual opportunity for real acting. The new comedies are of two reels each.

Comedy Sans Subtitles

The latest production of the King Bee Films is a remarkable example of novelty, in that it contains no subtitles. It is entitled "The Slave" and stars Billy West. The comedy, the first to be filmed big Broadway success, the King Bee Company, told its story so plainly, it is said, that subtitles were found unnecessary.

MINERVA DISARMED

An interesting incident occurred while the prints for "New York's newest motion picture theatre, were still under consideration and the drawings were being inspected in the street, Russell B. Smith and R. E. Hall, the engineers who put up this building. The central figure in the drawing of the pediment was a Miss Margaret Mayo, like woman, with helmet, breastplate and sword. A young lady who chanced to come into the office and was looking at the drawings, remarked to Mr. Hall: "I don't think it is very good taste to have a figure of war put up there just at this time. Why remind people of the war?"

Though Mr. Hall knew that the sculptor had meant the figure merely as a Miss Margaret Mayo Goddess and not necessarily a daughter of Mars, he saw the young woman's point immediately and realized that what was probably hundreds of others would feel the same. Therefore the helmet came off the statue altogether, the breastplate was placed by soft draperies, and the sword was converted into a torch. Thus was Minerva transformed into a gentle figure representing Culture (not the German kind), Progress and Enlightenment.

Military Officers Say Zeppelin Model Accurate in Detail

Frank G. Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, is receiving congratulations for the accuracy with which the inner workings of the Zeppelin are depicted in the Thomas H. Ince spectacle "The Zeppelin's Last Raid," which the company is distributing throughout the world.

American and Canadian military officers have sent congratulatory messages to Mr. Hall concerning the Zeppelin production. The staff at Camp Dix, Wrightstown, N. J., viewed "The Zeppelin's Last Raid" when shown by the R. M. C. A. at the New Jersey encampment a few weeks ago and were strongly impressed by the accuracy of its construction and the striking realism of the bombardment scenes.

Mayer Cartoon to Allies

George C. Creel, director of public information, has selected one of Hy Mayer's cartoons, originally appearing in the Universal Current Events, as fitting propaganda to go abroad to the nations allied with the United States in the world war. "The Eagle's Brood" is the title of the cartoon, and nine copies have been sent to the Allies for exhibition on the screen as an officially authorized action in support of the war.
“Over The Top”

with

J. B.

New York, Jan. 2, 1918.

A. J. Lang of Nicholas Power Company sales force, has returned from the land of “Manana.” Arthur reports that in spite of adverse conditions in that country he succeeded in separating the natives from quite a number of those illusive Mexican “Beans.”

Arthur Horsley, a nephew of Dave Horsley, has gained much publicity, of a sort, out in California of late.

“Life is like a piano, Practice makes perfect, and Brings forth harmony— Laziness brings a record.”

—By Billy West.

Billy West is not imitating Henry W. Longfellow.—Editor’s Note.

Lou Burstein, the epigrammatizer of the Bee Hive, unbosomed himself of the following: “The greatest joy ride in the world is to be had on the ‘Water Wagon.’”

And then again the facile pen of L. L. Hiller dashes off this little pome, just like that:

“Be a rooster,
Crow like the deuce-sir,
Booster! Booster! Booster!"

When Nat Spitzer saw the above he was flabbergasted and picking up the telephone he got Ed Rosenbaum, Jr.’s ear. And this is what he said, “Hooerize your conversation; actions speak louder than verbs.”

Edwin Earl, president of 90 Gold Mine, has the “Power” of his convictions. He says, “Don’t find fault; find a remedy.” In other words, put the soft pedal on the harmful conversation.

Harry Mendelwager, so long associated with the Universal Film Company, got in the draft, but has not suffered cold feet thereby. Harry, we are positive, will make a good soldier and when he is at the cantonment he can forget the negative side of life. Good luck, Harry!

Supt. Murphy of Universal Company ran for commissioner at a recent election in Fort Lee. He was left at the post.

Shortly after the Fort Lee election the Universal laid off over one hundred employees, most of them girls. This has no connection with the election, however, as the women in New Jersey have not been granted suffrage. “What smaller, Pop?”

If some of your ideas don’t appear in my weekly doggerel, don’t blame me boys. I don’t write on asbestos paper and the editorial offices may be a bit chilly, owing to the asthmatic shortage.

The thirteenth tentacle of the octopus is reaching out to get you, and the only way you can defend yourself is by the use of the axe. If you don’t believe me, ask Tom Moore, of Washington, D. C. He knows.

The opening of the Rivoli Theatre was the cause of many a domestic wrangle in the homes of a few of our B’way scribes. When some of the boys reached home they found to their dismay that the good wife had neglected to send the “boiled” shirt to the laundry, and since its previous festive appearance it had turned to that beautiful shade of cream which makes ivory so valuable. The guests at the Rivoli were surprised at the snow effects in the lobby of the theatre and some of the more curious of the visitors examined closely this white floor covering only to find it was marble dust and corn starch. The boys got there just the same and made a fine appearance as they lined up behind their “purity fronts” to review an epoch-making event in the history of cinema presentation.

The week’s best laugh is caused by the subtle humor of Walter E. Greene, who said, “We cancelled Tom Moore’s contracts.” Which causes us to wonder what a picture contract is for if one, or both of the signers can “Kaiserize” the “scrap of paper” when they see fit.

Marjorie Callard heard the bugle call and we add another star to the Herald’s service flag. She joins the colors in the Navy Department.

We must record that the alcoholic content of beer has been reduced to 2½ per cent, but there has been no reduction in the size of the collar. We also observe that the average press agent, taking this into consideration has reduced the solid contents of his effusions, and added more pages to his “Edition de Luxe” bound in kid, and since they arrive short of postage that is where we have the buck passed to us.

Julian Eltinge, one of our foremost actors, who paid close attention to “The Clever Mrs. Carfax,” is now dividing his attention with another, equally attractive.

Harry Rapf Shows
Film at Lamb’s Club

On Sunday evening, December 30, through the courtesy of Harry Rapf, “The Struggle Everlasting” was shown at the Lamb’s Club, New York, to the members. Lamb Edwin Milton Royle, who is the author, Lamb James Kirkwood and Lamb Bennet Musson, who wrote the scenario, were present. On account of the private showing taking place the night of the Lamb’s Gambol, all Lamb’s were not able to see it.

Fox Gets Barker Back

Bradley Barker, who is well remembered for his character portrayals in “The Little Gypsy” and “A Woman’s Honor,” has returned to the William Fox forces for an important role in a production now in work at the Fort Lee, N. J., studios. Mr. Barker will be seen as Dr. Wu Ching, a crafty Oriental, in “A Heart’s Revenge,” starring Sonia Markova. William Fox has tentatively scheduled the picture for January issue.

A SCENE FROM THE ELABORATE GOLDWYN PRODUCTION “THAIS”

MARY GARDEN, THE NOTED DIVA, IN A SCENE FROM THE SCREEN VERSION OF ANATOLE FRANCE’S STORY. (Goldwyn.)
Herbert Brenon’s “Empty Pockets” Completed and Turned Over to First National Circuit

Production Said to Be Well Up to Producers Standard—Notable Cast Interprets Various Roles of Rupert Hughes Novel

“Empty Pockets.” Herbert Brenon’s latest production, is soon to be published. The film has been assembled, cut to six reels, titled and turned over to the First National Exhibitors’ Circuit. In every way, it is said the picture comes up to the high standard that Mr. Brenon has always maintained.

For his first production as an independent producer, he has chosen a well known author, Rupert Hughes, and a notable cast.

Practically every one who takes part in this production has had stage experience as well as having been tried and found worthy on the screen. Barbara Castleton’s advent into screendom took place a little over a year ago. Her first experience was gained in small roles for Herbert Brenon in “A Daughter of the Gods.” From that time on Miss Castleton devoted all her time to screen work. She appeared in “God’s Man.” “On Trial,” “Parentage,” and more recently “For the Freedom of the World.” Her part in this production is that of a wealthy girl with a leaning towards slumming and a desire to lessen the misery of those in the lower walks of life. Bert Lytell, who made so successful a debut in “The Lone Wolf,” takes the part of the young doctor.

Ketty Galanta made her debut under the Brenon banner as Anna in “The Fall of the Romanoffs.” In “Empty Pockets,” she plays the role of Maryla. Susanne Willa, who will be seen as Red in her has appeared in many of the productions, her latest work being with Mrs. Castle. Peggy Betts has made successful appearances both on the screen and on the stage. Betty has made no introduction. He has long been a favorite throughout the country. He will be seen in the role of Perry Meri-thew.

Two Clune Features Offered by N. Y. Firm

State Rights Mart

Clune’s cinema attractions, “The Eyes of the World” and “Ramona,” which have been taken over by Shallenberger’s Pictures and are being sold on the state rights market, are creating considerable interest among buyers, it is said.

A number of inquiries have been received, both from buyers and exhibitors all over the country, and Mr. Shallenberger predicts unparalleled success for both productions when they are published.

The firm is about to launch an advertising and publicity campaign, when the interest already manifested will be greatly increased. W. H. Clune stands without a peer as producer of sure-fire features.

Directors to Hold Annual Election in New York Jan. 3

The Motion Picture Directors Association will hold its annual election of officers at 234 W. Fifty-fifth street, New York, on the evening of January 3.

The following members have been nominated: J. Searle Dawley, director; Maurice Tourneau, assistant director; Edwin Carewe, technical director; James Vincent, scenarist; Robt. G. Vinola, treasurer; Paul Scardon, inner guard; Wally Van, outer guard; Travers Vale, trustee.

The meeting will be addressed by Belding on “The Art of the Motion Picture.” It is planned to give a dance at the Hotel Biltmore on January 26. The admission cards are $10 per person and only those receiving invitations can purchase tickets.

Quality, Not Quantity, Will Be Aim of Producing Concerns, Says Hoffman

Exhibitors Insisting Upon Better Films Buying in Open Market Specially Produced Pictures, Asserts Foursquare Representative

“A satisfied customer is the next best thing to a fat bank account,” said M. H. Hoffman in a recent interview. “I never had that fact impressed on me so strongly as during my recent trip which gave me the opportunity of personal talks with many of the most progressive exhibitors in New York, Pennsylvania, Ohio, Indiana, Michigan, Illinois, Missouri and Iowa.

“The best undivided surplus a distributing organization can have in these times is a host of exhibitor patrons who have faith in it; who are confident quality will be maintained in the product it offers, and that the prices will be kept down to a reasonable point.”

“The hour has struck for the exhibitor. Frederick has been making ever since Foursquare Pictures was organized last spring are coming true. These men who are the sources of the producers’ and distributors’ bread and butter now see that certain things are due them, and are beginning to insist upon having these things.

“One of them is the wisdom of increasing the amount of ‘open bookings,’ where a contract is made deliberately, without hurry, on a basis wherein economy has been judiciously exercised. The ‘specially produced’ feature, independently distributed, is gaining headway, with significant rapidity.

“Exhibitors who have been booking pictures with concerns that turn out a vast number each year have awakened to the fact that no single organization, no matter how great, can hit the bull’s eye with each production.

“That the large producing firms have likewise made this discovery is indicated in the plans now being shaped to reduce the quantity of their annual output. It is quality that is now in demand, and the exhibitor, in order to satisfy his patrons’ growing taste for unriveting good pictures, is choosing with greater care than ever before.

“Foursquare Pictures is beginning the New Year with full cognizance of changing conditions, which were foreseen when it was organized. An independent distributing concern, it will strictly adhere to the utmost care and acquire only that which the exhibitor will regard as a good buy, at prices that are right.”

Metro Gets “Warrior”

Arthur H. Sawyer of the General Enterprises, Inc., has just consummated a deal with Joseph W. Engle and Edward Saunders, acting for the Metro corporation whereby the latter acquires the rights to “The Warrior,” featuring Mary Pickford as the star of “Cabiria,” for New York City and New York state.

It is said a record price was paid for the feature and it will be present as a special attraction through the Metro exchanges of Manhattan and its branches throughout the state.


Carmel Myers in

"MY UNMARRIED WIFE"

Bluebird comedy-drama; six parts; published January 7

As a whole .................................. Entertaining
Story ....................................... Charming
Star ........................................... Good
Support ....................................... Exquisite
Settings ..................................... Suitable
Photography .................................. Good

"My Unmarried Wife" does not make a very promising start, but when it gets into the story about the second reel it becomes more enjoyable and at the end of the six reels it proves itself to be very entertaining. Carmel Myers' work in this picture is surprising. She works as though she enjoyed it a great deal, and when she sees he is about to commit suicide, she marries him. Her love for Phillip deepens and when she learns he has regained his sight, she determines to win his love. In the guise of an Italian girl she forces herself upon him and becomes his servant. Phillip soon learns to love the girl and is jealous of Tono, the ball boy in his apartment. While riding with Marion, who is jealous of Mary, Phillip is injured and taken to a hospital. Believing that Phillip no longer cares for her, Mary goes back to her regular work, leaving the ring which he gave her when they were married. When Phillip recovers and learns that the little Italian girl whom he loves is really his wife, he is happy. He rushes to her office and finds her waiting.

"THE BRIDE" AND "THE SCREEN FAN"

Edison-Perfection comedies; one reel; published Jan. 2 and 16

If "The Bride" and "The Screen Fan" can be taken as criteria, James Montgomery Flagg's series of twelve one-reel comedies entitled "Girls You Know" are destined to take the foremost rank in productions of this nature. Briskly filled with mirth-producing subtitles and carrying cleverly concocted satires on types of American girls, these comedies furnish entertainment of the highest sort. The artistry and deep sense of humor of "Blonde" Flagg are apparent throughout.

"The Bride" concerns a girl who, believing that her parents are opposed to her marriage, agrees to an elopement. Her father intercepts the prospective groom with the query "Why not get married in the usual way?" Advertise it well and they count the presents. In another part of the picture, following the wedding, Flagg's humor is apparent when the officiating clergyman after thumbing the ten spot handed him by the groom says, "The cheap piker. I hope they get him in the next draft."

"The Screen Fan" tells the story of a girl, Beulah Huggins, who is anxious to break into the movies. She is cured when finally given a chance, she is ordered into the lion's cage by the director. "You go in there and pray," he says. "I'll be right outside and everything." But Beulah runs home to her mother and washboard, saying: "It may be classier to be a movie queen, but a washboard won't jump at you and bite off your hind leg."

Tom Moore and Hazel Daly in

"BROWN OF HARVARD"

Selig-Perfection drama; six parts; published January 10

As a whole .................................. Great
Story ....................................... Fascinating
Stars ........................................ Unusual
Support ..................................... Adequate
Settings ..................................... Clear
Photography .................................. Clear

The highest tribute we can pay to this—the film version of the play, "Brown of Harvard," in which the late Henry Woodruff starred, is: "Give us more pictures like 'Brown of Harvard.'" Seldom has a better or more evenly balanced cast been seen in a picture, and congratulations are forthcoming to William N. Selig, who produced, and Harry Beumont, who directed the production. Tom Moore made an inimitable Tom Brown and Hazel Daly's characterization of Evelyn Ames, "the one and only," was above reproach. The college atmosphere so essential to the telling of the story, was amply reflected, and in passing a mention of Walter Hiers, who as 'Tubby,' was responsible for a vein of happiness running through the play, is necessary.

The story: Tom Brown, a student at Harvard University, is engaged to Evelyn Ames. Her brother has become desperately involved with Marion Thorne. In an effort to protect his fiancé's brother, the stigma surrounding Marion Thorne rests upon Tom. Evelyn breaks her engagement. Wilton Ames crowns his borrowing of money from Brown by stealing a blank check and forging it for three hundred dollars to get Marion out of the city, that her condition may not become known. Gerald Thorne, brother of Marion, who is stroke on the Harvard crew, refuses to enter the race when he is given a spurious note from his sister saying that she is about to leave the city and wants to see him. Brown is put in his place and the race is won. Following the race Thorne confronts him with the check and charges him with being responsible for his sister's downfall. Evelyn demands that he marry Marion when Wilton finally confesses that he is the man involved. With Brown shown in his true light a happy reconciliation follows.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Mary Anderson in
"WHEN MEN ARE TEMPTED"
Vitagraph drama; five parts; published January 24
As a whole .................................. Average
Story ............................................. Poor
Star .............................................. Adequate
Support ........................................ Satisfactory
Photography .................................. Good

While there is a certain interest about "When Men Are Tempted," the story is very poorly constructed. There is too much detail in the parts which have not been played up. Aside from a rambling story, there is some good acting and Mary Anderson and her supporting cast handle their roles well. The costumes worn by the players are of a type in vogue probably some time in the nineteenth century and give the production a quaint charm.

The Story: John Burt and Morris quarrel because Morris has insulted Jesse Carden. John believes he has killed Morris and goes west where he strikes a rich mine. Having heard nothing from Jesse he and not knowing whether or not he killed Morris John sends his partner, Jimmy Blake, back to find out. Blake finds Morris still living and planning to compel Jessie to marry him, by ruining her father. Blake falls in love with Jessie and does not communicate with John. Also longer John goes east and learns the true state of affairs. Through a manipulation of the stock market he restores Carden's fortune and ruins Morris. Morris attempts to kill him but Blake interferes and they kill each other. John and Jessie come to an understanding and there is a happy ending.

Harold Lockwood in
"THE AVENGING TRAIL"
Yorke-Metro drama; five parts; published December 31
As a whole .................................. Mediocre
Story .......................................... Tite
Star .......................................... Active
Support ....................................... Sufficient
Settings ....................................... Ample
Photography .................................. Good

"The Avenging Trail" possesses a hackneyed, mediocredit plot and yet contains enough action to hold one's interest. There are a couple of thrilling fights that have been well staged, and the poem which plays a part in the action takes place in the open and the snow scenes are beautiful. Mr. Lockwood plays the hero as well as ever and his supporting cast is a capable one. Walter Lewis, Sally Crute, William Clifford, Louis Wolheim and Joseph Daly appear in support. The direction is by Francis Ford, supervised by Fred Balshoffler.

The Story: Young Carstairs returns from college to learn that his father has been shot and robbed of some treasure options. He becomes a lumberjack hoping to get vengeance. In the west he saves Rose Haven from the insults of Lefty Red. He disables Red and becomes superintendent to Taggart, taking charge of the lumber which Taggart is having cut. When he learns that Taggart is stealing the lumber from Rose, he refuses to allow it to be removed until assured by Rose that she has been duly paid. In order to get the money back, Taggart has one of his men rob Rose's safe. Carstairs enters the contest and in a struggle the thief is wounded. Dying, the thief confesses to the murder of Carstairs' father, saying he did it for Taggart. Carstairs beats Taggart up and then gives him to the raging crowd, while he and Rose fight their traitor. The picture pleased patrons of the Orpheum Theatre, Chicago, where it was shown last week.

Wallace Reid in
"NAN OF MUSIC MOUNTAIN"
Paramount drama; five parts; published December 31
As a whole .................................. Good
Story .......................................... Full of action
Star .......................................... Splendid
Support ....................................... Fine
Settings ....................................... Excellent
Photography .................................. Good

"Nan of Music Mountain" is a story of Western life with plenty of action, good direction, wonderful sets and a well balanced cast. The story is interesting and attracts attention from the first. Wallace Reid has a hard role in the part of Henry De Spain, which he handles well. Anna Little, Theodore Roberts, James Cruze and Charles Ogle have important roles. There are a couple of well photographed rainstorms and a snow and sleet storm which is most realistic; a stirring fight and a thrilling escape over high cliffs and narrow passageways are the outstanding features. This proved an enter-

taining subject to patrons at the Orpheum Theatre, Chicago, where it was shown last week.

The story: Henry De Spain is determined to find the man who murdered his father. He becomes a sort of outsider with Morgan's gang, cattlemen and outlaws. Nan, daughter of the head of the clan, secretly loves Henry and when he is wounded in a fight with the Morgan clan, she helps him to escape. This angers her father and he declares that she shall marry his cousin. Nan dispatches a message to Henry for assistance and he brings her safely to his clan. Nan then learns that her father was the murderer of Henry's father. She returns to her faith to learn the truth and together they return to Henry to tell him the name of the real murderers. After a thorough understanding and forgiving, Henry and Nan are married.

Virginia Lee Corbin and Francis Carpenter in
"TREASURE ISLAND"
Fox drama; six parts; published November 18
As a whole .................................. Splendid
Story .......................................... Likeable
Stars .......................................... Excellent
Support ....................................... Capable
Settings ....................................... Well selected
Photography .................................. Very good

"Treasure Island" is deserving a high place among speculative productions. It is different from many so-called spectacles in that it has a regular story—one that is famous and interesting—full of adventure and thriller and the film version follows the original story closely. Burt and S. A. Frank- lin have handled "Treasure Island" make it a production that ranks with the best. It is an especially appropriate subject for children's programs and provides six reels of splendid entertainment that their elders will enjoy also. No doubt the majority of picture patrons are familiar with Robert Louis Stev-
EXHIBITORS \* HERALD

Mary Garden in
"THAIS"

Goldwyn drama; six parts; published December 30

As a whole: Splendid
Story: Interesting
Support: Good
Settings: In Keeping
Photography: Fine

"Thaïs" bears the stamp of a production well done. Splendid direction, carefully selected settings, good lighting effects, combined with a famous story and a beautiful as well as noted cast, is the achievement of which Goldwyn Company can justly feel proud. Although at times somewhat camera conscious Mary Garden does good work and with succeeding pictures no doubt she will overcome this.

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JEAN DE WARD AND PEGGY BETTS IN A TENSE SCENE FROM "EMPTY POCKETS" (Herbert Brenon Productions.)

two and cast them from him when he becomes interested in a third, a woman of social standing and the daughter of a wealthy man. He ingrates himself into her confidence through giving financial aid to her for settlement work. He reveals his true motives, however, on the roof of a settlement house when he attempts to attack her. In the struggle that follows he drops dead. In his hand are clutched strands of copper colored hair. A young doctor, also associated with the girl in her work among the poorer classes, has made known his love and she has reciprocated. The day following the supposed murder she confesses to the doctor that she is the guilty one. As love struggles with duty, the doctor is informed that a coroner's jury has returned a verdict of death due to apoplexy.

Barbara Castleton and Bert Lytell in
"EMPTY POCKETS"

Herbert Brenon production; seven parts; published "First National"

As a whole: Good
Story: Gripping
Stars: Strong
Support: Efficient
Settings: Excellent
Photography: Good

While the first of this screen version of Rupert Hughes' novel is somewhat confusing and the finish almost too abrupt to be entirely satisfactory, the production in its entirety is a masterful effort. It is believed that a few more number of well handled sequences, the benefit of the picture which would remove to a great extent the haze which at present enshrouds the telling of the story. Throughout the seven parts the expert direction of Herbert Brenon is apparent and the photography is worthy of special mention. The various roles are well handled by a capable cast.

The Story: Opening with the finding of the body of a wealthy New Yorker of business and social prominence on the roof of a tenement house, the story then becomes retrospective and deals with events leading up to his death. With a penchant for women with copper colored hair he has exploited

The Story: Diana Lester's father marries the proprietress of a large gambling establishment and while they are honeymooning Diana disappears in charge. She meets Hugo Carton and when the place is raided by police she helps Hugo to escape. Hugo becomes infatuated with Diana and takes her to his sister's home where she learns that he is already married. She is heartbroken over the news as she loves Hugo, but leaves and after being unsuccessful in securing a position she accepts the proposal of Phillip Duran, who at one time was frequentor of the gambling house. While on a business trip Hugo learns that his wife wants to divorce him so he returns, but is unable to locate Diana. When he does find her he learns that she is married. But soon Phillip tells Hugo that it is not so, that Diana is ill and calling for him. Thus the lovers are happily reunited.

Essanay to Publish "A Pair of Sixes"

"Rainbow Chaser" With Taylor Holmes

George K. Spoor announces "A Pair of Sixes" and "The Rainbow Chasers" as future vehicles for Taylor Holmes. He adds that Holmes is the author of "The Little Rebel," "The Prince Chapp," and other stage successes. Mr. Holmes will play the role of T. Boggs Johns, the vivacious patent pill manufacturer.

"Rainbow Chaser" is an adaptation of the Saturday Evening Post story, Mr. Williams Takes a Chance," by Freeman Tilden.

Herbert Rawlinson and Brownie Vernon in
"THE HIGH SIGN"

Butterfly comedy-drama; five parts; published January 31

As a whole: Confusing
Story: Slight
Stars: Good
Support: Adequate
Settings: Fine
Photography: Clear

"The High Sign" aspires to be an entertaining comedy-drama, yet does not quite reach that mark, due to a complex story. As an appropriate way out it ends in a dream, and yet at no times does it leave that clarifying effect on spectators. It moves along swiftly, but at times the speed is too great and action is necessary to follow the unfolding of the story. Both Mr. Rawlinson and Miss Vernon make the most of their roles and are well supported by Hayward Mack, Mollie

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27
“His Robe of Honor” With Walthall to Be the Third Paralta Feature

Paralta Plays, Inc., announces that the third Paralta play to be distributed to exhibitors through the W. W. Hodkinson Corporation will be “His Robe of Honor,” in which Henry B. Walthall stars.

“His Robe of Honor” was written by Ethel and James Dorrance, a story dealing with conditions of politics, the bar and the bench. Mr. Walthall, who makes his debut as a Paralta star, plays a lawyer who is called to try the case of embezzlement which gives him a chance to take his life. In the midst of the struggle he awakens to find that Hulda, the girl he really loves, is calling for help. He goes to her rescue and brings her to safety.

Lina Cavalieri in “THE ETERNAL TEMPTRESS”

Paramount drama; five parts; published December 31

As a whole, Artistic                  Story                        Star                                Support          Settings                           Very good.

“The Eternal Tempress,” in which Lina Cavalieri makes her screen debut under the Paramount banner, is well acted amid impressive settings and the production won critical as well as public favor. Elliott Dexter is particularly praiseworthy in his role of the hero, Harry, and his acting is strong and forceful. It is a good story, well made and touched with romance in the story of the girl, Florence, who is in love with a prince who is called back to his father’s throne. The prince does not want to go and so Donald goes in his stead. He has a hard time getting there, but is readily received as the rightful prince. He falls in love with a young girl and finds that this girl is the princess he is to marry. He urges the king to listen to the ceremony and after the wedding revolutionists endeavor to take his life. In the midst of the struggle he awakens to find that Hulda, the girl he really loves, is calling for help. He goes to her rescue and brings her to safety.

Alma Rubens in “THE GOWN OF DESTINY”

Triangle drama; five parts; published December 30

As a whole, Artistic                  Story                        Star                                Support          Settings                           Good.

“The Gown of Destiny” is of very slight texture and taxes ones credulity over much. There is some interesting material, but it is not enough, and the manner in which it is presented falls to convince.

Alma Rubens is the featured star, but her charming personality and hispanic ability are denied opportunity of expression, her place in the story, and the manner in which it is presented fails to convince.

Hazel Daly and Tom Moore Co-Stars in Selig’s Film “Brown of Harvard”

Filming of “Brown of Harvard” has been completed at the Selig studios. The screen version of the popular novel and stage drama co-stars Hazel Daly and Tom Moore, with Sydney Ainsworth heading the supporting cast.

Miss Daly appears as Evelyn Ames, a typical daughter of a poor but proud New England family; Tom Moore portrays the leading Harvard athlete, and Ainsworth is afforded ample opportunity as Colton, the unscrupulous gambler, in the forthcoming production.

Practically all the exterior scenes were filmed at Cambridge and the several scenes of college life, including the Harvard rowing race are shown. Several hundred students took part in the scenes, showing Harvard defeating Yale. Incidentally, Tom Moore, who pulls the stroke oar in the pictured event, needed no rehearsals. He was a member of his college eight. The film version is in six parts.

Four publications for January have thus far been announced by the Fox Film Corporation, with the certainty of at least one more by the time of publication.

Three of these productions, and a fourth to come, are Fox Special features. The first, January 6, is “Stolen Honor,” in which Miss Virginia Pearson is starred. This involves the theft of a painting, the smuggling of the painting out of the country and the subsequent efforts of the thieves to avoid imprisonment by fragmenting the blame on an artist who copies the painting for them.

Tom Mix, whose activities here tofore have been confined to comedies, will make his debut January 13 as a star in Western dramas. “Cupid’s Round Up,” in which he will be seen, is reported to be a stirring story of ranch life, involving cattle rustling by a band of which a woman is the head and numerous battles between cowboys.

Madame Sonia Markova will make her second appearance as a star this month, her play, “A Heart’s Revenge,” being on the calendar of special features for January 20. Madame Markova takes the part of a Russian girl who is loved by both a Russian nobleman and an officer of the United States navy. The nobleman temporarily gets rid of his rival by using a Chinese poison which paralyzes his victims. The story tells of the girl’s discovery of this fact and of her manner of revenging herself.

Announcement has not been made of the Fox Special feature for January 27, the understanding being that if the “Jack Sparlock-Prodigal” story, now being made in the East by George Walsh under the direction of Carl Harbaugh, is not finished in time it will be set down for that date. The probabilities, however, are said to be that this picture will not be ready before February.

This month’s program includes two Fox-Lehman Sunshine Comedies, “Shadows of Her Past” and “Are Married Policemen Safe?” The first of these will be published January 6 and the other January 13.
Bogus Count and Family Money Bags

in "Molly Go Get 'Em" Mutual Film

Margurita Fischer, the versatile comedienne, who specializes in tomboy characterizations, has an unusual role in her latest production, "Molly Go Get 'Em," the Mutual-American star production scheduled for the week of January 7, made under the direction of Lloyd Ingraham.

In this comedy Miss Fischer convinces a bogus count that she is the daughter of an Indian squaw and the inheritor of a tendency to throw aboriginal fits on the least provocation. The "Count" has his eye on the moneybags and other valuable assets of her father, but his plans are frustrated by Margaret, who catches him red-handed with the family jewels in his possession.

Supporting Miss Fischer are Margaret Allen, Emme Kluge, Jack Mower, Hal Clements, True Boardman and David Howard.

Billie Rhodes, in the Strand comedy, "A Peach and a Pill," which is published January 5, gives her sweetheart a pill to cure his headache, and believes she is an involuntary murderess when her mother tells her it was a bichloride of mercury tablet. Jack hasn't taken the dose, but is compelled to undergo strenuous treatment in order to disguise the fact that he has been philanthropic with another girl. Jack pays the piper for his lapse of faithfulness, but Billie doesn't learn the truth.

The Mutual Weekly, published January 7, features the recent "scope" of the Halifax disaster scenes, engineered by James Barr O'Neill, Gaumont-Mutual cameraman, who arrived in New York twenty-four hours ahead of any competitor with his film covering this holocaust.

Virginia Pearson Completes Play

"Stolen Honor" 13th Fox Production

"Stolen Honor," starring Virginia Pearson, in the newest photoplay under the cosigned at the W. M. Fox studios in the East. The photoplay, Miss Pearson's thirteenth since her affiliation with the William Fox productions, revolves around the theft of a famous painting which ultimately finds its way to the Corcoran art gallery in Washington, D. C. Many of the scenes are laid in the capital city. Included in the supporting company are Walter Law, Ethel Hallor, Dorothy Rogers and Edward Roseman. Richard Stanton directed.

Jewel Carmen has begun work on a new picture not named as yet, which is under the direction of C. M. Franklin, who, with his brother, S. A. Franklin, directed "Aladdin and the Wonderful Lamp" and "Jack and the Beanstalk." In the supporting cast are Francis Carpenter, Gertrude Messinger, Carmen De Rue and Lloyd Pearl. The picture deals with life in Alaska.

"The Eyes of Mystery" First Metro

With Edith Storey Published Jan. 21

Five stars will be represented in the January list of productions announced by Metro Pictures Corporation—Emily Stevens, Viola Dana, Edith Storey, Francis X. Bushman and Beverly Bayne.

"Fillum Break," a screen version of the Broadway success written by Jane Cowl and Jane Murfin, will be Metro's first production in 1918, with Emily Stevens as star. June Mathis and Albert Capellani have prepared the play for the screen and was directed by Mr. Capellani. It will be published January 7.

The January 14 feature will be "The Winding Trail," with Viola Dana as star. This photodrama has been written by Katharine Kavanagh and June Mathis, and directed by John H. Filins. The production is a story of Western mining days. In the leading parts are Clifford Bruce, Mabel Van Buren and Hayward MacK.

Edith Storey is the star of "The Eyes of Mystery," Metro's January 21 publication, which will be this star's first appearance in a Metro "Mystery." It is the screen version of the adventure story, "The House in the Mist," by Octaves Roy Cohen and J. U. Giesey. In this picture Miss Storey has the task of playing both mother and daughter. The final January play will be "Under Suspicion," a five-act comedy melodrama, starring Francis X. Bushman and Beverly Bayne. This is a story of New York life in all its phases. Hugh Jeffrey, Sidney Dalbrook, Eva Gordon, A. H. Hogan, A. H. Housman and Jack Newton are included in the supporting cast.

BY FULLER JEP

Thank you. Same to you, and as Terry Ramsaye so aptly puts it: "I hope you never die and have a lot of fun."

Julia Eltinge is returning to vaudeville for eight weeks, using an act that is ten years old, it is said. Well, its youth shouldn't be held against the act. Many of the others doing service must be 200 years old: at least they seem so to the innocent bystander.

The Rivoli's inspired publicist says, (among other things) that New York's new motion picture house will have "perfume symphonies" every day. Announcements should be sent out, Hamish, far enough in advance. The ladies will not attend wearing azurone on "new mown hay" days.

Do Patrons Hang on Them

(From Rome, Ga., Herald)

Manager O. C. Lam of the Elite Theatre has installed new fixtures which add to the comfort of patrons.

Must Be Some Place

Metro's publicity department informs us that the author of "Blue Jeans" comes from Rising Sun, a town on the Ohio river, which has a postoffice and a steamboat landing. Many boats stop there daily.

A Fillum Tragedy in One Reel

B. S. Bank, the demon Press Agent, breezed into the office of the official Faulkfinder of Films and conghed gently.

"Ahem!" replied Col. Bunkhouser, cordially, without getting up. "I'm representing the Plainfillum Co." said the P.A., look-ing the Colonel straight in the eye, and "I want to get a pink permit for our Fillum, 'The Bow-Legged Ghostess.'"

"Sorry, young fellah, but we haven't any permits left. We have a big consignment of Aweful Fillums last week and need up every last one o' them. We can give you a nice white permit."

"Don't want a white permit," said the P. A. angrily. "You can't get 'em in to see 'The Bow-Legged Ghostess' (for adults only) on a white permit."

"Nothing doing: get onto my office," said the colonel, turning the fire hose on him.

"Pooled!" cursed B. S. Bank as he stumbled down the stairs. "We're lost!"

Bertram Grashby, who plays in William Fox's "For Liberty," had to stuff coffee into his mouth to make his jaws square for the character he represents in the play. What would he do for a pointed jaw—eat razor blades?

Ain't It the Truth, Kid

Helen Rowland, the N. Y. Evening World's sob colurn writer, says: "While one girl may pray to be made a man's 'good angel,' there are ninety-nine devoutly praying to be made Theda Baras."

The descent of music composers from the ranks of the Society of Authors and Composers have almost reached the proportions of a stampede. They'll have to collone another draft a week.

For Exchange—Adv.

A nice, quiet red tie, 6 lavender handkerchiefs, 3 boxes of cigarettes (Home Runs); 2 pairs socks, size 11. Will take $1 U. S. currency, or what have you?

After what censor Funkhouser did to Cleopatra film we can see where the bathing costumes on Chicago beaches next summer are coming in for an awful hard season.

Latest M. P. News

The Flicker Film Company has consolidated with the Broken Sprocket Corporation and opened offices on Broadway. They have secured the world rights to the entire output of the O. B. Scure Pictures, made somewhere in the West.

We can look for speed in Metro films now. They've hired an ex-chaffeur as cameraman for forthcoming productions.

Now That's Settled

To pronounce "Les Miserables," when speaking of the m.o.l. w.k. novel by Victor Hugo and the equally w.k. Wm. Fox production, say "Le-Mice-Ray-Babb." The first "e" is sounded like "e" in the English word "let" and the "s" is silent. There is no accent on any syllable. "Mice" in "rabbit" is blended in the syllable and is not a full sound.
BETTER FILMS, LOWER RENTALS, CRYING NEED

By Frank G. Hall*

One of the most important developments in the moving picture industry during the next year will be the increasing popularity and specialization of production. As an exhibitor of long experience and as a distributor of motion pictures, I have found that the special production, by which I mean a subject above the accepted program standard of merit, has become a vital necessity, especially in the larger picture theatres.

The special production is the picture of the future. In order to vary the monotony of program pictures in my theatres I have found it imperative to book special productions such as "The Ziegfeld's Last Raid," "Those Who Pay," "The Belgian" and "Today" and others that not only provide extra footage but exceptional exploitation qualities. The cupidity of the price of such productions in the larger picture theatres in all sections of the country have been compelled to show two reel features, and educational and comedy films and in some cases vaudeville on a single bill to stimulate business.

The novelty of the five reel has long since vanished. In the case of the Rialto and Strand in New York and other theatres of similar size the exhibitor is able to augment his program with vocal and instrumental music and one five reeler may be sufficient. But many of the smaller exhibitors who depend entirely upon pictures to fill his house will tell you that now his patrons demand two or three reelers for the same admission fee they paid a year ago.

The theatre-going public is ever seeking something new and bigger. There has developed a tremendous demand for special productions of from six to eight reels in length. Hundreds of exhibitors are booking special attractions every two or three weeks this new life into box offices that have been dying from the dry rot of mediocre program material.

The crying needs of the hour are better conditions and lower rental prices and the U. S. Exhibitors' Booking Corporation has pledged itself to those purposes. We do not want program pictures. We have set a high standard in our first three films and intend to maintain it. Some of the exhibitors who have felt the pre-holiday depression have informed us that they have made money with our productions. One of them was Nathan Gordon of New England. He has booked them for his chain of theatres in that territory.

Despite the pessimism of certain individuals who have given way to violent calamity howling, I do not fear for the future of the industry. The producer who makes good pictures and markets his product at prices that enable the exhibitor to realize a fair profit will have no cause for complaint.

The next year will see the exhibitor come into his own. He will become the big factor in the industry and deserves so. The day of exhibitors in a locality bidding against each other to obtain a certain attraction is over. The exhibitor understands another need and is to be co-operating for their mutual welfare.

The slump in business is but temporary. After the holidays there will come a reaction that will carry business back to flood tide.

Paralta Completes New Open Air Stages

The new open-air stages that are part of the extensive enlargements which are being built at the Paralta Studios in Los Angeles and were put into practical use last week, when Bessie Barriscale and her company made a number of interior sets for her forthcoming "Baralta" player.

About two months ago the Paralta organization purchased a large tract of land adjoining their studios for the purpose of enlarging their facilities. Besides the open-air stages which are now being used, are a number of glass-enclosed stages which will be used during the rainy season, buildings containing tiers of dressing rooms together with additional buildings to house the various departments, including the carpenter shops, wardrobe, property departments, scenic departments, etc.

Southern Exhibitor Praises "Bar Sinister"

That "The Bar Sinister" is one of the greatest features of the year, as well as Edgar Lewis' best production, is demonstrated by the following letter received from C. N. Garing, manager of the Garing Theatre, Greensville, S. C., by the direction of the Strand Corporation.

"I wish to state that we have played almost all large productions, but will say that 'The Bar Sinister' is one of the greatest plays we have ever had the pleasure of playing and was a pronounced hit. The photography and directing are great and the film in fine condition. It was a pleasure to play this beautiful play."

Phillips, Mersereau, Myers and Farnum

Added Stars on the Bluebird Program

Managing Director Carl Laemmle has adjusted the Bluebird program until the week of February 13 by adding features that will employ as stars Dorothy Phillips, Franklyn Farnum, Violet Mersereau and Carmel Myers. This list of added feature starts the second year of the Bluebird program with "Broadway Love," starring Dorothy Phillips.

Franklyn Farnum's regular appearance will be made January 26 in "The Fighting Grinn," a comedy, with Edith Johnson as his leading lady. R. N. Bradbury and F. H. Clark wrote the scenario with Robert De Grasse directing the production from Charles Kenyon's scenario.

"Morgan's Raiders" will have Violet Mersereau as the star of the February 4 feature in a melodrama reflecting incidents in the Civil War, directed by Frank M. Lucas directing the production. Barbara Gilroy, Edward Burns, Frank Holland and William Cavenaugh will have important roles in the Miss Mersereau.

The "Wife He Bought" brings Carmel Myers to star among Bluebirds for the third time February 11, when she appears in a screen version of a story by Larry Evans that appeared in a popular magazine under the title of "One Clear Call."

"Cupid's Round Up" With Fox Star, Tom Mix, Finished

"Cupid's Round Up" has been completed by Mix, his picture as a star in Western dramas. The story deals with the result of the betrothals of a girl and a boy because of the desire of their parents, who are old friends, to unite the two families.

Most of the scenes are laid on a ranch where the young woman, posing as a maid, meets the young man after weeks prior to the date set for their marriage. Mr. Mix is supported in the production by Wanda Pettit and the production was made under the direction of Edward J. Le Saint, this being the latter's first picture for William Fox.

"Cupid's Round Up" is tentatively scheduled for January 13 as a Fox Special Feature.

Taylor's "Yosemite" for Edith Storey

Motion picture rights to Charles A. Taylor's Western melodrama, "Yosemite," have been acquired by Metro as starring vehicle for Edith Storey. The author himself will adapt the play for the screen and therefore all the characterisitic Western action and scenes will remain in the same success on the stage will be transported to the screen.
"Bad Man's Xmas Gift" (Essanay)—Two scenes of holdup of sheriff's holdup of Santa Claus.

"Ambrose's Ice Love" (L-Ko)—Closeup of Ambrose opening bottle with an opener; playing checkers on woman's posterior.

"The Warrior" (Allen)—Subtitle: "We got female work to do.

"Red, White and Blue Blood" (Metro)—Seven holocaust scenes; five scenes of opening sale, stealing cabinet and loot.

"Buckling Broadway" (Butterfly)—Subtitle: "While Helen makes the acquaintance of Gladys, etc.; seven scenes of girl in low cut gown and instant scene; reduce fight scenes to half; striking man on head with bottle; six struggle scenes with girl at table: three closeups of man trying to kiss girl; striking man with pans on head; and punching him; two scenes of throwing man over trellis; Carey kicking and striking man; scene of Carey striking intoxicated man; scene in background showing girl in low cut gown sitting on couch with man.

"That Night" (Paramount)—Subtitle: "Aren't you the minister who married my daughter?" "I'm no minister, I'm a burglar!" "Oh! then they are not married!" "An awful mistake!" "And they don't know it!" "Hurry, hurry!" "Quicker, quicker!" "Faster, faster!" "I know all about it!" "The proof?" "You are not married!" action of Murray beginning to emove trowers; all scenes of Murray in underwear; three scenes of girl as negro where she calls through door; Murray sitting on girl's bed and yelling call; man holding girl for display; man showing his marriage certificate to officer; hanging marriage certificate on door and two views of same in bedroom; action of Murray rubbing his posterior on door, action of Murray dufing conversation to outside girl and dodging bedstead.

"Thais" (Goldwyn)—Reel 1, Shorten scene on stone bench in which Thais embraces man. Reel 2, stabbing man. Reel 3, subtitle: "To rid this city of this courtesan." Reel 4, subtitle: "Your life is a life mispent. Your body a thing impure!" closeup of dancer on pedestal; closeup of intoxicated couple on couch; subtitle: "And with the morning the feast became a revel in man's name; and flung man over rocks; two scenes of girls and man intoxicated on couch preceding subtitle: "Envy" flash scene following subtitle: "Last!" all scene are of intoxication; man holding up trowers for display; man showing his marriage certificate to officer; hanging marriage certificate on door and two views of same in bedroom; action of Murray rubbing his posterior on door, action of Murray during conversation to outside girl and dodging bedstead.

"A Bear Affair" (Keystone)—Man and woman wiggling backs on bridge.

"Cleopatra" (Helen Gardner)—Subtitle: "If I let you live and love me days, will you then destroy yourself?" "Suppose Anthony were told but she had just left the embrace of the slave Pharon." "The Red Ace," No. 16 (Universal)—Last two scenes of dragging girl; man falling after being shot; man falling over rocks; two scenes of man picking up rock after being shot; man falling after shooting; flash all scenes.

"Man of Music Mountain" (Lasky)—Shooting rancher in vision; subtitle: "You'll go home when I get through with you"; last shooting by N Spain.

The Mystery Ship," No. 8 (Universal)—Gangster choking man on deck of ship; two scenes of man threatening girl with gun; Chinaman threatening girl with dagger; Chinaman pouring poison on food; two closeups of girl holding Chinese girl after she regains consciousness; one distant choking scene; last scene in reel showing dagger descending towards girl.

"Those Who Pay" (Ince)—Adult only permit. Reel 3, subtitle: "You and your wife may use the chimney.

"The Man," No. 3 (Pathe), all uses of man kissing partially dressed girl; one scene of man's face subtitles: "Enticement especially to evil!" and "And she sits it may be, but in Hell do I know!" "The brute view—if another man why not me?" "Scene or later you'll come to me." Reel 5, all but one scene of tough dancing; scene of women drinking at bar. Reel 6, flash vision scene of women drinking at bar.

"Love Letters" (Paramount) Reel 3, subtitles: "Remember he's mine and always will be mine?" "You aren't through with me yet!" Reel 4, two struggle scenes between man and girl. Reel 5, subtitles: "God be praised for letting me kill him—he wronged my little girl!" "Don't for God's sake, don't, I intended to marry your daughter if she had waited"; "You had nothing but letters to conceal!" vision scene of killing man.

"The Lost Express," No. 19 (Signal)—Shooting through window; boldup of man and stealing statchel of money.

"Our World of Today" (J. A. F.)—Newspaper item: "White slaver at large! scene of abducting girl; shooting man; all scenes of drunken girl; but first scene of drunken woman.

"The Heart of a Lion" (Fox)—Gambling scene where money is placed; girls drinking at bar; second scene of Tex shooting scene of Farnum shooting; subtitles: "Tex, if he dies, I'll come back and get you"; "As sure as his soul and Huband I'm going back to him. Please go, his brother is dead!" "An eye for an eye, a tooth for a tooth."

"Her Sister" (Empire)—Subtitle: "My wife is growing suspicious," etc.; first two struggle scenes between man and girl in inn.

"The Scarlet Car" (Bluebird)—Sluggish man; shortest fight scene in lobby; flash scene of mob congregating at beginning of reel.

"Stolen Hours" (World)—Subtitles: "Nothing matters but themselves" and two love scenes following; "Love of your sort is like a net."

"Foundlings of Father Time" (Bison)—View of currency.

"The Hidden Hand," No. 4 (Pathé)—Six scenes of driving safe with torch; gagging and binding girl to chair; sitting jewels box from safe.

"The Hidden Hand," No. 5 (Pathé)—Reel 1, assault on and abduction of girl; assault on man; shooting poison powder at man; examining propety; scenes in chair of night; Reel 2, two scenes of fight with man and girl; two scenes of gagging and binding them; shooting at rope.

"The Little Shepherd" (Atlas)—Horseman with sword striking other man down; stealing of sheep.

"Vengeance Is Mine" (Pathé)—Man and girl opening safe.

"Sapho" (New Film)—View of Jean pointing to bed and accusing Sapho.

"Tim Grogan's Foundling" (Favorite)—Subtitle: "Lingard has $8,000,000 and one small daughter. If we can get her across the line—"

"The Seven Pearls," No. 14 (Pathé)—Two scenes of cockfight; blow on man's head; throwing man in front of gun.

"The Greater Courage" (Universal)—Closeup gambling scene; short scene with girl; shooting man in hand.

"Boarders and Bombs" (King Bee)—Man bumbling nose on stairway.

**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

- **BIJOU DREAM**—World, "Stolen Hours," with Ethel Clayton.
- **CASTLE**—Varigraph, "In the Balance," with Earle Williams.
- **ROSE**—Paramount, "His Mother's Boy," with Charles Ray.
- **ZIEGFELD**—Paramount, "Seven Swans," with Marguerite Clark.
Industry’s Greatest Year Ahead — Hutchinson

To my mind, the greatest opportunity of the motion picture industry lies at hand. Not essentially an opportunity to make an immense profit, but to make for that which will last long in the annals of the history of the film business—the establishment of a future that will never again be subject to the erratic fluctuations of the past three or four years.

In the past the motion picture men have been their own undoing, as they went along. They have been forced to grope for a sure footing, a footing which I am certain has been found and which will be rendered permanent by the persistent efforts of the earnest and indefatigable workers who think less of an immediate profit than of an enduring glory. In many instances the film industry of past has been an invariable variable—a variety of slap-dash business—now you’re here and now you’re there, sort of process. As such it could never attract a solid following of a participation in its commercial affairs of men of established security in other lines of business. The moment it sought to become a dignified industry this was changed, and since it has become the fifth industry of the world the foundation has been built for a permanent commercial future.

The motion picture has become more than an entertainment for the masses. It is a medium through which knowledge and culture may be disseminated, and therefore is equally important in the affairs of the community as well as the nation, as the newspaper or the telegraph.

The last year, to my mind, has been the most crucial year in the history of the film industry. Questions we had refused to seriously consider—perhaps we want to have taken the time to consider—have been put before us with a demand, not alone for consideration, but for immediate consideration. We have had to handle these questions and to offer solutions for them, and have thus bound ourselves together in a common interest as well as a common industry. We have found ourselves, as an industry, brought into national importance. And it is our paramount duty to maintain that importance through a concerted dignity of action in all public questions that pertain to our business.

In the year to come no company can afford to live as did one of the characters I have ever witnessed on the screens. The refinement, the intelligence, and the good taste displayed by her make her, in my opinion, one of the greatest artists on the screen. The whole picture has an atmosphere of good taste about it, and the drama is so big that I don’t see how in the world it can go wrong. The musical possibilities in this picture are also great, and one hopes that if it is properly played and handled it will touch a responsive chord in everyone’s heart and is bound to be talked about.

Mme. Olga Petrova Outlines 1918 Plans in Brief Interview

In “A Daughter of Destiny,” the first of a series of eight special features which will present Madame Olga Petrova, the Princess of her own organization during the forthcoming year, the noted Polish actress essayed the type of role which it has long been the ambition of Madame Petrova to afford her to carry out her own ideas, by the recent formation of the Petrova Picture Company, has been quickly taken up. The name of the star in her initial picture. Speaking recently on the subject, Madame Petrova had the following to say:

“When I signed this new contract with Frederick C. Collins it was with the hope of accomplishing three things. In the first place, I want to make high-class dramatic pictures that will please the public, and at the same time the public is pleased, I can repay my backers who have had such faith in me. Then, thirdly, I want to put a feminist note into my pictures, as I am a great believer in women and everything that tends to their advancement and development. Of course, I intend to do this in such a way that the pictures will be as good as at all with the value of my pictures as entertainment. They are by no means to be regarded as propaganda.”

What do these pictures mean to me? What do pictures mean to me? In what way? Why, picture dramas that show what women are doing and what the women have done, plays that are base—ones that I do not mean to think, and no what they imagine they think. There is real, vital drama in this subject, and I am willing to fight to develop these dramatic possibilities, because I have great faith in the influence of the screen. In these days of disrespect it is one of the few influences that the people large really believe in.”

Metro Signs Oakman

Wheeler Oakman has signed a long-term contract with Metro Pictures Co., to appear opposite Edi Storey. The first production in which he will appear is “Revenge,” a scenario which is also the source of “Hearts Steadfast,” which is now being prepared at Hollywood, Cal. He recently completed work in “Prince Victor.”

Mr. Oakman has appeared in “T. Spillers,” “The Ne'er Do Well,” “The Battle of Hearts,” “Mickey,” “Shorty Jones,” and “The Cycle of Fate.” His career on the speaking stage preceded his entry into motion pictures.
SYNOPSISES OF CURRENT PUBLICATIONS

"MY UNMARRIED WIFE," Featuring CARMEL MYERS. Five reel comedy-drama. Produced by Bluebird. Author, Doris Schroeder. Director, Hope Higginbotham. STORY: Mary Cunningham marries Phillip Smith, a poor, blind author, out of pity. When Phillip regains his sight he becomes infatuated with another woman. This causes the jealousy of Mary and it is the guise of an Italian servant she wins his love. Phillip is injured in an automobile accident and through the intrigue of the other woman Phillip and Mary do not meet again until Phillip is fully recovered and learns he is in love with his wife.

"THE HIGH SIGN." Featuring HERBERT RAWLINSON and BROWNE FERON. Five reel comedy-drama. Produced by Butterfield. Director, Elmer Clifton. STORY: Lord Hulda is mystery over the fact that he is to be expelled from college. Donald Bruce dreams that he becomes a prince and that Hulda, the girl he loves, is the princess he is to marry. After the ceremony he is attacked by revolutionists. He awakens to find himself hastily summoned to the rescue of Hulda.

"UNEASY MONEY." Featuring TAYLOR HOLMES. Six reel comedy-drama. Produced by Essanay. Author, P. G. Wodehouse. Director, W. S. Van Dyke. STORY: Lord Dawlish learns that he has been left a huge sum of money by an American whom he taught to play polo. He comes to America and meets the nephew of the dead man, who takes the Lord to his sister's chicken ranch. Dawlish falls in love with Elizabeth and Elizabeth, not knowing he is a lord, returns his affection. When she learns she has been deceived she orders Dawlish from the house and leaves behind turning the entire fortune over to her, forces Elizabeth to rush after the departing Lord and beg his forgiveness.

"HE LOVED HER SO." One reel comedy. Produced by Essanay. Story: The jealous husband goes out to buy a revolver when he reads a letter that starts out "Dearest Sweetheart." Returning he finds what he believes to be his wife, in the arms of a man. He fires and the woman falls. As he turns to see his wife entering with a man and learns it is his wife's father. And the woman he shot is the cook.

"ONE NIGHT." One reel comedy. Produced by Essanay. Story: A drunk, looking out the window, loses his silk hat. He goes to get it when he bumps into an actor escaping from his room and a young couple about to elope. The elopers are caught and Nora, the cook, and her sweetheart, the cop, capture the fleeing actor.

For Your Program

Synopses of the following plays are given in this week's issue:


"TREASURE ISLAND." Featuring VIRGINIA LEE CORBIN and FRANCIS CARPENTER. Five reel spectacle. Produced by Fox. Director, S. A. & C. M. Franklin. STORY: Jim Hawkins dreams that he and Virginia go treasure hunting. They encounter pirates and after a dangerous fight they are successful in killing all but the leader. Jim descends to the treasure, which is left behind with the pirate. The dream is inspired by a map showing the location of a buried treasure found by his mother.

"STOLEN HONOR." Featuring VIRGINIA PEARSON. Five reel drama. Produced by Fox. Director, William Stanton. STORY: A famous painting is stolen from the Italian art gallery and a copy made by Virginia Lake. The Countess Colona, who loves Theodore Macklin, endeavors to fix the guilt of the theft on Virginia. Things look easy for the conspire for the murder of his father, Taggart's friend Betty, who is planning to leave her husband and elope with an Italian conspirator. An embarrassing moment for Betty and Virginia occurs when the latter is asked to give an account of her actions. However, things end satisfactorily for all concerned and the culprits are captured.

"THE AVENGING TRAIL." Featuring HAROLD LOCKWOOD. Five reel drama. Produced by York. Director, Francis Ford. STORY: Deemed to avenge the death of his father, young Carstairs becomes a lumberjack. As superintendent for Dave Taggart he learns he is stealing lumber from Rose Haven. He refuses to release the thief until Rose assures him she has been paid for it. He interrupts the stealing of Rose's money and learns from the dying thief that Taggart is responsible for the murder of his father. Taggart is turned over to an angry mob while Rose and Carstairs plight their truth.

"A PEACH AND A PILL." Featuring BILLIE RHODES. One reel comedy. Produced by Strand. STORY: In order that he might keep an appointment with Vera, Jack+tells Billie, his fiancée, he has stolen a bag of money that gives him a pill. She learns that the pills were poison and calls a doctor. Jack is called away from the cafe and given a strychnine treatment that makes him forget Billie. Never learns of his perjury and all ends well.

"THE ETERNAL TEMPTRESS." Featuring MIMA LINA CAFALIERI. Five reel drama. Produced by Paramount. Author, Mme. Fred De Gresac. Director, Emile Chautard. STORY: To hold the love of the Princess Cordelia, Harry Althrop forge a check and steals some valuable documents. He is brought to trial and when Cordelia learns of her lover's plight, she murders the man who secured the documents from Harry, and returns them to their rightful owners. Harry is freed. Cordelia, fearing the consequences of the murder, dies by taking poison.

"BROWN OF HARVARD." Featuring TOM MOORE and HAZEL DALY. Six reel drama. Produced by Selig. Director, Harry Beaumont. STORY: In order to shield his fiancee's brother, Tom Brown allows the guilt of disgracing Marion Thorne to rest on his shoulders. Evelyn breaks her engagement with Tom and insists that he marry Marion. Evelyn's brother finally confesses that he is the man involved. Reconciliation and happiness follow for Evelyn and Tom.

"BETTY TAKES A HAND." Featuring OLIVE THOMAS. Four reel comedy-drama. Produced by Triangle. Author, Katherine Kavanagh. Director, Jack Dillon. STORY: Betty Marshall learns that her uncle and John Bartlett had swindled her father. She goes to her uncle's home and finds them gone. She decides to take boarders. The first is Tom Bartlett, who is supposed to be engaged to Betty's cousin, but who falls in love with Betty. By clever maneuvering Betty settles the quarrel between her father and Bartlett and wins Tom as a husband.

"MAN ABOVE THE LAW." Featuring JACK RICHARDSON. Five reel drama. Produced by Triangle. Author, Lottie Bartlett. Director, Raymond Wells. STORY: Duke Clambers goes west and marries an Indian squaw. Esther Brown, who meets a scholar named Duke to allow his little daughter to attend school. A warm friendship springs up and they find they love each other. Duke's squaw, becoming jealous, attempts to take Esther's life. Duke, realizing that one of them must leave, takes his squaw and daughter and departs.
"THAIS!"
Featuring Mary Garden.
Five reel drama.
Produced by Goldwyn.
Author, Anatole France.
Director, Frank H. Crane.

STORY: Thais loves Paphnutius, a Christian. Paphmutius becomes a monk and finally comes to claim the soul of Thais. He is successful in bringing her to the monastery where her soul becomes purified. He is unable to control his lust for her and goes to murder her to find her dying. He prays for strength to continue his work of saving souls.

"THE GOWN OF DESTINY!"
Featuring Alma Rubens.
Five reel drama.
Produced by Triangle.
Author, E. D. Biggers.
Director, Lynn F. Reynolds.

STORY: Too slight to become a soldier for his beloved France, Andre, a designer, creates a wonderful gown that brings happiness to everyone to whom it wears it. Indirectly it brings to the town a number of amusing and elevates the home town of Andre from destruction.

"HIS OWN PEOPLE."
Featuring HARRY MOREY.
Five reel drama.
Produced by Vitagraph.
Author, Homer Lathrop.

STORY: Hugh O'Donnell, the village blacksmith, loves Molly Conway, but Molly is piqued when Lady Thorne, visiting Percival Cheltenham, the richest man, asks Hugh to call on her. Hugh does and Molly follows, where she is found by Percival, who forces his attentions upon her. A murder is committed and the villagers attempt to burn the Cheltenham manor. However, Hugh turns Percival over to the constable. Molly explains her presence and all is well.

"THE MARRIAGE SPECTACULAR."
Featuring MILDRED MANNING.
Five reel drama.
Produced by Vitagraph.
Author, Cyrus Townsend Brady.
Director, Ashley Miller.

STORY: Chiday desires to invest his money in a way that will net him the most. He educates and introduces into society Clara Wilton, who is to marry a wealthy man. The marriage is engaged to a count, but Billy, whom she really loves, unmasks the bogus count and takes his place. Before he knows that Billy has enough to repay him, Chiday releases Clara from her compact.

"WHEN MEN ARE TEMPTED."
Featuring MARY ANDERSON.
Five reel drama.
Produced by Vitagraph.

STORY: When John Burt believes himself a murderer he leaves for the west and soon becomes rich. He has left behind him his sweetheart, Jessie Garden. Anxious to help him, the man he shot really died and whether Jessie still loves him, he goes East where the supposedly dead man endeavors to take his life. He fails, but returns to his own death. Jessie and John are united.

"STOLEN HOURS."
Featuring Ethel Clayton.
Five reel drama.
Produced by World.
Author, Olive Wadley.
Director, Travers Vale.

STORY: Hugh Carton loves Diana Lester, but a previous marriage stands as a barrier between. When Diana learns that Hugh's attachment for her is detrimental to his success, she leaves him and promises to meet him in Durham. Hugh's wife asks for a divorce and Hugh tries to locate Diana and after a great deal of difficulty is finally successful.

Goldwyn Pictures Installs Gold King Screens in Exchanges

To insure the utmost brilliance and clearness in pictures shown to exhibitors in branch office projection rooms, the Goldwyn Picture Corporation has installed Gold King Screens in their exchanges. The quality of picture shown to theatre owners is of primary importance, and Goldwyn, realizing how inadequate the average small screen installed in exchanges is apt to be, has taken this method of insuring proper presentation of its pictures and consequent satisfaction upon the exhibitor's part.

Hiller & Wilk Get 16 Keystone Comedies

Sixteen Keystone-Mack Sennett comedies have been acquired by Hiller & Wilk, Inc., from the Broadway Films Company and are being sold on a state rights basis.

These comedies, offered state rights purchasers for the first time, feature Mabel Normand, Fatty Arbuckle, Chester Conkin, Mack Swain, Syd Chaplin, Ford Sterling and Raymond Hitchcock. "The Submarine Pirate" featuring Syd Chaplin, is in four reels; "Fatty and Mabel," featuring Fatty Arbuckle and Mabel Normand, consists of three reels. The others are "Cinders of Love" with Chester Conkin; "He Did and He Didn't," starring Harry T. with Fatty Arbuckle and Mabel Normand; "The Other Man," with Fatty Arbuckle; "Bright Lights," with Fatty Arbuckle and Mabel Normand; "Bucking Suds," with Fatty Arbuckle; "The Snow Cure," with Ford Sterling; "The Village Scandal," with Fatty Arbuckle and Raymond Hitchcock; "Saved by the Grace of a Horse," with Chester Conkin; "Fatty and the Broadway Stars," with Fatty Arbuckle; "Dizzy Heights and Darling Hearts," with Chester Conkin; "His Wild Date," with Ford Sterling; "Wild Ball," with Fatty Arbuckle; "His First False Step," with Chester Conkin; and "Ambrose Cup of Woe," with Mack Swain.

World Pictures to Keep First Title of Hamilton-Burr Film

"The Beautiful Mrs. Reynolds" will be re-neged as the title of the historical romance of Alexander Hamilton and Aaron Burr to be published in January by World-Pictures Brady-Made. There was some discussion among World executives regarding the advisability of this choice lest it conceal the full identity of the story and characters.

In the final conclusion, however, it was decided to bring out the Hamilton-Burr value by supplying a suitable subtitle in the printing and newspaper advertising, while still holding the large association which attaches to a renowned woman of beauty such as Mrs. Reynolds, whose fascinations played havoc with the lives of great statesmen of colonial times.

The story follows not only the heart affairs of Hamilton and Burr, but the political struggles between them by which their already bitter rivalry was intensified to the point of hatred.

The cast of the "Beautiful Mrs. Reynolds," is headed by Carlyle Blackwell as Hamilton, June Elvidge as Mrs. Reynolds, Evelyn Grecley as Margaret Moncrief, and Arthur Ash as Burr.

This is the third in a series of romantic historical dramas fostered by World-Pictures Brady-Made. The other two were "First-Officers Hero" (Nathan Hale) and "Betsy Ross."

National Board Review Passes Petrova Film

"Daughter of Destiny," the first of the eight pictures in which Madame Olga Petrova will star during the year, has been passed in toto by the National Board of Review of Motion Pictures. The first Petrova vehicle has been made the subject of a special report by one of the review committees as follows:

"We wish to advise you that the majority comment on your photoplay "Daughter of Destiny," reviewed by the National Board of Review of Motion Pictures, was on December 17, 1917, was as follows: Entertain- ment value, good; artistic value, dramatic interest of story, good; coherence and narrative, clear; acting, good; costuming, excellent; atmospheric quality of scene setting, good; historic value, good; moral effect, good.

"General Comment:—In this romance of the present war, Madame Petrova as an American woman enmeshed in the intrigue of foreign powers, finds the sympathy that the audience will starve for in the audience, and lastly fires the patriotism of her audience."

Insect Photographer Installs a Simple

Raymond L. Ditmars, whose reputation as a photographer of insects as animals is world-wide and whose work has appeared in every important monthly of the leading photographic journals throughout the world, has installed a Simplexes Photographic Co. in his studio for the projection of negatives and other work.
Distinctive Tickets
Made Necessary by
New Revenue Ruling

Order Also Provides That Admis-
sions Must Bear “Tax Paid”
Stamp

Through new rulings by the collector of internal revenue governing the ad-
mission tax to theatres, exhibitors are con-
fronted with the necessity of provid-
ing themselves with at least two distinct-
tive types of tickets—one type for chil-
dren under 12 years of age and another
for adults. If more than one admission
price is asked it will be necessary to have
distinctive tickets for each price as well
as for children and adults.

In addition to this the new order pro-
dvides that no person shall be admitted
to any place to which admission is
charged unless the ticket, card or pass by
which he is admitted bears evidence that
the tax due in respect of the admission
covered by it has been paid. It is also
ordered that the ticket or form of ad-
mission be stamped “tax paid” at the
place where it is issued.

It is also provided—there shall be
kept in each box or ticket office of every
theatre, place of amusement, or other
place to which admissions subject to the
tax are charged, a daily record of the
number and kind of tickets sold and the
tax collected thereon. This record must
also show the number of passes used for
admission each day and the tax collected
thereon, and the number of admissions
of children under twelve years of age
and the tax collected thereon.

Kidnapping Trial Film
Forbidden by Censors

Kansas City, Mo. — Motion pictures
showing the scenes in the court room
during the trial of Charles Pierson, con-
victed of complicity in the kidnapping of
Baby Lloyd Keal, will not be exhibited
in Kansas City. The board of censors
has ordered that the films be barred.

The pictures were to have been shown
at the Columbia Theatre, 15 West Tenth
street, but the management received
word from the censors demanding that
no attempt be made to exhibit the film.
The management of the theatre has an-
nounced that no action is contemplated
against the ruling of the censors.

Mutual Won’t Stand
for Critic’s Roast
on “New York Luck”

When N. E. Thatcher, photoplay crit-
ic of the Times-Picayune, New Orle-
ans, in reviewing the latest Mutual picture,
“New York Luck,” starring William
Russell, said that it is about the most
senseless screen story that Mutual has
issued, he started something.

Now Mutual is of the opinion that

“New York Luck” is about the best
thing William Russell has done and this
opinion seems to have been shared by a
number of trade and newspaper critics.
Feeling that an injury and an injustice
had been done the film corporation, Ter-
ry Ramsaye, advertising manager, pre-
pared an advertisement and ordered its
publication in the December 25 issue of
the Times-Picayune.

The advertisement was captioned
“Somebody is Wrong,” and was headed by
Mr. Thatcher’s criticism. Following
this came the opinions of four expert
critics all lauding the production.

“William Russell is soon to appear in
another picture of the same calibre, un-
der the title of ‘In Bad,’” the advertise-
ment concludes, “What will Mr. Thatch-
er say about it?”

FOUR-MINUTE MEN
OPPOSE INDIVIDUAL
THEATRE CAMPAIGNS

Newark, N. J.—William McCorkick,
national director of the Four-Minute
men organization, has asked that the lo-
cal motion picture theatre owners cease
their individual efforts to assist various
fund campaigns and membership drives.
Mr. McCormick made known his stand
in a recent letter to Ernest A. Reed, a
Four-Minute man, and asked that a
meeting be called of the motion picture
men and his feelings made known.

Recently of their own volition, man-
gers of several Newark theatres pre-
vented pictures of work being accompl-
ished by the Red Cross and provided
men to speak in behalf of that society’s
efforts to increase the annual income
of $1,000,000 in New Jersey. Mr. McCor-
mick declared that inasmuch as his or-
ganization was in close touch with every
department of the government, it is in a
better position to say when each cam-
paign should be pushed through the in-
strumentality of the theatres.

Unorganized effort, he pointed out,
will have the effect of wearying audi-
cences of continuous appeals for help, and
it is for the best interests of the man-
gers to allow the campaigns in their
theatres to be planned by the Four-Min-
ute men.

Five Theatre Owners
Fined for Violation
Penna. Censor Law

Wilkes-Barre, Pa.—Charged with vi-
olaing the state law governing the ex-
hibition of motion pictures, five managers
of motion picture theatres here were
assessed fines ranging from $5 to $10 be-
fore Alderman Ricketts recently. The
charges were preferred by Joseph A.
Barrier of Harrisburg, attached to the
office of the state board of censors, who
claimed that the local men showed films
which did not bear the seal of approval
of the censors.

The exhibitors involved were T. J.
Reilly, of the Bijou Dream, Public
Square; Everett Tracey, of the Alhambra,
Public Square; Herman Pryor, Sterling
Theatre, Hazel street; Ray Silvers, whose
theatre is in Hazel street, and J. H. Van
Laven, of the Bohemian Theatre, Pitt-
son.

Second Permit Sought
To Install Theatre
In Banned District

St. Paul, Minn.—Heilbron and Weis-
kopf have renewed their fight before the
city council to obtain a permit to operate
a motion picture theatre at 1501 Grand
avenue in this city. This section of the
city is known as the Ward and Avens
District” and contains a number of churches.
This is the second application of the motion picture men for a permit.

After their first application had been granted petitions were circulated among the churchgoers of the district and when a petition bearing 1,400 names of persons purported to be opposed to the granting of the permit was presented to the council, that body rescinded its first action.

H. D. Frankel, attorney for the petitioners, asked that another hearing be granted, which was set for January 5. He said that he is prepared to show that most of the people in the vicinity of the proposed theatre are in favor of it.

EAST

Binghamton, N. Y.—The Temple Theatre, a motion picture house, completely remodeled and enlarged to seat 700 persons has been opened here by a company composed of Lee M. Cafferty, president; F. B. Newell, vice-president, and A. W. Waterman, secretary and treasurer.

Scottsdale, Pa.—Byron D. Bailey of Johnstown has been engaged by the Scottsdale Theatre Company to act as manager of the two theatres in place of E. J. Buttermore, resigned.

South Bethlehem, Pa.—Plans are in preparation by B. R. Stevens for the remodeling of the Lehighton Orpheum Theatre here.

CENTRAL WEST

Hancock, Mich.—William Madigan of Calumet has closed a deal with James Cruse and Louis King whereby he becomes owner of the Royal Theatre here. He has assumed active management.

Storm Lake, Ia.—Louis Hronek has taken over the Princess Theatre in Pocahontas. This is his second venture in the motion picture business.

Decatur, Ill.—W. C. Senior is now manager of the Grand Theatre here and will operate it in conjunction with his motion picture theatre in Lovington.

Davenport, Ia.—The tax on admissions to theatres here during the month of November amounted to $4,308.

Dowagiac, Mich.—Mrs. Gertrude Metzger of Decatur has leased the Virginian Theatre in Marcellus. Mrs. Metzger has a string of motion picture theatres which she has conducted successfully.

Sault Ste. Marie, Mich.—The Soo Opera House here was totally destroyed by fire which originated in a defective heating plant.

Marion, Ia.—Joe Knox has purchased the motion picture theatre here of William Erb.

Pekin, Ill.—Robert Kennedy of Morton has purchased the Court Theatre from G. W. Hill.

Hibbing, Minn.—The Power Theatre has been sold to the Oliver Mining Company by W. J. Powers.

WEST

Salt Lake City, Utah.—Taggare Brothers completed their new motion picture theatre in Cowley and held a formal opening December 12. It has a seating capacity of 400 persons.

Los Angeles, Calif.—W. H. Clune, owner of Clune's Auditorium, signed contracts this week under the terms of which he is to show "Madam Who?" in which Bessie Barriscale makes her debut as a Paralta star for two weeks. It has been the custom of Clune's Auditorium, which seats over three thousand people, to show all feature productions but one week.

San Francisco.—Myer Siegel will remodel his Cinema Theatre at 935-37 West Sixteenth street.

SOUTH

Gainesville, Ga.—Owners of Stringer Theatre, recently damaged by fire to the extent of $10,000, will rebuild the structure.

Tulsa, Okla.—W. M. Smith will remodel the present Empress Theatre for a moving picture house to be known as The Rialto. A contract has been let for the installation of a $14,000 pipe organ. Frank H. Cassil is manager.

Lexington, Ky.—C. G. Ginter and associates of Winchester have purchased the interests of J. A. Lightner in the Colonial Theatre there.

Goodwater, Ala.—The Liberty Theatre is the name of the motion picture theatre opened here through a fund collected from the citizens of Goodwater.

NEW CORPORATIONS

New York—The Sterling Pictures Corporation has been formed here to produce and deal generally in motion picture films with capital of $100,000. A. F. Rock, Ada Beck and H. E. Ehrenstein are the incorporators.

Syrack, N. Y.—The Allied Exchanges, Inc., have been incorporated with capital of $25,000 to manufacture motion pictures and maintain a motion picture exchange. The directors are Isaac E. Chadwick, Lyman S. Card and Harry G. Koch.

New York—The Polish Art Film Company has been granted a charter here with capital of $40,000 to operate a general motion picture business. The directors are Joseph Herman, Adolph Lange and Arthur Gayevel, 65 Park Row.

Indianapolis—The V. H. Hodupp Company, Inc., has been formed with a capital of $10,000 to manufacture motion picture films and accessories. V. H. Hodupp, Manfred Feider and Fred Flarity are the incorporators.

New York—Formation of the Graphic Film Corporation has been completed here to manufacture motion pictures. The incorporators are L. E. Greenberg, F. Gould and I. Abramson and the capital stock is $100,000.

New York—Incorporation papers have been received by Lombardi, Limited, to manufacture motion picture films. The capital is $5,000 and the incorporators are G. A. Morosco, Franklin Underwood and Oscar Reges.

New York—Packard Productions, Ltd., has been incorporated here to conduct a motion picture business in its various branches with a capital of $2,000. The directors are Jay Packard, Paul Schmidt and Emil G. Grau.

NEW THEATERS

Elk City, Okla.—Massey & Yoder are reported to be planning the erection of a $20,000 theatre building.

Sanderson, Tex.—W. F. Bohman will erect a building, devoting the lower floor to a picture theatre and confectionery and the upper to apartments. Cost, $16,000. Addie F. Noeman is the architect.

Glens Falls, N. Y.—An entire block in Warren street here has been purchased by J. R. Lockwood, part owner of the Majestic Theatre, Burlington, Vt., and E. Colburn, of Burlington. The purchase price was $50,000. It is proposed to erect a motion picture theatre.

Detroit Mich.—Fred Szyrsky & Co. have let contracts for the Louis Snimansky association for a one-story brick, terra cotta, steel and hollow motion picture theatre of 2,000 seating capacity on West Fort street.

Missoula, Mont.—Plans are being prepared for a new theatre to seat 1,200 persons to be erected here.

Kansas City, Mo.—A company with George W. Curtis as manager have had plans prepared by Greenbaum & Hardy, Kansas City, for the erection of a five-theatre, a motion picture house, to cost $50,000.

Philadelphia, Pa.—The Stanley Company is constructing a building a moving picture theatre to cost $1,000,000 at the southwest corner of Nineteenth and Market streets.

King-Bees Holds Showing

A special trade showing of two King-Bees two-reel comedies was held this week at the Miles projection rooms, 220 West Forty-second street, New York. The comedies were entitled "The Candy Kid" and "The Slave." Considerable interest was manifested in the latter picture, as it was published without using any subtitles. This is the first film of this nature to be attempted.
Wurra! Wurra! He has done it, so he hav. Freddie McMillan, one of Chi's illumino's spawners, and who has been appointed as special subscription getter for EXHIBITORS HERALD in these environs, so sweat, you fellers with your money inv'ly! He's a gatin' gun from W. W., and positively will refuse to accept Nayo any approch he sees fit to make. On yer good, min he's a wee bit of a man, out talking Crosse, Yiddish, Polish, Swedish and Turkish fluently. Notice the variety of "isba"—that's what he do.

They tell us Paul Smith, editor of Screen Opinions, was caught toting a W. W. around with him last week, acquiring same with the trade. Nix, boys, not so fast. "W. W." means Willie Weaver, who works right from Boone, loway, by heck! And from what Smitty slips up, he's a wizard on that stuff stuff! Used to run a show back ter home, so he did.

Did it HAPPEN? Who shall give it in "awks"? Listen, December 25, in one of Hotel Bismarck's private dining rooms, the hull of Chi's illumino gang was assembled to tender a congratulatory past to Floyd M. Brockell, Paramount's new manager. Sure, there was all of it, a professional vaudeville program of quips, gags and songs by the original Band, those stories, and armfuls of Yacka-a-Hula babies, the variety that swing a cruel—well, at any rate, the food and liquid refreshments were to the abundance, the party bustin' up as the azure rays of Old Sol were seen creeping up over the eastern horizon. We understand some of the boys arrived at their offices a few hours late the following day; none the worse, though.

Last Thursday a private screening of "The Bull's Eye" was given to the trade, with such a crowd of exhibitors in attendence to give the film a fair trial. Notice: the Universal, ordered a second screening held that afternoon to accommodate the "rafts overflow" who were unable to witness the morning session. We don't question it for a moment.

L. C. Mann, who recently enlisted with the "Dandy First" of Chicago, later being transferred to the aero forces at Ft. Sill to be trained as an observer with Uncle Sam's fast growing flock of birds, was given an honorable discharge, owing to ill health. He is now associated with the Owl Features, handling their output in the Illinois territory. We all are sorry, Lumie, old scout, that it didn't break right for you, but glad to see you back with us safe and sound.

The entire staff of salesmen and managers of the Universal, including Bluebird and Jewel, were in attendance, December 20, a luncheon given in the States restaurant, speeding a "bon voyage" to the departing guest, Arthur S. Dowd, who left for New York to assume his new duties for 1918 as general sales representative for Universal output.

The management of the Morse Theatre surrendered a percentage of their entire receipts for the week of December 24, to be turned over to the various units at Camp Grant, which are composed of sons of Rogers Park, to aid in the purchase of comforts of various sorts.

M. J. "Sears-Roebuck" Weisfeld, of the Wholesome Food Corporation, is all set up with pleasurable excitement as 1918 breaks into history. They're about to announce a new one to the trade. Gosh, we'll wager Uncle Sam gathers a juicy wad of greenbacks from old M. J. for mailing purposes, if the record of the local postoffice was permitted to testify, by heck!

"The Eternal Temptress" was shown to a specially invited audience at the Ziegfeld Theatre last week, at which the noted diva, Linda Cavalieri, her husband, and most of the members of his opera company were present. Mme. Cavalieri had difficulty in watching her screen self and carrying on an animated conversation with her many admirers.

To avoid juggling a lot of pennies, most of the loop theatres and quite a few of the outlying houses are charging even money (15 or 10 cents) for admissions.

"Winnie" Sheehan, the G. M. of the Fox Film Corporation, is in our midst. Welcome to the Windy City. Winnie. Sounds like a song, doesn't it.

Lost! Strayed! or Stolen! Where, oh where is my wandering boy? Has any one seen Millie Simon, erstwhile Triangle illumino seller? Will "Elgin, La Crosse or Englewood" film columns please copy?

Talking about variety—you should give the Plough-Leeserman-I. Van Ronkel sales roster the O. O. Have added another, this time one Edw. C. Newman, formerly of Newman & Ullman, cigar manufacturers of Peory, Ill. "Tis said E. C. N. was a big factor in marketing of the famous, "La Azora" seagar. Well, wot of it? Cigarettes is wot we crave.

H. M. Berman, sales manager for the Jewel Productions, is making a national-wide trip, stopping off at Chicago for a few weeks to determine conditions here and holding heart to heart talks with the exhibitors of this section in regard to general trade conditions. Slip us the dope, Berman; it should make some interesting reading.

W. H. Engelman, of the Doll-Van camp, is right in the swim these days with the exhibits. Those three features are just gobbling bookings up right and left, and all W. H. E. has to do is gather in the "geld." Gee, some of us have it hard, don't we?

By "Mac."

"Dick" Nehls Will Go O'er the Top Jan. 5

Richard R. Nehls, general manager of the American Film Company, Inc., is looking forward to next Saturday night with a somewhat mixed emotion. All of his English friends expect to be present at Birchwood Lodge, Birchwood Hall, corner of Lunt and Clark streets, Rogers Park, Chicago, on Saturday night, January 5, to welcome him into the third degree of Masonry. And from all accounts they are going to make the welcome a momentous one.

Mr. Nehls was president of the Reel Fellows Club of Chicago, during the time it was a flourishing organization and has a large circle of acquaintances in the film trade.

Better News Reels Is Plan of Gaumont

Plans which have been carefully worked out during the past few months, it is said, will enable the Gaumont Company to give its patrons an even better class news-reel service during 1918 than heretofore.

The Gaumont Company has co-operative branches in all of the principal countries, and news camera men throughout the entire world and 1918 will witness big things, it is predicted. The newspapers state this week that the kaiser is planning another bid for peace, but the allied democratic nations will undoubtedly refuse this profier unless it means the disarmament of Germany and her accomplies, and preparation for all the horrors committed.

It looks as though the war will continue until the United States takes its proper place with all of its fighting and material resources, and the Gaumont Mutual Weekly is preparing to chronicle these important historical events as they occur.

For three years the Gaumont-Mutual Weekly has contributed an broken series of numbers, the year 1917 terminating with No. 156. For convenience, however, it has been decided to start a new series of numbers, and the issue for the first week of the new year will be No. 1.
With New Year's day the second anniversary of the Christie Film Company, an interesting story of achievement is unfolded by Al. E. Christie, director of Christie Comedies and the pioneer studio builder in Hollywood, California.

On New Year's day, 1915, Al Christie entered the producing field under his own name. He selected the same location at Sunset and Gower streets, where four years before he had established the old Nestor Film Company that later merged into the Universal. Christie comedies sought and attracted the attention of exhibitors through their individuality of staging, lighting and in particular, their costume and the story of the picture.

Today the Christie Film Company ranks among the best known film producing organizations in the United States. Its executive personnel consists of Al. E. Christie, president and producing director; C. H. Christie, general manager and Fred L. Porter, vice-president and secretary.

In discussing the two years of development at his studio, Al. E. Christie said: "On New Year's Day we will shoot the first scenes in a new covered stage just completed, and we will be equipped with a modern $25,000 lighting system.

Entered Business 1911

"I came out from New York in 1911 and established the Nestor Film Company on this corner in what was then the abandoned Club House Roadhouse. We had three companies with a total of 32 people. I was general manager, comedy director, and scenario editor and incidentally, swept the stage along with other minor duties.

"Two years ago my brothers and I became convinced that slapstick, custard pie throwing and suggestive sex scenes were doomed in the same way that in evolution in the spoken comedy we had seen the funny man with the chin whiskers pass from the high class theatre to the kerosene circuit. We decided to produce comedies of a higher order revolving around plausible stories that either have happened or can happen. "I do not believe a comedy to be funny must depend upon the antics of a grotesque character or plots resembling an iner."

"Furthermore, I believe in small casts in comedies. To make it appear funny to see one man fall down a flight of steps, but it would not be ten times funnier to see ten men do the fall."

"The Impossible Comedy"

"The comedy of the future must be plausible. It must give the viewer an opportunity to think along with the action, to surmise, to anticipate, to rejoice or to suffer with the story and where possible—to be fooled."

"The production of a Christie Comedy does not end with the final viewing of the pictures in the studio projection room. One of Al. Christie's pet hobbies is to select a seat at the back of a theatre in which a Christie comedy is being shown and from this vantage point watch the effect of scenes on the people who have paid good money to be entertained."

"When a picture has gone over," said Mr. Christie, "when I see two old people nudge one another when they see some action that brings them back to foro Massay, I am satisfied that two young people press hands in understanding of a true to life predicament."

Margaret Fischer

Grows in Popularity in Wholesome Plays

The steady growth in public favor of the Margaret Fischer productions has created a vogue for this charming little screen actress, and the favorable reports from exhibitors who have booked the previous Fischer pictures, such as "The Girl Who Couldn't Grow Up," "Miss Jackie of the Army," etc., augur well for the forthcoming Fischer comedy, "Molly Nut Get 'Em," which is on the Mutual schedule of January 7.

This production was made by the American, under the direction of Lloyd Lagrange and produced by Miss Fischer with a role in which she is seen at her best, it is said, cutting up high-jinks in her own inimitable way in a comedy which is wholesome and free from any objectionable suggestion.

The consensus of opinion of the exhibitor is expressed in the terse report from J. J. Chriseis of the Queen and Isis Theatre, Chicago, on "The Girl Who Couldn't Grow Up," which says: "Splendid. Was well liked and brought good business."

Miller of the Boston and Alcazar theatres, Chicago, reports on "Miss Jackie of the Army" as follows: "A very clever comedy drama."

Tom Moore Buys Five New Theatres

in Washington D. C.

Washington, D. C.—As the first of the year's activities, Tom Moore, one of the largest exhibitors here, and head of the Moore Theatre Corporation, has negotiated a deal whereby his concern absorbs the Metropolitan Theatre Corporation.

The consolidation adds five large motion picture houses to the seventeen his company already controls. These are in the downtown district of the capital and considered well-paying theatres.

Mr. Moore owns $1,200,000 of the capital stock of the new concern. Messrs. Tucker K. Sands, Fred S. Swindell and Albert Mushonson control the balance. It is planned to operate the newly acquired houses on a circuit, thereby reducing operating expenses, improve the quality of the performances and reduce the admission charge to the minimum.
THE OPEN MARKET
STATE RIGHTS ISSUES II
SPECIAL PRODUCTIONS

A KAY COMPANY
Golden Spoon Mary," C, 1,000.
AMERICAN JAPAN PICTURES
The Land of the Rising Sun.

AMERICAN STANDARD PRODUCTIONS
Nov. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY
Is Any Girl Safe?" five reels.

ARGOBY FILMS, INC.
Where D’ye Get That Stuff?" five reels.
The Celebrated Stielow Case," six reels.
Abstinence," five reels, with King Baggot.

ARROW FILM CORPORATION
The Deemster," nine reels, with Derwent Hall Caine.

BEX BEACH PICTURES CORPORATION
The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
Who Knows," five reels.

DAVID BERNSTEIN
Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY
Her Condemned Sin," six reels.

BLUEBIRD
'Eagle’s Wings," five reels, war drama.
"Even as You and I," five reels, with Lois Weber.
"Come Through," seven reels, with Herbert Rawlinson.

BRENON PRODUCTIONS
"Lone Wolf," seven reels, with Hazel Dawn.
"Fall of the Romanoffs," eight reels, with Nancy O’Neill.
"Empty Pockets," seven reels.

CARDINAL FILM CORPORATION
"Joan the Woman," eleven reels, with Geraldine Farrar.

One reel comedy per week.

CINEMA WAR NEWS SYNDICATE
American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION
The Thirteenth Labor of Hercules," twelve reels.

CINES CORPORATION OF AMERICA
"The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED
The Birth of Character," five reels.

CLUNE PRODUCTIONS
"Ramos," eight reels.

CORONA CINEMA COMPANY

COSMOPHOTO FILM COMPANY
"I Believe," seven reels, with Melton Rossmore.

CREATIVE FILM CORPORATION

CREST PICTURE CORPORATION
"The Chosen Prince," eight reels.

F. F. DONOVAN PRODUCTIONS
"Billy’s Day Out," one reel, with Billy Quirk.
"Billy’s Engagement," one reel, with Billy Quirk.
"Billy, the Governor," one reel, with Billy Quirk.
"Butting In Society," one reel, with Lou Marks.

EBONY FILM CORPORATION COMEDIES
"Dat Blackhand Waitah Man," one reel.
"Shine Johnson and the Rabbit’s Foot," one reel.

EDUCATIONAL FILM COMPANY
"High, Low and the Game," one reel.
"The Mysteries of Crysalization," one reel.

"The Marriage Bond," five reels, with Nat Goodwin.

E. I. S. MOTION PICTURE CORPORATION
"Trooper 64," five reels, with George Soule Spenceer and June Daye.

EMERALD MOTION PICTURE CORPORATION
"A Slackers Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION
"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," six reels.

EUROPEAN FILM COMPANY
"Birth," six reels.

EUGENIC FILM COMPANY
"Fighting for Verdun," five reels.

JUVENILE FILM COMPANY
"For Sale—A Daddy," one reel.
"Chip’s Carma," two reels.
"Chip’s Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION

EXPORT & IMPORT FILM COMPANY
"Humble," five reels.
"Ivan the Terrible," six reels.
"Loyalty," seven reels.
"Roubini," seven reels.
"Tyranny of the Romanoffs." seven reels.

FAIRMOUNT FILM CORPORATION
"Hate," seven reels.

J. W. FARNHAM
"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS’ CIRCUIT, INC.
"On Trial," nine reels, with Sydney Ainsworth.
"Ailmony," with George Fischer.

FLORA FINCH FILM CORPORATION
"War Pride," C, two reels, with Flora Finch.

BUD FISHER FILM CORPORATION
"Submarine Chasers." seven reels.
"Cheese Tamers," seven reels.
"Jantors," seven reels.
"A Chemical Calamity," seven reels.
"As Prospectors." seven reels.

PORT PITT CORPORATION
"The Italian Battles," with Mary Louise.

FRANKLIN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Mae Murray.

FROHMAN AMUSEMENT CORPORATION
"God’s Man," nine reels, with H. B. Warner.

GENERAL ENTERPRISES
"The Liar," six reels, with Gail Jame.
"Mother," six reels, with Elizabeth Risdon.
"The Warrior," seven reels, with Masciare.

GOLD MEDAL PHOTOPLAYS
"The Web of Life," five reels, with James Cruz.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.

D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Walthall.
"Intolerance," nine reels, with Ea Marsh.

HANOVER FILM COMPANY
"Mistletoe," six reels.
"How Uncle Sam Prepared," four reels.
"Camille," six reels, with Helen Hespina.

HARRER FILM CORPORATION
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.

HERALD FILM CORPORATION

HILLER AND WILK
"The Battle of Gettysburg," six reels.

HISTORIC FEATURE FILMS
Apr. 80—"Christus."

M. H. HOFFMAN, INC.
"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Gray.
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.

THE OPEN MARKET
STATE RIGHTS ISSUES II
SPECIAL PRODUCTIONS

THOS. H. INCE
"The Bargain," six reels, with W. S. Hart.
IVAN FERN PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.
"One Law for Bob," twelve reels, with LeBron Baird.
"Babbling Tongues," five reels, with Grace Valentine.
"Married in Name Only," six reels.
"Human Clay," with Molly King.
"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Phillips.
"Sirens of the Sea," five reels, with Louise Lovely.
"A Man Without a Country," six reels, with Florence La Badie.
"The Price of a Good Time," with Milburn Harris.

KING BEE COMEDIES

"The Pest," two reels, with Billy West.
"The Bandmaster," two reels, with Billy West.
"The Slave," two reels, with Billie West.
"The Stranger," two reels, with Billie West.

KLOTZ AND STREETER, INC.

"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.
"The Secret Trap," five reels.

KULKE FEATURES

"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY

"The Modern Mother Goose," five reels.
"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

"My Mother," two parts.
"My Father," two parts.
"Myself," two parts.
"The Call to Arms," two parts.
"Old Abe," two parts.
"At the Slave Auction," five parts.
"The President's Private Enemies," six reels.

LINCOLN MOVIE PICTURE CORPORATION

"The Realization of a Negro's Ambitions," two reels.
"Trooper of Troop R," three reels.

MARINE FILM CORPORATION

Aug. 28—"Lorelei of the Sea," five reels, with Byron Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," five reels, with Peggy Hyland.

MONITOR FILM COMPANY COMEDIES

"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Moorendown Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA

"In May Be Your Daughter," five reels.

MO-TO COMEDIES

"Dinkling of the Circuit."
"A Trip to the Moon."
"Goldie Lucas and the Three Bears."
"Dolly Doing."
"School Days."

NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Gambit," six reels, with Zena Keefe.

OGDEN PICTURES CORPORATION

"The Lust of the Ages," five reels, with Lilian Walker.

SIDNEY OLCCOTT PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate."
"The Russian Revolution."
"Man's Law."

PARAGON FILM COMPANY


PARITA PLAYS

"Madame Who?" five reels, with Bessie Barriscale.
"Rose O' Paradise," five reels, with Bessie Barriscale.
"His Robe of Honor," with Henry B. Walthall.

PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPLAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richard and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.

HARRY RAPF

"The Struggle Everlasting," with Florence Reed.

HARRY RAYER


CHARLES RANKIN


RENEWED PICTURES CORPORATION

"In Treason's Grass," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SEZIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.
"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.
"The Story of Afghanistan," five reels, with Thomas Santchi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzie Brown.
"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED R. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.
Sept. 8—"Carmilla."
Oct. 7—"Where a Man Sees Red."
Oct. 14—"Aladdin and the Wonderful Lamp."
Nov. 4—"The Rose of Blood," two parts, with Theda Bara.
Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.
Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.
Dec. 16—"The Heart of a Lion," six reels with William Farnum.
Dec. 30—"Du Barry," seven reels, with Theda Bara.

STANDARD NEWS FILM, INC.

"Demons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION

"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

"The Faucet," five reels.
"The Cowpunisher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Liberte," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Micheleau.
"The Passion Flower," five reels.

UNIVERSAL

"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twentv Thousand Leagues Under the Sea," ten reels.
"God's Law," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.
"The Hand that Rocks the Cradle," six reels.

U. S. EXHIBITORS BOOKING CORPORATION

"The Zeppelin's Last Raid," five reels with Enid Markby.
"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.
"The Pursuing Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

"The Fated Hour," six reels.
"The Slave Mart," six reels.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


L. LAWRENCE WEBER PRODUCING COMPANY

"Raffles, the Amateur Cracksman," seven reels, with John Barrymore.

WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.
Sep. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neill.
"His Awful Downfall," one reel with Rex Adams.
"Little Red Riding Hood," four reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
ARTCRAFT PICTURES
ct. 20—"The Son of His Father," five reels, with Charles Ray.
ct. 13—"The Little Princess," with Mary Pickford.
ct. 26—"The Silent Man," five reels, with W. S. Hart.
ct. 7—"Reaching for the Moon," five reels, with Douglas Fairbanks.
ct. 11—"The Street," five reels, with Harpo and Zeppo.
ct. 21—"Modern Musketeer," five reels, with Douglas Fairbanks.
ct. 20—"The Scoundrel," four reels, with Fordyce.
ct. 14—"Dead or Alive," five reels, with Wm. S. Hart.
ct. 21—"Stella Maris," six reels, with Mary Pickford.

ART DRAMAS, INC.
ug. 13—U. S. "Think It Over," five reels, with Catherine Calvert.
ug. 17—"The Heritage," five reels, with Marcella Swiney.
pt. 14—"Horse and Rider," four reels, with Willard.
pt. 10—"Blood of His Fathers," five reels, with Crane Whirl.
pt. 17—"Van Dyke," "Fog of the Sea," five reels, with Jean Sothern.

BLUEBIRD PHOTOPLAYS
pt. 21—"Flirting With Fate," five reels, with Brownie Vernon and Herbert Cooper.
ct. 1—"The Spotted Lily," five reels, with Ella Hall.
ct. 15—"Anybody's Girl," five reels, with Franklyn Farnum and Dorothy Phillips.
ct. 20—"The Trap," five reels, with Herbert Rawlinson.
ct. 5—"The Lash of Power," five reels, with Carmen Myers and Kenneth Glenn.
ct. 12—"Princess Virtue," five reels, with Mae Murray.
ct. 10—"The Savvy," five reels, with Ruth Plates.
ct. 26—"The Winged Mystery," five reels, with Franklyn Farnum.
ct. 14—"The Barons of the Northwest," five reels, with Ruth Clifford.
ct. 10—"The Door Between," five reels, with Ruth Clifford.
ct. 17—"My Little Boy," five reels, with Ela Hall.
ct. 21—"The Kingdom of Lost Souls," five reels, with Dorothea Cartwright.
ct. 21—"The Girl by the Roadside," five reels, with Violet Merserue.
ct. 14—"Face Value," five reels, with Mae Murray.
ct. 21—"Broadway Love," five reels, with Dorothy Phillips.

BUTTERFLY PHOTOPLAYS
ug. 15—"Midnight Man," five reels, with Jack Mulhall.
ug. 19—"The Law" with Gretchen Lederer.
ug. 37—"Straight Shooting," five reels, with Harry Carey and Molly Malone.
pt. 5—"Who Was the Other Man?" five reels, with Francis Ford.
pt. 5—"The Little Loo Rac," five reels, with Pauline Lord.
pt. 17—"The Spindle of Life," five reels, with Neva Gerber.
pt. 20—"Edgar's Dream," five reels, with Verna Davenport.
ct. 1—"The Secret Man," five reels, with Harry Carey.
ct. 10—"14-17," five reels, with Leo Pierson.
ct. 22—"Society's Driftwood," five reels, with Grace Cunard.
ct. 17—"The Rough Rider," five reels, with Grace Cunard.
ct. 15—"John Emerson of Yellowstone," five reels, with Francis Ford.
pt. 5—"The Girl of Many Cities," five reels, with Wm. Roosevelt.
ct. 13—"The Man From Montana," five reels with Neal Hart.
ct. 18—"Fear No Man," five reels, with Pauline Frederick.
ct. 3—"Fighting Mad," five reels, with Wm. Stewell.
ct. 20—"The Silent Lady," five reels, with Wm. Roosevelt.
ct. 17—"Buckskin," five reels, with Priscilla Dean.
ct. 24—"Buckingham Broadway," five reels, with Harry Carey.

FOX FILM CORPORATION
ct. 7—"Conscience," five reels, with Gladys Brockwell.
ct. 7—"Four of a Kind," five reels, with Gladys Brockwell.
ct. 21—"This Is the Life," five reels, with George Walsh.
ct. 15—"The Scarlet Pimpernel," five reels, with Dustin Farnum.
ct. 9—"Miss U. S. A.," five reels, with June Caprice.
ct. 1—"The Painted Madonna," five reels, with Sonia Markova.
ct. 18—"All for a Husband," five reels, with Virginia Pearson.
ct. 22—"A Brandied Soul," five reels, with Gladys Brockwell.
ct. 29—"The Babes in the Wood," five reels, with Francis Carpenter and Virginia Lee Corby.
ct. 9—"The Marriage of New York," five reels, with George Walsh.
ct. 17—"Unknown Star," five reels, with June Caprice.
ct. 16—"The Kingdom of Love," five reels, with Jewel Carmen.
ct. 30—"Stolen Honor," five reels, with Virginia Pearson.
ct. 6—"For Liberty," five reels, with Gladys Brockwell.
ct. 16—"Cupid's Rival," five reels, with Pete.
PERFECTION PICTURES
Aug. 20—Selig, "A Trip to Chinatown," one reel.
Aug. 21—Essanay, "The Kingdom of Hope," "Do Children Count?" series, two reels, with Mary McAlister.
Aug. 22—"Under False Colors," five reels, with Frederick Ward.
Aug. 22—"The Real Romanoff," five reels, with Gladys Hulette.
Oct. 7—Thanhouser, "The Heart of Erie Greer," five reels, with Frederick Ward.
Oct. 21—Russian Art, "The Painted Doll," five reels, with Ivan Mozunkin and Florentine
Sept. 21—"A Woman," five reels, with Mrs. Vernon Castle.
Nov. 11—French War Pictures, "France in Arms," five reels.
Nov. 18—Russian Art, "Queen of Spades," five reels, with Mike Duwan.
Nov. 22—Selig, "Sylvia of the Secret Service," five reels, with Irene Bennett.
Dec. 2—"Hildo," "The Little Patriot," five reels, with Marie Osborne.
Dec. 3—Wooman, "Sister," five reels, with Vera Colondana.
Dec. 16—"A Woman's Heart," five reels, with Irene Castle.
Dec. 23—"Ardokey," five reels, with Marion Davies.
Dec. 30—"Astra, "Over the Hill," five reels, with Gladys Hulette.
Jan. 6—"Astra, "Convict 982," five reels, with Irene Castle.

SELECT PICTURES CORPORATION
"The Moth," five reels, with Norma Talmadge.
"Scandal," six reels, with Constance Talmadge.
"Magda," six reels with Clara Kimball Young.
"The Wild Girl," six reels, with Eva Tanguay.
"Lest We Forget," six reels, with Rita Jolivet.
"Her Silent Sacrifice," five reels with Alice Brady.
"Over There," five reels with Dorothy G. with Irene McCloud.
"Shirley Kaye," six reels, with Clara Kimball Young.
"The Honeymoon," five reels, with Constance Talmadge.
"His Own Heart and With Brady." "Ghost of Yesterday," five reels, with Norma Talmadge.

TRIANGLE FILM CORPORATION
Sept. 16—"The Haunted House," five reels, with Dick Rosson and Winifred Allen.
Sept. 22—"Flying Colors," five reels, with William Desmond.
Sept. 23—"Devil Set" with Roy Stewart.
Sept. 30—"Broadway Arizona," five reels, with Olive Thomas.
Oct. 1—"The Man," five reels, with Walt Whitman.
Oct. 7—"Ages of Hope," five reels, with Belle Bennett.
Oct. 7—"A Phantom Hushand," five reels, with Ruth Stonehouse.
Oct. 11—"Wild Woman," five reels, with Mary McAlister.
Oct. 15—"Cassidy, Kid," five reels, with Olive Thomas.
Oct. 21—"The Firefly of Tough Luck," five reels, with Alma Reuben.
Nov. 4—"The Man in Love," five reels, with Winifred Allen.
Nov. 8—"The Secret Barrier," five reels, with William Desmond.
Nov. 9—"A Case of Law," five reels, with William Desmond.
Nov. 10—"A Happy Man," five reels, with Claire McDowell.
Nov. 15—"For Valor," five reels, with Winifred Allen.
Dec. 4—"The Sudden Gentleman," five reels with Wn. Desmond.
Dec. 8—"Deception," five reels, with William Desmond.
Dec. 15—"Fanatics," five reels, with J. Barney Sherry.

TRIANGLE COMEDIES
July 22—"An Innocent Villain," one reel.
July 28—"Sole Mates," one reel.
July 28—"His Winning Pluck," one reel.
Sept. 2—"A Fallen Star," one reel.
Sept. 2—"The Little Ado," one reel.
Sept. 9—"A Dark Room Secret," one reel.
Sept. 9—"Good Intentions," one reel.
Sept. 16—"His Bachelor," one reel.
Sept. 23—"It Takes a Thief," one reel.
Sept. 28—"Her Fickle Fortune," one reel.
Sept. 30—"The Saddle Trick," one reel.
Oct. 20—"Caught in the End," one reel.
Dec. 7—"Half a Man," one reel.
Dec. 7—"All at Sea," one reel.
Dec. 14—"Their Love Lesson," one reel.
Dec. 14—"A Fair Fight," one reel.
Dec. 2—"An Officer's Miss," one reel.
Dec. 9—"Sauce for the Goose," one reel.
Dec. 9—"Their Striking Feet," one reel.
Dec. 9—"Wife Was Meaner than Me," one reel.
Dec. 16—"His Bad Policy," one reel.
Dec. 17—"A Discordant Note," one reel.
Dec. 28—"A Birthday Blunder," one reel.
Dec. 30—"Wrong in Town," one reel.
Dec. 30—"His Double Flivver," one reel.

KEYSTONE COMEDIES
Sept. 8—"His Precious Life," two reels, with Charles Murray.
Sept. 9—"Hula Girl," five reels, with Doris Rogers.
Sept. 24—"The Late Lamented," two reels, with George Bissn.
Sept. 24—"The Sweetheart," two reels, with Bobby Vernon, Gloria Swason and Joseph Callahan.
Oct. 7—"His Crooked Career," two reels, with Fritz Schade.
Dec. 2—"Pearls and Perils," two reels, with Edward Earl.
Dec. 2—"An Ice Man's Bride," two reels, with Doris Rogers and Eddie Gribbin.
Dec. 5—"The Grinch," two reels, with George Bissn and Michael
Dec. 16—"A Sorority Scandal," two reels, with Paddy McGuire.
Dec. 30—"The Courage of a Coward," two reels with Eddie Gribbin.

GREATER VITAGRAPH-V.L.S-E
Sept. 17—For France," five reels, with Edward Earle and Betty Howe.
Sept. 24—"Sunlight's Last Raid," five reels, with Mary Anderson.
Sept. 25—"Princess of the Pool," five reels, with Mildred Manning.
Oct. 8—"The Love Doctor," five reels with Earl Williams.
Oct. 9—"Dead Shot Baker," five reels, with William Duncan.
Oct. 9—"Unity," five reels, with Earl Williams.
Oct. 29—"The Flaming Omen," five reels, with Alfred Whitman.
Nov. 1—"The Man with the Face," five reels with Alice Joyce.
Nov. 12—"I Will Repay," five reels with Corinne Griffith.
Nov. 15—"The Frenchman," five reels with Earl Williams.
Dec. 16—"Who Goes There?" five reels with Harry Morley.
Dec. 16—"The Tenderfoot," five reels, with William Donnelly.
Dec. 17—"The Man in the Moon," five reels with Mildred Manning.
Dec. 17—"In the Balance," five reels, with Earl Williams.
Dec. 21—When Men Are Tempted," five reels, with Mary Anderson.
Dec. 21—"His Own People," five reels, with Harry Morley.
Jan. 21—"The Menace," five reels, with Corinne Griffith.

WORLD FILM CORPORATION PROGRAM
Aug. 6—"Youth," five reels, with Carlyle Blackwell and June Evidge.
Aug. 10—"Souls Red Art," five reels, with Ethel Clayton.
Aug. 20—"The Little Duchess," five reels, with Madge Evans.
Aug. 29—"Bobby's Home," five reels, with June Evidge and Montagu Love and Arthur Ashley.
Sep. 8—"The Marriage Market," five reels, with Carlyle Blackwell, June Evidge and Arthur Ashley.
Sep. 26—"Secrets," five reels, with Althea Brady.
Oct. 17—"Creeping Tides," five reels, with Alexandra Carli.
Oct. 31—"The Crossing," five reels, with Madge Evans and Carl Fields.
Nov. 8—"Raptunzel, the Black Monk," five reels.
Dec. 15—"Shall We Forgive Her?" five reels, with June Evidge and Albert Clancy.
Dec. 23—"The Dormant Power," five reels, with Ethel Clayton.
Oct. 8—"The Burglar," five reels, with Carlyle Blackwell and Madge Evans.
Nov. 3—"The Scoundrels," five reels, with Ethel Clayton.
Nov. 16—"Adventures of Carol," five reels, with Madge Evans.
Nov. 21—"Easy Money," five reels, with Ethel Clayton.
Nov. 26—"Her Hour," five reels, with Kitty Gordon.
Dec. 7—"The Awakening," five reels with Montague Love and Don Kelley.
Dec. 7—"The Good For Nothing," five reels, with Carlyle Blackwell.
Dec. 24—"The Volunteer," five reels, with Madge Evans and Henry Hull.
Dec. 31—"Diamond and Pearl," five reels, with Madge Evans.
Jan. 7—"Stolen Hours," five reels, with Ethel Clayton.

SERIALS
Pathes, "The Seven Pearls"
Vitagraph, "The Fighting Teal"
Paramount, "Who Is Number One?"
Mutual, "The Lost Express"
Universal, "The Rex Family"
Universal, "The Mystery Ship"
Pathe's, "Vigilary, "Vengeance and the Woman."
CENSORSHIP CREATES FILM DEMAND

The Tokyo metropolitan police have established new regulations governing motion picture theaters in the city to inaugurate a censorship of films. Through these regulations do not apply outside of Tokyo, the police of the other cities of Japan are usually prompt in following the lead of the Tokyo department in such matters. The strict censorship will affect the marketability of certain classes of films. It will eliminate practically all of the X-called pictures which have theretofore occupied a disproportionate share of Japanese programs.

Love Scenes Barred

It will also bar pictures in which the love scenes go beyond the bounds of the most chaste reserve, or which play certain social problems in a way that might seem to smack of socialism, and those in which persons in authority, as policemen and teachers, are exposed to ridicule. It is said that the spirit of frontier society is seriously disturbed. All films, as censored and passed, are divided into two classes, A and B. Those of Class A may be shown to any person who passes over 15 years of age, while those of Class B may be shown also to children. The censorship for Class B will follow the lines already indicated, and in addition, will exclude all love scenes, all scenes in which anger, hate, cruelty, etc., are too vividly portrayed, those showing wrongful transmission of crime, and comic pictures in which there is a wanton destruction of property.

Official Given Broad Powers

There are no fixed rules governing the censor. His discretion is absolute. Until a film has been passed by him there is no certainty whether it will be satisfactory or not.

As few of the motion pictures now in Japan will be passed under the requirements for Class B, there will be an acute demand for some time to come for films to exhibit to children. While meeting the strict requirements, they must nevertheless be sufficiently interesting to attract children. A few educational productions could be used, but comic subjects and stories of adventure with the usual moral bound will be refused, if it is said. A rule requiring men and women to sit in different parts of the theatre has resulted in a considerable falling off in patronage, but this fact, which doubtless will have an effect on the class of pictures desired for the Japanese market.

Twenty-Eight Stars in Mutual's Flag for Men in the Army

Many Have Joined the Infantry Branch of Service—Employees From Many States

There are twenty-eight stars in the Mutual Film Corporation's service flag. The younger members of the Mutual aff have rallied to the colors with enthusiasm, and the names included in the roster are those of men resident in many states.

Messrs. Roger M. McCullough, Ellis Cislak, Herman Cislak, and John Drohey of the home offices in Chicago were the first to join, and some of the men whose names are included in the following list are already in France or on their way.

Most of the Mutual's men have joined the infantry branch of the service, but there are some of them who have had previous military experience and who have preferred the artillery or cavalry. One Mutual man, Joseph Farrow of Philadelphia, has joined the navy.

The complete roster of the Men in the Army is as follows: Samuel Levine, infantry; Robert Good, infantry; Jerome Herbert C. Luce, infantry; New York; Mick, cavalry; Oklahoma City; Will Withop, infantry; Omaha; Jesse Jennen, infantry; Omaha; Roy Malcolm, infantry; Omaha; Joseph E. Farrow, navy; Philadelphia; Maurice Rose, infantry; Philadelphia; Harry Booth, artillery; Pittsburgh; Whitley Taylor, artillery; Pittsburgh; R. C. Lutes, infantry; Pittsburgh; H. F. Hastings, artillery; Portland; L. A. Cahill, infantry; Salt Lake City; Harry Herlong, infantry; San Francisco; Jack L. Raper, infantry; St. Louis; George Line, infantry; Salt Lake City; Ben Oppenheim, infantry; New York City; John Briggs, Oversea Forces, Montreal; G. E. Beck, aviation, Omaha; Ralph Sampson, quartermaster's department, home office; E. F. Carruthers, infantry, Vancouver;

M. Freuler, infantry, Milwaukee; E. H. Gilley, infantry, Milwaukee; Floyd H. Rogers, infantry, New York; Herbert C. Jessen, infantry, New York; Mark, cavalry, Omaha; Joe Cowan, infantry, Omaha; Charles Merkley, infantry, Omaha; Joseph E. Farrow, navy, Philadelphia; Maurice Rose, infantry, Philadelphia; Harry Booth, artillery, Pittsburgh; Whitley Taylor, artillery, Pittsburgh; R. C. Lutes, infantry, Pittsburgh; H. F. Hastings, artillery, Portland; L. A. Cahill, infantry, Salt Lake City; Harry Herlong, infantry, San Francisco; Jack L. Raper, infantry, St. Louis; George Line, infantry, Salt Lake City; Ben Oppenheim, infantry, New York City; John Briggs, Oversea Forces, Montreal; G. E. Beck, aviation, Omaha; Ralph Sampson, quartermaster's department, home office; E. F. Carruthers, infantry, Vancouver.

Universal Making 4 Special Features for March Schedule

The production forces at Universal City, under the direction of Louis B. Mayer, are to be distributed in March to follow the regular schedule that Universal has announced for the first two months of the year. These productions will be directed by Elsie Jane Wilson, Edgar Jones, Jack Ford and Elmer Clifton.

The Jack Ford production will engage half a dozen stars, while Molly Malone as leading lady, in "Lin McLean," from the story of the same title by Owen Wister. George Hively prepared the scenario.

Ella Hall and Emory Johnson are playing the featured roles in "Donna Perfecta," the Spanish story, written by B. Perez Galdos. Ruby LaFayette, Grace MacLennan, and William Vinton are also in the supporting company.

Director Edgar Jones has at Louise Lovely as his star in "The Quill of Jo," and Herbert Rawlinson is to be the star of "More Power to Him," now being created by Elmer Clifton. Philo McCullough is a new leading man for the Miss Lovely stargirl, with her for the first time in James Oliver Curwood's story, Gertrude Aster and Charles Hill Mailes will also be prominent in Miss Lovely's support.

"The Belgian" Film Shown Theatre Club Hotel Astor Dec. 26

So great has been the demand for the use of "The Belgian" film at charity bazaars and patriotic entertainments that the U. S. Exhibitors Booking Corporation, by which the production is being distributed throughout the world, has been compelled to devote one print exclusively to that particular number of requests already received by the organization. It marks a tribute to the drawing powers of the photoplay.

"The most recent presentation of "The Belgian" was given under the joint auspices of Frank G. Hall, president of the U. S. Exhibitors Booking Corporation, and Mr. Olcott at the Hotel Astor, where the Theatre Club on December 26. More than 500 women viewed the production.

At the conclusion of the exhibition Mrs. John H. Parker, president, expressed on behalf of the organization her deep appreciation of the photo production and paid a tribute to the art of Mr. Whiteside and Miss Grant. Then she introduced Miss Grant as the principal speaker of the occasion, who spoke on "The Silent Drama."

"A Man's Man" and "Madam Who?" Booked by Long-Run Houses

The demand for the first Paralala plays to be distributed through the W. W. Hodkinson Corporation—J. Warren Kerrigan in Peter B. Kenne's "A Man's Man" and Bessie Barrs in Harold McGrath's "Madam Who?"—has been very heavy and is continuing to such an extent that Paralala Plays, Inc., has ordered a large increase in the number of positive prints.

Many exhibitors went to the exchanges after they had booked "A Man's Man" and stated that they wished to book at once "Madam Who?" as well. Among the houses which have contracted for the first two Paralala plays, "A Man's Man" and "Madam Who?" are houses of the order that maintain large orchestras and present photoplays for long runs. These houses were pleased with the music scores, which are a feature of the plays. They declared that the music was not only highly appropriate and atmospheric but that it seemed especially suited to their orchestras. This latter quality was brought about by the fact that those who arranged the musical setting of the Paralala plays had the requirements of orchestras well in mind.
George T. Backer Sees Big Reduction in Future Salaries Paid to Stars

Actors and Actresses Without Histrionic Ability Who Have Become a Habit With the Public Due for a Rude Awakening

The faults of the present star system threaten its very existence in the opinion of George Backer, president of Fourquare Pictures and an established business man of New York City. Mr. Backer declared that the public has grown weary of the one-time favorites of the screen for reason that their lack of genuine dramatic capacity has at last been discovered. Mr. Backer, of course, makes exceptions in his general criticism.

"The trouble," said Mr. Backer, "has originated through the greediness of players who failed to estimate their popularity at its accurate value. They have, at the outset, misinterpreted the meaning of the word 'star.' Instead, as they believe, of representing ability as well as drawing power with the public, it has been the practice to attribute to them the drawing power alone—a quality most of them have grossly exaggerated.

"Now, if we scrutinize the subject impartially, we will discover that there are two classes of so-called stars: those in fact, and those in name only. The former are artists; the latter, without exception, are players.

"The time is near when the public will not designate as a 'star' any actor or actress who is not finished in his or her profession. Actors of these latter make up a comparatively new with the people of this country, they have come to regard the player frequently seen as an old acquaintance. In the absence of a large number of truly capable players, these actors and actresses of mediocre abilities have gone on appearing in pictures after picture, until they acquired a certain vogue which they—and producers, distributors and exhibitors also—mistook for stardom.

"Public Grows Weary

"Within the past year a change has been gradually taking place. The public has grown weary of seeing favorites for the reason that their lack of genuine dramatic capacity has at last been discovered. Offered in roles for which they obviously were unsuited, and often in photoplays that were not strong in story and production, these 'stars' have shot downward with a vengeance. Naturally the public has weared of seeing them.

"During this same period of time the producers, who have suffered insistent demands for still more outrageous salaries, have made a discovery. This has been that even the admitted half dozen stars who possess a box-office value (and with it some acting capacity) are receiving salaries that financially cripple their companies, even temporarily, and it has been said as a result, that one cannot make any appreciable profit, even in those pictures which will bring in a profit. The public does not seem to notice these inflated salaries.

"The experienced man of business does not need to be reminded that when he exceeds the limit of monetary safety in overhaul his stability is endangered. That time has now arrived with respect to stars who each receive several thousand dollars weekly—which, in practical every instance, is from two to four times what they are really worth.

Extravagant Days Numbered

"It needs no prophet to predict that the days of extravagance in this respect are numbered. Even the producers who foolishly bid against each other for the services of a reputed star see the

Fox Has Option on Services of Walsh; Can't Join Goldwyn

R. A. Walsh, the director, who recently signed a long-term contract with Goldwyn Pictures Corporation, will be unable to join that company because of the discovery that his contract with the Fox Film Corporation gives the organization a further option on his services.

This discovery was made by Mr. Walsh upon his arrival in New York from his Los Angeles home, and it caused him quite as much surprise as it did Goldwyn, which had entered into an agreement with him upon Mr. Walsh's assurance that he was free to deal with whomever he pleased with regard to his services.

Mr. Walsh, immediately upon the discovery of his dilemma, frankly laid the matter before Samuel Goldfish, president of Goldwyn, and following a fixed rule of the organization not to interfere with any person holding a contract with another organization gave Mr. Walsh his written release from his Goldwyn contract.

Northwestern Exhibitors Adopt Hamlin Plan of Marketing and Distributing All Film

Will Open One Central Exchange in Minneapolis Januay 28—Officers Elected for 1918—Hamlin Outlines Plans

Fifty exhibitors, representative of every section of Minnesota, Wisconsin, North Dakota and South Dakota, unaniomously adopted the Hamlin plan of marketing and distributing film, at the annual meeting of Associated Theatres Inc., in Minneapolis, held in December.

This organization, which is but six months old, has a membership of more than five hundred and fifty theatres. The election of officers recently for the ensuing year resulted as follows:

President, Chas. W. Gates, Aberdeen, S. D.; Vice-President, Wm. S. Smith, Minneapolis; Secretary, Wm. H. Greene, Minneapolis, Minn.; Treasurer, Henry P. Backer, Minneapolis; Chairman of Board of Directors, H. L. Hartman, Mandan, N. D.; Secretary and General Manager, Thomas J. Hamlin, Minneapolis, Minn. The above mentioned officers are the board of five directors of the executive board is composed of Messrs. Gates, Greene and Hamlin. They are going to open one large central film exchange in Minneapolis, 'star' manager Hamlin, 'where a master booking sheet will be used in conjunction with a system of distribution in connection with all theatres throughout the four states.'

"Operations will start about Jan 28, just one month ahead of our previous plans. We are interested in the recently published articles in the leading national film papers, the present system of marketing and distribution is in all wrong and a miserable waste.'

"When they study our simplified efficient plan, I predict that they will it a thorough trial in this zone. In the meantime we will send our organizing out to organize another zone.

handwriting on the wall. And quite a number of these leaders now will wake up some fine morning, when their contracts have expired, to find that the next ones they sign will have to be for amounts greatly below what they now unjustly get.

"In a few words; the 'stars,' by their unreasonable demands, has killed the goose that has been laying their golden eggs. Soon, I am sure, the situation will be readjusted on an equitable basis. For the star, to appear as such, must have in addition to an absolutely determined box-office value, exceptional dramatic qualifications and be presented in a suitable role in a strong production, surrounded by relatively efficient players in all other characters.

"Then we have the star in, his, or her, adequate setting. When this is accomplished, and the compensation is neither too large nor too small, the conditions are those which make for satisfaction artistically; for the commercial success of producer, distributor and exhibitor; and for the public, which is being catered to."

"Ruggles of Red Gap" Nearing Completion

Preparations for the publication of "Ruggles of Red Gap," the George J. Spoor special, are now being completed. The advertising of the production has been given careful consideration, it being Mr. Spoor's aim to help exhibitors on all of his features.

"Uneasy Money," featuring Taylor Holmes, an adaptation of the story by W. B. and H. H. Blyden, is first of Mr. Spoor's specials. "Uneasy Money" shows the famous comedian in the role of an amusing English lord in America. Mr. Spoor is also presenting a series of pictures featuring Mary MacLane, the authors is already receiving quizzes from exhibitors in all parts of the country who are saying that the popularity of the write will net them unusual box office receipts.
GEORGE WALSH is making the Greatest Picture of his Career

WILLIAM FOX is producing for him with CARL HARBAUGH as director

JACK SPURLOCK-PRODIGAL

A story read by more than 5 MILLIONS OF PEOPLE in THE SATURDAY EVENING POST written by GEORGE HORACE LORIMIER

The Most Genuinely Laughable Story ever filmed, with the most Genuinely popular star for the title part

RELEASED ONLY TO THOSE EXHIBITORS WHO CONTRACT FOR FOX SPECIAL FEATURES

MME. SONIA MARKOVA in A HEART'S REVENGE

TOM MIX in CUPID'S ROUNDUP

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All productions released by the First National Exhibitors Circuit — All prints made at the home of perfect developing and printing.

We will be pleased to figure with you.

There are reasons—
Come and see them.
The Curse of Currency

Exhibitors should immediately forget that pictures are issued on any particular date. Producers and distributors should cease dating their "releases."

The fact that this is not now being done, that the film trade and consequently the public is accustomed to look for the "latest" pictures is entailing a tremendous waste of money and is robbing exhibitors of the opportunity of showing consistently pictures of higher merit—and at less cost.

In last week's issue the Exhibitors' Herald printed a list of fifty of the best pictures of 1917. At least twenty-five of these pictures are now considered "old releases" and for that reason alone exhibitors generally will pass them by and pay a big price for some film just issued, simply because it is "new."

If a picture is once good it remains good for each theatre until each theatre has exhibited it.

In the list referred to there are many pictures of splendid merit which can be booked at the price charged for the cheapest picture of current issue, and the entertainment value of any one of them is almost infinitely superior to that of the average current release.

The plan of dating pictures has a great many disadvantageous features and each one is very costly. The producer who makes a really meritorious picture is prevented from receiving his proper revenue from it because it comes to be considered "old" before it has been used by all the theatres that should use it.

Along the same line every theatre that misses playing the really good picture is suffering a consequent loss of revenue and prestige.

There are certain pictures that are necessarily dated because they are based on themes of timely interest. But the vast number are not; they are simply founded on entertaining and diverting themes that are as "timely" six months and six years hence as they are today.

It is generally recognized among producers that under the present scheme of operation they do not receive adequate gross returns in a great number of cases from their best pictures. It is to the best interest of exhibitors that these returns be increased because it will mean lower booking rates. With the volume increased it is possible and practicable for the producer to accept lower rates and improve the condition of his business.

The program scheme of distribution is one of the big obstacles in the way of the best pictures earning their proper reward because the exhibitor receiving his regular weekly quota of reels is kept fed-up on film whether it be good, bad or indifferent. Here again the open market points the way to better business.

But considering conditions as they are, there are few of the bigger houses which do not have their "open dates" which leaves them free from the program entanglements. These "open dates" can mean big business and increased prestige if the exhibitor will run the really excellent pictures of six months and a year ago.

* * *

Joint Booking Plan

A significant development of recent months is the number of "exhibitors circuits" and booking clubs that have come into the field.

The basic idea of all these arrangements is consolidation and merging of buying powers, whether it be the buying of rights by big exhibitors with the idea of subsequent issue to other houses after initial exhibition in the members' house, as is the case with the First National Exhibitors Circuit, or merely the joint booking of pictures for the use of the individual exhibitors comprising the organization.

The booking club arrangement is meeting with keen opposition from certain of the large distributing companies that seem to see in the plan a concerted effort to beat down rental prices. Where the idea of the booking club is simply this, it is practically certain to meet with failure because it will only be able to beat down the
rental price below a fair level in the case of mediocre films where the distributor is not sufficiently convinced of quality that he will stand firm for his price.

On the other hand the booking club can offer a plan of economic advantage, not only for its members but also for distributors.

As has been repeatedly stated, there is a tremendous waste in the current method of distributing motion pictures. A booking club, properly managed, can assist in cutting down this waste and at the same time obtain film for its members at a somewhat reduced rate, simply because by closing with a distributor at probably a single meeting for a large number of bookings it is enabling the distributor to cut down his sales expense by giving him a short cut to covering his territory.

The "exhibitors circuit" plan is akin to the state rights idea and is an addition to the territorial distribution scheme which gives indication of growing constantly in importance.

* * *

SINCE the first of the year several of the larger corporations that operated with various subsidiary companies have announced that they will bring their various activities together in one company, thereby eliminating considerable lost motion and expensive duplications of offices, staffs, etc.

This plan apparently is a short cut to the elimination of useless expenditures, and eventually its benefit will be felt by every branch of the industry. "Big business" generally long since has recognized the economic efficiency of merging small units into larger ones to obtain great results at a smaller cost. Several of the film companies that have needlessly brought the evil of the small unit upon themselves apparently have learned their lesson.

THE tactlessness of Major Funkhouser, Chicago's censor czar, is again trotted out to view. This time Funkhouser involves himself in a lawsuit with Theda Bara over criticisms which he is alleged to have made while censoring the "Cleopatra" picture.

Whether or not Miss Bara is sustained by the courts, she is obviously taking the proper course in the matter by stopping the major short in his wild career of criticizing and censoring. The famous player and the company with which she is associated probably do not give a hoo-rah what Funkhouser thinks or what he says, except in his official capacity as censor chief.

But the importance that is attached by so many—unwittingly—to the conduct and conversation of the Chicago censor requires that he be answered publicly and in a court of record.

Martin J. Quigley
Race Play Menaces Free Film in West

‘Free and Equal’ Picture Controversy Starts Censorship Agitation in Los Angeles

Los Angeles, Cal., Jan. 7—“Free and equal,” a film dealing with the negro question in a graphic manner, was withdrawn from the screen in Los Angeles this week.

Following the initial showing of the picture, a great storm of protest was raised and the police ordered the picture to be stopped. The owners of the film then sought an injunction to restrain the municipal authorities from interfering with the exhibition.

Before any action had been taken on the injunctions, various civic societies came to the front and laid plans to back up the police authorities in the effort to restrain picture-house owners from showing the film.

Hardly before the film people of Los Angeles knew what was transpiring a movement had been started to create a crusade against the line of the Fun-kasse, or Film, in Los Angeles.

At this point Harry Leonhardt, western manager for the Goldwyn Pictures, ordered the film re-issued and the managers of the various big film men, including Thomas H. Ince, D. W. Griffith and Mack Sennett, to a conference, and it was arranged that the showing of the picture was bringing about the menace of a general censorship board for Los Angeles.

In a letter to a herald reporter, Mr. Ince, who is half-owner of the picture, agreed to have “Free and Equal” removed from the screen. A. H. Woods, theatrical magnate, is associated with Mr. Ince in the ownership of the film.

Worst Snow Storm Stops Delivery of Film to Theatres

One of the worst snow storms in a quarter of a century, which practically furred all means of transportation to Seattle, stopped more than twenty-four hours, and laid havoc with exhibitors in eastern Iowa, southern Wisconsin, western Indiana and northern and central Illinois.

It was the snow that proved their films. Frantic telephone calls by worried managers to the Chicago exchanges brought the response that due to an almost complete stoppage of traffic, it was impossible for them to get their films. A .

Some of the exhibitors nearer to Chicago pressed their traveling friends to the service and received a ready sentiment to their request. One in instance, however, the operator, though willing to go, failed to arrive in a town thirty-seven miles west of the “windy” city until nine o’clock in the evening, although he left Chicago before 6 o’clock.

Many of the more foresighted theatre managers held onto their Sunday hours and ran them again Monday night through their inability to obtain new shows from Chicago.

Government Orders War Tax Money Deposited in Separate Account

New Ruling Only Effective in New York District

Thus far But Belief Is That Application Will Soon Become General

Exhibitors of the district greater New York have been notified by Deputy Collector Mark Eisner that it will be necessary for them in the future to deposit funds collected for the government, by means of the war tax on tickets, in a separate account instead of in a joint account with that of the theatre funds, as has been the case in the past. While to the managers as yet become general, it is believed that the action taken by the New York district will soon be applied to the various internal revenue districts throughout the country. However, the Chicago district had not been notified that such a ruling was in effect.

Back of the order, it is said, is a feeling obtains among government officials that the step will tend to eliminate any chance of complications in collecting the tax which might arise from the fact that funds due the government have been credited to the same account as the proceeds from the sale of theatre tickets.

Order Protects Government

The new order, according to Collector Eisner, will prove particularly effective in the case of a theatre owner becoming insolvent. He pointed out that if the money due the government is in a separate fund, it could not be considered the money of the defunct showman.

Another advantage to the government, and one which, if effective of some proportion, is the interest accruing to money on deposit. Under the new order, if it is necessary that the money stay on deposit some little time the gain will be the government's, inasmuch as the interest on the separate account will be credited to it.

The whole order of the department of internal revenue applying to tickets of admission and requiring that the words "tax paid" must be stamped or printed on such, follows in full.

Must Stamp Tickets

"On and after December 13 no person shall be admitted to any place to which admission is charged, unless the ticket, card or pass by which he is admitted bears evidence that the tax due, in respect of admission thereto, has been paid. This evidence shall consist of the printing or stamping upon the ticket, card, pass, or other evidence of the right to admission, the words "tax paid.""

"Each proprietor of any place to which admission is charged, not specifically exempted from the duty of secured by the fact that the same shall be paid, shall cause himself with such a stamp as may be necessary for this purpose. Such stamp shall be applied to the ticket, card, pass, or other evidence of the right to admission, at the place where it is issued. In case of all tickets, passes, cards, or other evidence of the right to admission, issued before November 1, but used after November 1, the correct, card, pass, or other evidence of the right to admission, shall, before the same is used, be "validated" in respect to the tax by collecting the proper tax in respect thereof and stamping the same in accordance with the above requirement.

There shall be kept in each box office of every theatre, place of amusement, or other place to which admissions subject to the tax are charged, a box of stamps which shall be issued as specified of tickets sold and the tax collected thereon. Such record shall show the number of passes used for admission each week, and the place of issue, and the number of admissions of children under 12 years of age and the tax collected thereon.

No separate class of tickets sold must be so distinctly indicated as to be capable of ready verification by the internal revenue department. A separate record shall be kept of the number and kind of tickets, cards, passes, or other evidence of right to admission, on or after November 1, 1917, paid for or issued prior to November 1, and of the tax collected in respect thereof. The monthly returns required to be filed by proprietors of all places to which admission is charged, not expressly exempted from taxation, shall include and cover amounts collected on validation of tickets, passes, cards, or other evidence of the right to admission."

A representative of the internal revenue department was in Chicago last week, calling at the various film exchanges, explaining to the managers of each the views of the government as outlined in the above. The exchanges will, in turn, familiarize the exhibitors with their duties under the act.

M. P. Directors Elect Officers for Year

At the annual meeting of the Motion Picture Directors' Association on Thursday evening, January 3, 1918, the following officers were elected for the ensuing year: Director, J. Searle Dawley; assistant director, Maurice Tourneur; scene master, James Vincent; treasurer, Robert C. Vignola; inner guard, Paul Seardon; outer guard, Wally Van; treasurer for three years, Travis Vale.

After the meeting a luncheon was served and Thomas Bedding, F. R. P. S., gave an interesting talk on the "Art of the Motion Picture." Details of the coming supper and dance of the Association, which is to be held at the Biltmore Hotel, New York, Saturday evening, January 28, were discussed.

11
Government Bureau of Explosives Amends Ruling on Film Shipments

Will Become Effective February 1 and Containers Bought Subsequent Must Comply With New Regulations — Action Necessitated by War Conditions

The sub-committee of the transportation committee of the National Association of the Motion Picture Industry, working in conjunction with the bureau of explosives of the United States, have effected a revision of the proposed amended specifications for the shipment of motion picture films. The two bodies have been working together for several months in an effort to reach standardized methods so as to properly protect film in transit and safeguard the public as well.

Radical changes in the specifications were found to be necessary owing to the scarcity of tin and sheet-iron occasioned by war. It was stated the revised regulations shall take effect until February 1 and all containers purchased subsequent to that time must comply with the new requirements, but the present supply of shipping containers may be used until September 1, providing they are in good condition.

The bureau of explosives through W. S. Topping, assistant chief inspector, suggests that any criticisms or objections to the proposed rule be filed at the office of the bureau of explosives, 30 Vesey street, New York City, not later than January 15.

Amend Paragraph 43

The changes as applied to paragraph 43, captioned "Proposed amended paragraph 43 and specification for motion picture film containers" reads:

"(a) Motion picture films must be packed in spark-proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification 39, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds."

Specification No. 32

In reference to "shipping container specification No. 32, the amended ruling reads:

"(1) Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard tiber board at least 3/8 inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

(2) Covers may be permanently attached to metal boxes, cases or can by not less than two hinges which must be securely riveted, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

(3) Hinged covers must fit tightly against the shoulder of the body, and lay over or inside the body not less than 3/8 inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent non-detachable catch to engage in staple or eye bolt.

Requirements for Telescopes

"4. Telescope or slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than 3 inches (except that for a 1-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device, made of metal. This device must be approved by the Bureau of Explosives, both as to design and construction.

"5. Each outside metal container must be plainly marked "Complies with U. C. C. Specification 32," or if desired this marking may be indicated by a symbol consisting of a rectangle. The letters and figures in this symbol must be at least 1/2 inch high.

"When offered for shipment the package must also be plainly marked "Motion Picture Films," as required by the U. C. C. Regulations for the particular article contained therein.

"Note—Shipping containers complying with Rule 43 (a) effective October 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely closed and in good condition, and provided further, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened—string or rope must not be used."

The sub-committee of the transportation committee which has had this matter under consideration is composed of A. E. Siegel, chairman, Greater Vitagraph; Herbert S. Clark, Paramount Pictures; Allan Rock, Paramount Pictures Corporation; W. E. Atkinson, Metro Pictures Corporation; J. C. Clark, Wm. L. Sherry Feature Film; A. E. Rousseau, Pathe Exchange, Inc.; J. H. Silston, Paramount Pictures Corporation, and G. J. Schaefer, World Film Corporation.

Charlie Chaplin Gives New Year's Party at Hotel Alexandria

Los Angeles, Cal.—With the assistance of the heads of the various departments of his organization, Charlie Chaplin ushered in the new year with a banquet at the Alexandria Hotel here.

"There were ten in the comedian's party, which was a stag affair. The Chaplin party attracted considerable attention because of the popularity of the host and the absence of feminine beauty about the festive board. A color scheme of red and white was conspicuous in floral decorations.

Shortly after the arrival of the new year the star was escorted to the platform and called upon for a speech. The comedian spoke briefly and then introduced one of the new acquisitions to his studio staff, Charles Reisner, author of the patriotic song, "Good Bye Broadway—Hello France."

Those present besides the star and Mr. Reisner were John Jasper, manager; Charles Lapworth; Melville Brown, scenario department; Roland Totheroh, chief camera department; Frank Crompton, technical director; Henry Bergman and Albert Austin, character comedians, and Carlyle R. Robinson, director of publicity.

TAYLOR HOLMES MEETS MME. SCHUMANN-MEINK

PHOTO OF MME. ERNESTINE SCHUMANN-MEINK, THE SINGER, AND TAYLOR HOLMES IN THE ESSANAY STAR, "PASSING THE TIME O'DAY" AT ALBUQUERQUE, N. M. (Essanay)
E. Thomas Beatty Elected President;
L. H. Frank, Treasurer, Chicago A. E. A.

New Head of Local Body Is Ill in Hot Springs, Ark. - A. Zilligen Re-elected to Sergeant-at-Arms Post

E. Thomas Beatty was the unanimous voice for president of the Motion Picture Theater Owners' Association, on the slate of the American Exhibitors Association, at the annual election of hat body held last Friday. Mr. Beatty was not present. He is in Hot Springs, Ark., recuperating from a recent attack of diphtheria.

The retention of Louis H. Frank in the position of treasurer was the popular will of the members. H. A. Gundling, who had been nominated to oppose the present incumbent, withdrew his name just before the ballot was taken. He paid a high tribute to Mr. Frank and asked that his re-election be made unanimous.

The treasurer himself cast the only dissenting vote against his retention.

A. J. Krug, retiring president of the association, explained in a short address that it would be impossible for him to continue in the office. He thanked the members for their support in making his tenure of the office successful and added that his increased business cares—he had acquired another theatre—would prevent him from devoting the time necessary to the office of president.

Other Officers Elected

George Henry was elected vice-president, by vote of Powell, secretary, and Vma M. Kesner, financial-secretary. August Zilligen was returned to the post of sergeant-at-arms.

A. J. Krug, H. A. Gundling, J. Cooper and W. J. Mulligan are the new members of the executive committee and were elected to membership of the finance committee are A. Chenkki, A. Ostrowsky and S. Abrahams.

Phillip Bannovitz, L. M. Hale and George Paul were made members of the legal aid committee.

Mr. Beatty has won his place at the head of the organization by his untiring efforts and unflagging zeal in its behalf. That he was the popular choice of the body is evidenced by the fact that he was unopposed for the office.

Hear Rembusch Plea

In a communication to the association, rank J. Rembusch, national secretary, urged the exhibitors to prepare at once to strengthen their organization. He pointed out the number of theatres throughout the country which were compelled to close their doors as the result of evils now existing in the industry. Organization is the only relief in sight, he declared.

"Your, the disorganized exhibitors," is letter reads in part, "are to blame for the present inequitable tax law, for the advance deposit system, the high salaries paid by the bookers, the lack of business and all the ills of the industry. Let us see if it is true. View our present economic conditions by the concrete example that follows on an entirely different angle. Let every exhibitor make his own deduction from this actual statement of facts and then answer. If all

the exhibitors were together in one great fraternity, would the present evils exist? Are you, Mr. Exhibitor, ready to do your best to solve this problem?"

At this point Mr. Rembusch narrated a conversation he had with a prominent producer in which the latter blamed the exhibitor for existing conditions. The producer declared that the exhibitor had constantly encouraged the unfair producer; that he wanted to be humbugged and that he would not take cooperation when it was offered to him.

Producers Want Organization

"There are a dozen producers who are almost bugged to death by the fact that the exhibitors will organize into the right kind of cooperative action," Mr. Rembusch's epistle continued. There are a dozen big producers who want to play the game absolutely fair and square, who want a chance to live and let live; who are against paying unlimited salaries; who are against the advance deposit system and favor a cash method of trade; who are as interested in the welfare of the exhibitor as any exhibitor is in his own welfare because they know the exhibitor must prosper if the producer prospers, but they are helpless. Their hands are tied by one thing—the disorganization.

Following the reading of the Rembusch letter, plans of the city council for the new seat tax to be levied against motion picture theatres were presented to the association. No action was taken and the document was filed.

Resolutions were adopted assuring President Beatty of the wish of the organization for his speedy recovery and quick return to Chicago.

$5,000 Film Theft

Still Proves Enigma to New York Police

Thieves in Bold Swoop Steal Motor Car and Thirty-Nine Reels of Film

Police of New York City have, as yet, been unable to find any trace of thieves who, about a week ago appropriated a truck load of films belonging to live exchanges and made a successful get away. Thirty-nine reels of film were obtained in the haul, valued at $5,000.

The robbery, in addition to being one of the largest, was probably the boldest in the history of the industry. The motor car was in charge of Harlan P. Ross, who was returning the films to exchanges. He stopped the machine in front of the Mecca building, Broadway and Forty-eighth street, and took two films into an exchange close by.

When he returned to the street the machine as well as the films were gone. He reported his loss to the police and some time later the abandoned automobile was found, but the films had been removed.

A list of the missing films is as follows: Triangle Film Corporation - Keystone comedy, in two reels; "The Ten of Diamonds," in five reels; "A Fallen Star," in the World's Magazine; "The Divorce Game," in five reels; George Kleine Exchanges, "The Truant Lord," in eight reels; Famous Players Exchange, "The voices of Ann," in five reels; "Silks and Satins," in six reels; one-reel comedy and the seventh episode of "Who Is Number One?" in two reels; the New Jersey Metro Exchange, "The Patriot," in one reel. There was also missing a one-reel picture showing the recent carnival at Keyport, N. J.

J. S. Ockes Dies in New York

Jean Sullivan Ockes, auditor of the Submarine Film Co., of Williamson Bros., Inc., died at seven o'clock Friday morning, January 4, after a brief illness.

Fox Film Corporation and Theda Bara

Sue Funkhouser Charging Slander

Company Suit Based on Chicago Censor's Criticism of "The Rose of Blood"—Miss Bara's Action Hinges on "Cleopatra" Film

Second Deputy Superintendent of Police M. L. C. Funkhouser, Chicago's famous film censor, became the target of the Fox Film Corporation again last week, when the company filed a suit against him for $25,000 through its attorney charging slander.

"Slander," said Attorney Schwartz, in explaining the case. "The major made some uncomplimentary remarks about the film 'The Rose of Blood.' He said it wasn't patriotic, I believe, but he's wrong."

The action is the latest step in a long standing feud between the film company and Major Funkhouser. When the film in question was first presented to the censor for a permit, it is said that the cutouts demanded were sufficient to make the picture not acceptable.

Following this the Fox company appealed to the Federal courts and the case was heard by Federal Judge George A. Carpenter who, after viewing the picture and hearing evidence for two days, refused to interfere with the censor.

During the trial before Judge Carpenter, a proposition was made by the defendant chairman of the committee on public information, was introduced in which he placed the stamp of approval of that body on "The Rose of Blood."

Later in the week Theda Bara, star in the disputed film, also filed suit for $100,000 against Major Funkhouser in the Superior court. Attorney Schwartz who also has charge of this action explained that the censor slandered Miss Bara when he censured the "Cleopatra" film.
Wholesome Films Corporation Plans to Open Eastern Office in New York

First Company to Inaugurate Mail Order Methods in Picture Distribution—Shows Big Increase in Volume of Business

Increased volume of business of the Wholesome Films Corporation, the first film company to inaugurate mail order methods to the distribution of pictures, has necessitated the opening of an eastern distribution office, which will be installed in New York City in the near future. The new office will take care of the business in the New England and eastern states. The Chicago office will handle the balance of the country.

M. J. Weisfeldt, manager of the company, said, 'will shortly make a business trip to New York City in the interests of the company. Mr. Weisfeldt states that the experimental stage of distributing films by mail has passed and that the company now has full confidence in the practicability of the methods.

The Wholesome Films Corporation came into being less than a year ago. Thus far it has produced two features, "The Penny Philanthropist," and "Cinderella and the Magic Slipper," and a one-reel comedy, "His Awful Downfall." Under the mail order system, it is said, these three productions have not only paid the overhead expenses of the company, but have shown a profit. This is the more remarkable when it is taken into consideration that the company claims to rent films at 40 cents a week under other companies, charges no extra tax, and pays the express both ways.

When questioned as to what the effect upon his company would be were the other companies to adopt similar means of distribution, Mr. Weisfeldt became enthusiastic.

"Beneficial," he exclaimed. "We would welcome competition in this line. It would do good all around and be of assistance to the Wholesome Film Corporation.

Mr. Weisfeldt refused to divulge the details of the mail order plan used by his company. Miltown Daily and A. M. Allen, president of the company, were in conference in an adjoining office and while nothing definite could be learned it is believed that the company will soon seek more space in Chicago.

Exhibitors Look for Better Business; Slump Only Temporary General Belief

Frank Hall Makes Canvass of Middle West and Is Convinced There is No Foundation for Uneasiness Over Future

Having returned from a holiday trip through the middle west during which he obtained first hand information as to conditions among exhibitors in that territory, Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, is convinced there is no foundation for the uneasiness over the future of the motion picture industry which has been expressed by skeptics of the trade during the last several weeks.

"To be sure," asserted Mr. Hall, "conditions are not of the best. But the consensus of exhibitor opinion, so far as I have been able to ascertain, is that the existing slump in certain quarters is but temporary and that the early spring will see a general boom through the trade.

"A majority of the exhibitors with whom I talked have little complaint to make concerning present conditions. A few have found that the rise in prices occasioned by the war tax has affected their patronage, but none was so pessimistic as to believe that the spring would not see a big improvement in conditions everywhere.

"The demand for big pictures, however, appears to be more insistent than ever before. Exhibitors desire productions that will have the desired effect of exceptional exploitation, pictures they can 'bill like a circus' for in these times the amusement-going public ever is seeking the unusual. Commercial productions that might have filled a theatre several months ago are of little value now.

"In view of the calamity bowing to which certain individuals in the East have lately given way, I undertook to sound exhibitor opinion myself and the result has been most gratifying."

Spring Outlook Bright

District representatives of the Booking Corporation also have submitted reports as to conditions during the last few days in which they set forth their belief that next spring there will be a boom in the theatrical and moving picture fields that will carry business back to flood tide.

Joseph Partridge, who has been assembling the United States sales forces beyond the Rockies, has forwarded an especially optimistic report in which he declares that exhibitors on the coast have not felt any depression thus far and that none with whom he has come in contact expect any.

"If there is any depression in the East," wrote Mr. Partridge, "it has not yet been felt out here. I find few exhibitors who are not making money. Competition is keen and the demand for big productions is strong. Exhibitors want extraordinary productions to keep interest stimulated.

"There has been a heavy demand for the U. S. subjects, 'The Zeppelin's Last Flight,' 'Trotter's War,' 'Raven,' 'The Canadian,' and the engagement of the first named production at the Sennett Theatre in San Francisco was a running success. Most of the coast exhibitors report that the recent holiday period was one of the most prosperous they have experienced in recent years."

Pictures in Bagdad

Bagdad has one public motion-picture theatre. The building is about 100 feet long, 60 feet wide, and 20 feet high, and is furnished with electric lights and fans, power for which is supplied by a small motor.

The films shown are similar to those ordinarily exhibited in America. There is usually one long film featuring some prominent French or English actor, followed by a short comedy. Numerous American films also are shown here.

Until recently films were imported chiefly from Smyrna, where there is an agency, but that source of supply has been cut off since the occupation of Bagdad by the British on March 11, 1917. The British have taken over the firm of Pathé Frères, of Paris, France. The theatre opens every night at 8 o'clock, and continues from 10:30 to 1:00 for exhibitions during the day at present. The pictures are changed twice a week. The attendance is good.

There has been a motion-picture plant conducted by the military authorities exclusively for the British officers and soldiers here, but a British firm conducted a first-class film theatre in Bagdad. It was very popular, and was attended by the best class of the population. Undoubtedly such enterprises will prosper here in the future, when normal conditions are restored, because the city has a population of about 200,000, and this form of amusement appeals to them.

Army Claims Goldwyn's Photography Director

Goldwyn has lost his director of photography. He is George Hill, now of the U. S. Army Signal Corps. With a first lieutenant's commission in his in side pocket, he made a trip to Hollywood, Cal., to spend a day with his parents, following which he reported a Washington for further orders.

Few men have worked in so many studios than Lieutenant Hill, and his achievements since joining Goldwyn have been many. Besides assuming responsibility for the photography of the huge big organization at Fort Leb, Hill applied his talents in the actual filming of productions. His work in "Poll of the Circus," "The House of the Seven Gables," and "The Road" stand as evidence of his skill as cinematographer.

Incorrect Caption

Through error The Herald credited the illustration on page 25 in this week's issue to Edison-Perfection. They should have read Selig-Perfection, "Brown of Harvard" is a Selig production.
New Mather Building at Washington
Will House Capital City Exchange


Arthur H. Sawyer, of General Enterprises, Inc., who returned to New York from Washington, D. C., last week states that the project of erecting a new film structure to be known as the Mather building in that city, has reached a successful conclusion. To Mr. Sawyer goes the credit for promoting and successfully closing the deal whereby the city of Washington will have a special building exclusively devoted to the needs of the exchanges now located in various parts of the city. Mr. Sawyer, on his return from the Capital city, gave out the following information regarding the deal of the project:

"The uncertainties regarding the housing of film exchanges under one roof in Washington were removed this week and despite numerous rumors and newspaper articles, the work will be carried on uninterrupted. It has been stated that the United States Government intended taking over the new Mather building to be located on G street, near 9th, in Washington, for war offices. This matter was definitely settled at a meeting attended by exchange managers of Washington, A. C. Mather of Chicago, Mr. H. T. St. John, and myself, representing General Enterprises, Inc., which organization promoted the scheme.

"The new building regulations in Washington stated that practically every film exchange in the city would have to move out of its present quarters on or before January 1, 1918, but this order was formally suspended two weeks ago, and the date set for April 1, 1918. At a conference between the city authorities, Mr. Mather and myself, arrangements were made whereby the exchanges may remain in their present quarters until the new Mather building is completed, it being proven conclusively to the fire authorities that the structure will be a model of safety and convenience for the exchanges."

Will Cost $400,000

The new Mather building is being built on the site of the old Washington Rifles Armory at 916 G street, N.W. The former building has been torn down, excavating is now in progress, and the new building will be ready late in the spring. The structure will be ten stories high with a terra cotta and tile front, and will be a handsome addition to Washington’s business edifices. It will cost about $400,000.

There are two separate entrances on G street,—one to be used exclusively for the film exchanges with elevator service, telegraph offices in the lobby and other conveniences. The other entrance on the west side of the building will be used exclusively for the first two floors, to be utilized as bowling alleys and billiard rooms.

The Mather building will be particularly well suited for film exchange business, as there is a twenty foot passage way on the east side of the building,—a thirty foot area away in the back, and on the west side, the adjoining buildings are only three stories high, leaving the upper seven stories of the Mather building with all outside rooms.

Fire Protection System

A new system of fire protection in the vaults will be installed, the vaults being placed against the outside walls of the building and arranged in series, each holding about five hundred reels. Direct outside ventilation will be installed, having an inlet of outside air at the lower part of the vault, and large screened openings at the top to allow the egress of air. For the exchanges wishing to have their own projections, a large flue is being installed, running from the basement to the roof, which will provide ventilation for the booths.

The basement is being laid out to provide many conveniences for the exchanges. A separate large projection theatre, capable of seating three hundred people will be installed at one end and at the back of the basement communicating with the freight elevators will be quarters for the express companies. Additional vaults provided in the basement will be rented to the exchanges at a nominal charge per month. These vaults can be used for storage of films that are but seldom issued.

U. S. Exhibitors Corp.
to Produce Features
From Books and Plays

Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, does not intend to be caught napping should there develop a shortage of big productions such as the concern is exploiting and is now negotiating with four prominent directors to make a series of features for his concern.

For obvious reasons, the names of the directors with whom Mr. Hall is dickering will be withheld pending the signing of contracts.

Having acquired three special productions with which to launch his organization, embracing "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian," Mr. Hall is casting about for other attractions of equal merit. While he does not anticipate difficulty in finding suitable productions for a few months, he feels that owing to war conditions, which may affect the independent market, it would be advisable to fortify his concern against such a contingency by engaging directors to make productions exclusively for the U. S.

"It is our intention to produce only productions founded upon successful plays or popular books," declared Mr. Hall, "and a star of genuine box, office value will be featured in every subject. We shall exercise the utmost care in the selection of both the star and the vehicle and will co-operate step by step with the directors in the making of the production."

PLAYERS AND SCENES FROM THREE SELECT PICTURES
Film Exchanges Sales Forces Boost
February Motion Picture Exposition

J. A. Berst of Pathe Styles Coming Show Official "At Home"
Week of the Industry—Triangle Salesmen Active in Its Behalf

Cooperation from many sources is making the outlook for the forthcoming motion picture exposition most encouraging. This exhibition, which is to be held in Grand Central Palace, Feb. 3 to 10, under the auspices of the National Association of Primitive Picture Industry and the Motion Picture Exhibitors’ League and these associations are receiving the support of entire sales organizations of all large film companies who are to exhibit. These sales staffs have been set to work boosting the show systematically. Triangle, Pathe and others are doing their utmost, the Triangle salesmen being active with a “see us at the show” campaign. C. B. Rice, manager of the Triangle New York Exchange, said this week in referring to the matter:

“I am very much in sympathy with the idea of holding an annual motion picture exposition in New York City. I know it is the custom of other large industries to hold each year a convention and exposition where the views of the various elements in the business can be expressed and where an interchange of ideas can be made. It seems to me that an exposition of this kind is very beneficial to the producers, distributors and exhibitors, and I am very glad to offer the help of my sales force in furthering the usefulness of this annual affair. I have asked R. D. Burdige, my assistant, as well as my salesmen, to urge all exhibitors with whom they come in contact to attend the convention and also to use their efforts in turn in advising the public in general of the exposition and to encourage a large attendance.”

Berst Commends Show
J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., says that this meeting of the public, the exhibitor and the manufacturer, will be conducive to benefit to the entire industry.

“Pathe will be properly represented at the exposition,” said Mr. Berst, “because close association with the public brings about a better understanding and consequently better business and better working conditions. The motion picture business, like any other industry, is stimulated by personal touch and to meet and greet the people with whom we do business both directly and indirectly, goes a long way toward cementing friendships that are of the greatest importance in modern commercial methods.

“The people that patronize our art are too vast in number for us to visit them individually, in accord with our large business usage, express our appreciation of their support. Therefore the next best thing is to have an ‘at home’ and in attendance. I am sure that this week the salesmen and officials will be there to receive the public and exhibitors and acknowledge our appreciation of the handsome support the exhibitors have given us doing the past year and our gratification at the approval the public has bestowed upon our efforts to entertain.”

Actors to Attend
“Al of the Pathe pictures now in the course of production are being made with the cooperation of various companies in the Eastern studios. All of these artists have expressed their intention to be present at the exposition and every effort will be made to fittingly present them to the public. I anticipate that the coming exposition will be the greatest the industry has ever known. In it we are presenting a solidly united front and with all branches working for its success it cannot fail to be a great event in motion picture history.”

Frederick H. Elliott, general manager of the exposition, has accepted the offer of Manager Harold Edel of the Strand Theatre to have the Strand Symphony orchestra entertain during the week of the exposition.

Central Film Buys
Charlotte Picture From Commonwealth

Jones, Linick & Schaefer and Nathan Axler, officers of the Central Film Company of Chicago, distributors of the First National Exhibitors Circuit for Illinois, Indiana and Wisconsin, have purchased the专利es Corporation, "The Frozen Warning," the film featuring Charlotte, world’s champion woman skater, for that territory.

“We consider Charlotte a very accomplished and pleasing attraction," the Central Film Company wrote in making the purchase, "and when you couple this to the excellent story that you have interwoven, we believe that you have an attraction that will get top money at all houses.”

THEDA BARA IN "DU BARRY"

TWO SCENES FROM THE FAMOUS STORY OF FOX STAR ESSAYS THE DAYS OF LOUIS XV IN WHICH THE TITULAR ROLL (Fos)

Sawyer and Lubin Practically Complete Sale of 'The Warrior'

General Enterprises Inc. Reports But Six States Remain to Be Disposed of

With less than eight per cent of the territory for their film spectacle, "The Warrior," undisposed of, announcement was made this week by Messrs. Sawyer and Lubin of an additional name to the already long list of buyers. The transaction in question involves the disposal of the seven part feature starring the hero of "Cabiria," to the Midwest Civilization Company of Denver, Colorado.

The buyers were represented by James W. Burke, president of the Midwest Civilization Company, and Max Schulbach, general manager. The sale entails the states of Colorado, Utah, New Mexico and Wyoming, and Messrs. Burke and Schulbach reported immediately after their acquisition of "The Warrior" that several road companies would be toured over the four states. They are two of the most prominent territorial distributors in the far west country and have already acquired considerable reputation through their handling of Thomas H. Ince’s spectacular "Civilization." "The Warrior," of Sawyer and Herbert Lubin, has just been accepted for General Enterprises, Inc., the sale of their feature and reports the territory now left unsold to be follows: Mississippi, Louisiana, Kentucky, California, Nevada and Arizona. It is expected that these few states will be disposed of within the next week and thus establishing a remarkable record in the disposition of "The Warrior."

Contracts were also closed during the past week by Messrs. Sawyer and Lub at whereby "The Warrior," becomes the property of the Eltabran Film Company for the states of North and South Carolina. Thomas Branon is the purchaser of the southern territory for the spectacle and immediately following the sale, left for Charlotte, North Carolina, to make arrangements for the initial presentation of the picture.
Mastercraft Photo-Play Corporation
Formed to Film Thomas Dixon Novels

E. Eugene Farnsworth Is President and Director General
of New Corporation—E. R. Sherburne, Treasurer
and I. Wolper, Director

One of the important announcements of the past week is the formation of the Mastercraft Photo-Play Corporation, headed by Dr. E. Eugene Farnsworth as president and director general, and having Thomas Dixon, Jr., from whose novel, "The Clansman," came "The Birth of a Nation." Ever since the making of that famous silent picture, it is said, efforts on the part of producers to secure other works of Mr. Dixon for the screen have proved futile until the formation of Mastercraft Photo-Play Corporation.

Land has already been purchased by the company for the erection of studios both in the east and on the west coast. Mr. Farnsworth has been in New York last week, and will devote his energies to arranging the details of the western studios. Work on the first production of the company is expected to begin within four or five weeks. The western studios will be located near Hollywood, Cal.

The name of the first production has not yet been announced except that it will be a picturization of one of Mr. Dixon's novels. Before leaving the east Mr. Farnsworth announced that he had been informed by Mr. Dixon, Jr., that the western studios were expected to be ready for production within four or five weeks. The name of the novel has not yet been agreed upon, as that agreement had been consummated.

W. H. Productions Co.
Handle Independent
Production of Merit

In line with the expansion of its business, the W. H. Productions Company, is now prepared to handle the exploitation of any independent production of merit.

A statement emanating from the W. H. office says: "We are prepared now to handle world rights either on percentage or on an advance with a minimum guarantee. We will only consider the highest class of productions and will give every production we handle an individual and complete campaign that will do justice to it. We wish to impress on independent producers, however, that we will not misrepresent to exchange men or exhibitors; that our selling prices will be gauged upon a basis that must assure profit to the independent exchanger and a reasonable rental price to the exhibitor. We are doing this with our own product and will not deviate from this course. However, the independent producer will be assured of a reasonable profit on every production." W. H. Productions, today, is one of the leading companies in the independent field of distribution, and they intend to not only maintain the prestige they have established, but will give any reputable independent producer the advantage of its foundation work.

E. R. Sherburne, known in the world of finance as one of the biggest money men in the country, who has always been interested in the manufacture of pictures for some time, will be treasurer of the new corporation, while Isaac Wolper, also a large member of the board of directors.

The corporation has purchased a large tract of land covering a little over fifty acres, which is located on the Fellsway, a natural park at Medford, Mass., just outside of Boston, which will be known as Film Land City. The building of the eastern studios has been under way for some time and the buildings as nearly complete will large executive building, laboratories, an administration building, and close to large studio building with every modern equipment for the production of pictures.

Seven Films Annual Yearly

It is the intention of the new company to make not less nor more than seven productions a year. The productions will be of moderate proportions, suitable to furnish an entire evening's entertainment, it is said.

The president and director general of the company, since he has been associated with the industry ever since the first motion pictures were presented. In the early days, after a great deal of effort, Mr. Farnsworth obtained a motion picture camera from the Patents Company. With this he toured the world making pictures which he used for lecture purposes.

Two New Companies
and Additional Stars
Planned by Pathe Co.

J. A. Berst, vice-president and general manager of Pathe, recently took a trip to Los Angeles in connection with the expansion of its western offices. During his absence from the studio, it is stated that the general program of Pathe Plays will occupy Mr. Berst's principal attention. Stars and studios, it is reported, are both scheduled for consideration and many important developments are expected as a result of Mr. Berst's visit.

Mr. Berst is planning the addition of several new names to the list of Pathe stars and also a new serial producing company and a new comedy producing company.

Pathe Gold Rooster plays, starring Baby Marie Osborne, Gladys Hulett and Creighton Hale will continue to be presented at intervals, in addition to the new star series of Pathe Plays with Besie Love, Fannie Warde, Frank Keenan and Bryant Washburn.

Film Concerns Merge

The secretary of state of New York has authorized the merger of the Famous Players' Film Company, Jesse Lasky Feature Play Company, Inc., Aircraft Pictures Corporation, Cardinal Film Corporation, Paramount Pictures Corporation, and Mandan Pictures Corporation, of Manhattan-Basket Corporation, Manhattan.

Tom Mix to Star
in Western Drama
"Cupid's Round Up"

Tom Mix will make his debut as a star of western dramas in a production entitled "Cupid's Round-Up," which will be published January 13 as a Fox special feature. The former comedian is cast as a rich man's son, temporarily turned cowboy, who is betrothed in youth to a daughter of his father's best friend, a young woman whom he has not seen since childhood and regarding whose subsequent he knows nothing.

The young woman, impersonated by Wanda Pettit, is quite as uncertain as is her fiancée of the advisability of carrying out the matrimonial arrangements, but, like her prospective husband, is prompted to see it through by a strong sense of duty.

"The Shuttle" Cast
Completed and Work
Started at Coast

The cast of "The Shuttle," Constance Talmadge's new production in which she will be presented by Lewis J. Selznick, has been selected, and work on the play is now well under way in the Morosco studios in Los Angeles.

Miss Talmadge's new leading man is Albert Roscoe, who plays the part of Lord Mount-Dunstan. Other members of the cast are Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniell and Thomas Persse, Edward Teil and Casson Ferguson.

"The Shuttle," which has been adapted for the screen by Harvey Thew and Margaret Turnbull from the novel of the same name by Frances Hodgson Burnett, is a tale of international love and marriage and deals with the lives of Rosalie Vanderpool, who marries for an English title, and Betty, her younger sister, who comes to the rescue. It will be distributed by Select.
Joe Brant Made  
General Sales Mgr.  
of Universal Co.

Carl Laemmle Named Director General by Board—Will Merge Offices Into One Unit

Carl Laemmle, president of the Universal Film Manufacturing company, announces the appointment of General Manager Joe Brant to the position of general sales manager of the Universal organization.

Immediately preceding this appointment, the board of directors of the Universal company named Mr. Laemmle as director general as well as president of the corporation and elected Mr. Brant to the post of assistant treasurer. C. H. MacGowan, for some years auditor of the Universal, was appointed assistant to the director general.

Fox Film Corp. Enlarges Studios  
Prepares for Biggest Year in 1918

William Fox Predicts Coming Year Will Show Great Progress and Achievement in Film Production—Possibilities Unlimited, He Says

Preparing for what he believes will be one of the biggest years in the history of the motion picture industry, William Fox has enlarged his studios in the east and west.

A little over two years ago, in December, 1915, Mr. Fox sent his first company of motion picture players to Los Angeles. William Farnum headed the pioneer organization of about thirty persons. Now the Fox Film Corporation has expanded in California from a concern originally covering less than an acre of ground to one owning five acres in Hollywood, fifteen on Western avenue, and ten acres on location at Silver Lake, Fernando Valley and Chatsworth. Where there were at first only two stages, Mr. Fox now has eight in constant use, and will, it is said, have to build more within the near future if the present rate of expansion continues. To reach this high state of development, the Fox Film Corporation spent more than $1,000,000 during the first year following its invasion of the coast.

Mr. Fox also has expanded in the east. He has taken over the former Victor studio at 629 West Forty-third street, New York City, and has added a company working there. The acquisition was necessitated by crowded conditions at the five studios in New Jersey which have been operated during the past year.

"The surface hasn't yet been scratched," declared Mr. Fox, when asked for his view of moving picture activities in the year to come. "At the beginning of 1917, I said the possibilities to me of film expansion were unlimited; at the beginning of 1918, I say it again with even more conviction. I expect 1918 to show great progress and achievement in film production. I will never be satisfied until every woman and child who has legs to carry him, becomes a regular patron of moving pictures."

Paralta Announces  
Publication Dates of First Three Films

Since the announcement that arrangements had been consummated between Carl Anderson, of Anderson Paralta Plays, Inc., and the W. W. Hodkinson Corporation for the distribution of Paralta Plays, through the Hodkinson Corporation, exhibitors throughout the country have been booking these productions, it is said.

Realizing that exhibitors would in many cases be compelled to rearrange their booking schedules to make room for the presentation of Paralta Plays on their program, Mr. Anderson announces that the first two productions, "A Man's Man," with Warren Kerridge and Bessie Barriscale's starring vehicle, "Madam Who," will be placed on the market without a regular publication date, in order to give the exhibitors time to arrange their bookings.

In practically all of the larger cities throughout the country, and in a great number of the smaller towns, contracts have now been closed for the presentation of these productions, and the W. W. Hodkinson Corporation is now able to announce definite dates for future offerings.

The third production to be presented will be "The Ranch of Honor," written by two pen of Ethel and James Dorrance, in which Henry B. Walthall will be seen as the star. This production will be issued on January 15 and in the future one Paralta Play will be published every two weeks.

called on Mr. Brant to take up a more important work than he has ever had before.

"Mr. Goldstein and Mr. MacGowan are also given recognition for splendid and faithful service. Both have been with the company a number of years, working their way up from minor positions to positions of trust and importance.

Neighborhood House Seeking Its Thrills  
Books "Lost Express"

The theory that the motion picture serial is in demand only at the downtown and transit houses has been disproved to be without foundation by the bookings on "The Lost Express," the Mutual-Signal photo-novel starring Hoot Gibson.

Neighborhood houses in big and small cities have shown "The Lost Express" and exhibitors have found that the neighborhood crowd wants its screens thrills as much as it ever did and there is little difference, so far as the demand is concerned, between them and the downtown house and the theatre which draws its patrons from a quiet neighborhood.


Goldwyn Moves Office

Following the resignation of Adol Klauber as casting director, Goldwyn Pictures has moved from the New York offices at 16 E. Forty-second street to the studio of Fort Lee, where all applicants will be received in future. Mr. Klauber sever his connection with Goldwyn to devote his time to personal interests.
Universal Inaugurates Novel Contest in Connection With "The Bull's Eye"

The Universal Film Manufacturing company announces another contest to known the "Bull's Eye." The contest, which has been approved by the Post Office Department, is announced, is open to children sixteen years old and under, and the prizes will be awarded for the best expressions of what the Bull polo should have said," to advertise its new serial, "The Bull's Eye.

The contest begins Feb. 1 and ends June 1, 1918, and the journalists who have consented to serve as judges of the awards include James L. Hoff, Moving Picture World; William A. Johnston, Motion Picture News; Martin J. Quigley, Exhibitors Herald; F. L. Woodruff, Photoplay; and Russell Rothapfel, Exhibitors Trade Review; Lynde Denig, Dramatic Mirror; Sime Silverman, Variety; William H. Donaldson, The Billboard; and Paul Sweeney, The Clipper.

The awards to be distributed include 475, including 100 subscriptions to Boy's Life, the Boy Scouts' official publication and $50,000 worth of materials for the contest. The first award will be Liberty Bonds to the amount of $100. There will be awards in War Savings Certificates and Thrift Stamps of $50, $25, $15, $10 and $5, running from second to fifth award, and additional awards of $2 each, payable in Thrift Stamps.

Exhibitors will be supplied by the Universal, with circulars, explaining the contest, to be distributed to patrons or to be given upon request to children who express the desire to enter "The Bull's Eye" competitions.

Norma Talmadge Begins "By Right of Purchase"

Norma Talmadge has commenced work on her new photoplay, "By Right of Purchase," in which she is presented by Joseph M. Schenck. This will be the fourth of her Select Pictures, and follows that of "Ghost of Yesterday." "By Right of Purchase" is a society drama with a New York setting. Among its interiors will be a gorgeous reproduction of Hero Land, the bazaar conducted this year for war charities in New York. Miss Talmadge plays the part of a motherly woman who spends her time flitting from one bit of frivolity to another, and the role affords her opportunity for the wearing of an array of beautiful gowns. The picture will be directed by Charles Miller and Eugene O'Brien has been chosen as leading man.

"Public Defender" in Book Form Now

"The Public Defender," in book form, which was written by Mayer C. Goldman, a well-known attorney of New York City, and which furnished the theme for Harry Raver's photodramatic production of the same name, has been added to the files of the New York Public Library.

Mr. Goldman's work, which has been inscribed by upwards of one thousand newspapers and magazines, is said to have reached circulation running well over the two-hundred-thousand mark.

"MOTHER" FILM FORMS INITIAL BOOKING FOR ASSOCIATED THEATRES, INCORPORATED

"Mother," the George Loane Tucker production featuring Elizabeth Risdon, which is being distributed in the Middle West by the Allen Film Corporation, is the initial film to be booked for the theatres of the members of the new Associated Theatres, Inc.

This announcement was made this week by James R. Grainger, general manager of the Allen company, who closed with the Associated Theatres, Inc., after considering offers from important groups of Chicago theatres.

Mr. Grainger, who acted in behalf of the booking organization in closing for the picture, was enthusiastic in his praise of the production, declaring it to be one of the finest pictures that he has ever approved in his capacity as manager. He is confident that the film will be a success with the public, and is prepared to meet the demand for the picture with the assurance of adequate supplies.

"Mother" was produced by the Chicago organization and is one of the most popular pictures ever made. The production has been a great success on the stage and is expected to be equally successful on the screen.

The booking of the "Mother" picture by the Chicago organization was influenced by the fact that the picture has been approved by the Motion Pictures of the States and is expected to be a success with the public.

Hart Features Sold by W. H. Productions

W. H. Productions Company have disposed of the rights to "The Bandit and the Preacher," featuring William S. Hart, to the Peerless Photoplays Company, Omaha, Neb., for the states of Iowa, Nebraska, Kansas and Missouri.

The rights to the William S. Hart film, "The Hell Hound of Alaska," to the Peerless Photoplays Company, Omaha, Neb., for Iowa, Nebraska, Kansas and Missouri as well as the rights to the twenty-eight Keystone Max Sequent comedies to R. D. Lewis Film Company, Oklahoma City, for Oklahoma, have been consummated.
N. Y. High Court to Decide Sunday M. P. Performances

Effect of Decision Will Be State-Wide Including New York City

Albany, N. Y.—(Special to Exhibitors Herald).—Final decision in the matter of the legality of public Sunday performances in the state of New York is expected late next month when the case of Vincent Bergessrom, former proprietor of the Majestic Theatre, a motion picture house in Schenectady, is heard before the New York State Court of Appeals.

While the case to be heard is only that of an individual, the decision of the court will be state-wide in its effect, including New York City with its eight hundred or more motion picture and vaudeville theatres.

The case has been fought successively through the lower courts and because of its criminal nature has been given preference over civil matters, and is now near the top on the court calendar.

This will be the first case of its kind to be argued before New York state's highest court. District Attorney John R. Parker of Schenectady will prosecute and Attorney Mitchell of Kohn will act in the interests of Mr. Bergessrom.

PICTURE PRODUCED; AUTHOR'S NAME LOST BY UNIVERSAL CO.

Payment for Story Will Be Decided by Committee of Play-Brokers

Because one of the staff of the production department at Universal City has a good memory for stories and a poor one for the names of authors, Herbert Rawlinson will soon appear in a five-reel production, "The Flash of Fate," that has been created on a chance of its original writer turning up at some subsequent date to claim his recompense.

The announcement is made by Universal's publicity department that the amount to be paid, when the author of the story shall bring proof of his work, will be decided by a committee of play-brokers, one to be chosen by each of the principals, and a third to be nominated by the two referees thus selected.

"The Flash of Fate" will reach the screen under unusual circumstances. While Col. Jasper E. Brady, of Universal's scenario department, was in conversation with one of the members of the staff, the plot of the story was revealed. Production Director Henry McRae, when questioned, remembered the story, but he failed to recall the author's name or whether he had read it in a book or magazine. Diligent inquiry failed to shed further light upon the matter or source of the plot.

The completed scenario arrived in New York, Jan. 2, and was shown to the executives of Universal. It is a feature that promises to become a valuable asset to the man who wrote the original story will be entitled to a tidy sum when he shall have established his claim to authorship.

Universal believes that its plans for compensating the original writer of the story is the only fair plan that may be adopted. Having frankly declared that it has no such writer, it now feels qualified to place a fair valuation on the story. Play brokers have actual knowledge of values, because they deal with manufacturers of all kinds of goods. By judging the quality of the story, from its presentation on the screen, their expert knowledge is likely to work justice both to the author, who is at present unknown, and to the producers of the feature.

"Fall of Romanoffs"

Brenon's Feature Playing to "S. R. O."

Following the announcement of the successful launching of Herbert Brenon's "Fall of the Romanoffs" at the new Forest Hill Theatre in Newark, N. J., comes the news that the feature was received at the Loew Theatre in Greater New York with great interest.

"The Fall of the Romanoffs" has begun its big drive throughout the East. All the Marcus Loew Theatres in Greater New York exhibited the film beginning Jan. 2, and the film played at each performance to packed houses. "Standing Room Only" have been familiar words at all the Loew Theatres for many days.

A wide spread advertising campaign preceded the showing of the picture on the circuit. Special 32-sheets bearing the figures of the world's biggest stars, the charlatan Rasputin, around whom the drama centers, were exhibited throughout New York City.

"The Fall of the Romanoffs" was first exhibited at the Ritz Carlton Hotel, in New York City. The private showing was followed by a run at the Broadway Theatre, where orders were smashed and the original run was extended an extra week.

Edna Goodrich Has Finished Sixth Play for Mutual Film Corp.

Dallas, Tex., Company Changes Its Name

Southwestern Film Corporation is the new name of the southern independent distributing organization formerly known as the Southwestern Art Dramas, Inc.

Southwestern Film Corporation is incorporated under the laws of Texas. F. M. Sanford, manager; L. C. McHenry, sales manager; A. Feickert, secretary and treasurer. New executive offices at 1913½ Commerce street, Dallas. The territory covered by this concern is Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Tennessee, South and South Carolina, Florida and Georgia. It also distributes Billy West King Bce comedies, Wm. N. Selig's "Crisis," Edward Warren's "The Black Stork," "It May Be Your Daughter," "The Web of Life" and "The Libertine," in addition to the output of Art Dramas Corporation.

Lucille Laverne to Appear in Support of Madam Petrova

Lucille Laverne is cast for a prominent part in Madame Olga Petrova's latest picture, "The Life Mask." Miss Laverne is a well known actress of the legitimate stage, having appeared with Fanny Davenport and Effie Ellsler and her re-appearance on the screen awakens memories of the days of Barrett, Booth and other celebrities who held forth in the theatre of by-gone days. Following the trend of the current feature, "The Art Goodwin, Miss Laverne was secured for the part she is now playing in "The Life Mask."

Miss Laverne began her screen career with Paula Blackton, the wife of J. Stuart Blackton, and since then has played with Maxine Elliot in "The Eternal Magdalen" and with Mary Garden in the Goldwyn production of "Thais." In the Petrova production Miss Laverne will play the character of "Sarah," a character which gives her many scenes with Mrs. Petrova, and the opportunity to display her peculiar talents.

"The Belgian" Will Be Presented Publicly in Conn. on Jan.

"The Belgian," Sidney Olcott's stirring visualization of the tragedy of Belgium being distributed by the U. S. Exhibitors' Booking Corporation, will have its initial public presentation on January 25th at the Warner's Theatre, Waterbury, and New Haven, Conn.

The New England territory, hand jointed by the New York and Boston offices of the distributing company, has been particularly lucrative field to U. S. subjects, there having been an earnest demand for the concern's first three releases, "The Zeppelin's Last Raid" and "Those Who Pay," the booking corporation asserts.
Radical Change in Production
To Eliminate Waste Predicted

H. H. Hoffman Forecasts Abolition of Over-Pro-
duction, Extravagance and Unbusiness-
like Methods During Coming Year

Important happenings in the motion
picture industry during the present
year which will serve to clarify, somewhat,
a muggy atmosphere and make for
better conditions generally, are predicted
by H. H. Hoffman, of Foursquare Pic-
tes, in a recent interview concerning
outlook for 1918.

“I hope I am right when I say that a
few of the over-production, extrava-
ganze and unbusiness-like methods
will vanish during the year to come,”
said Mr. Hoffman.

Moe Usoskin Joins
W.H. Productions Co.

Moe Usoskin has been added to the
W. H. Productions Company staff. Mr.
Usoskin was born in Odessa, Russia, and
secured a great deal of his training with a
film importing company in Russia, helping to introduce moving pictures in
that part of the country.

Upon his arrival in New York in 1913,
he became assistant manager of the
Riverview Theatre. He then joined the
Inter-Continent Film Co., as assistant
manager, and later joined the
University Film Co. He also helped to
establish the New England exchange for
the Sawyer products in 1914. He helped
to expand the National Film Corporation
exploit “The Fall of a Nation,” and in 1917
became affiliated with the Mammoth Film
Corporation as manager of the film de-

derartment. Mr. Usoskin will assist the
production editor, Elmer McGovern.

Salesmen Added to
U. S. Booking Staff

Leon Bories and Murray Beier have been
added to the sales forces of the U.
S. Exhibitors’ Booking Corporation. Mr.
Bories, who has long experience on the
Pacific Coast, having served with a num-
ber of film concerns, will represent the
U. S. in the Seattle district, while Mr.
Beier will supervise U. S. distribution in
the Buffalo territory. Both men will
work under the supervision of Lynn S.
Card, general sales manager, who makes
his headquarters in the executive offices
of the booking company in New York.

Wolfberg Salesmen
Attend Banquet Jan. 1

At the convention of the salesmen and
sales managers of the Harris P. Wolf-
berg Attractions, held at Pittsburgh on
New Year’s Day, Harris P. Wolfberg pre-
dicted one of the biggest years for the
amusement business. He was of the
opinion that the quest for recreation
would be stimulated instead of lessened
by the war.

Plans for the coming year were dis-
cussed at the convention and in the
evening a dinner was held at the Wil-
lam Penn Hotel at which Harris P.
Wolfberg acted as toastmaster.

MUSIC PUBLISHER
FLAYS COMPOSERS
FOR STAND ON TAX

Likens Their Position to Making
Salesmen Pay for Selling
Goods

Mark L. Morris of the Joe Morris
Music Company is unalterably opposed
to the imposition of the music tax and in
a recent interview flayed the Authors
and Composers’ Association for the
stand it has taken.

“I have always been heartily opposed
to this association,” said Mr. Morris.
“It strikes me as being one of the most
unfair propositions ever entered into.
The idea of the publisher, author and
composer making the very people who
depend on popularizing songs, pay for
them into the bargain never appealed to
me.

It’s like making a salesman pay you
for selling your own goods. A certain
man who has been writing and publish-
ing songs for the past twenty-five years
recently resigned from the association
for the same reason that I never joined it.
He considered it unjust and it cer-
tainly is unjust to the cabaret people and
doubly so to the motion picture houses.

“The Movie’ has done more to help
the popularity of songs than any other
branch of entertainment and yet a few
mercenary music publishers want to slip
them the pay, pay, pay stuff. Can you
beat it?”

Mr. Morris closed his interview by
ordering orchestrations of his latest song
hit, “Who Said Dixie,” sent to all motion
picture houses.

Interest Manifested
in Brenon’s Sequel
to “The Lone Wolf”

Since the announcement was made that
Bert Lytell was to appear in a sequel to
“The Lone Wolf,” the Herbert Brenon
Film Corporation, which controls the
rights of distribution of this new Lytell
vehicle, has received letters from various
parts of the country, asking for option
on the rights, and information concerning
the probable publication date of the
picture.

Letters have come from exhibitors all
over the country, as well as from Canada
—in many instances from exhibitors
whose booking of the first installment
was successful. Judging from these com-

communications, the thought of a sequel to
Louis Joseph Vance’s popular novel has
been met with favor throughout the
United States.

Mr. Lytell took his place as a moving
picture star when he first appeared under
Herbert Brenon’s direction in “The Lone
Wolf.” He will play a continuation of
the same role in Mr. Vance’s sequel,
which is now running as a serial in the
Saturday Evening Post.

21
W. H. Productions Plan Unique Subtitles to Bring Out Dramatic Force of Pictures

Adaptability is the slogan adopted by W. H. Productions Company in its administration of its various departments. The title department has succeeded in making an exemplary application of it in the new method of titling all of their productions.

In titling photoplays, it is necessary to know the functions and purposes of the titles. They should convey their meaning clearly to the audience. The composition of an audience is rarely of a particular class. In fact, it is generally composed of many different classes. The treatment of language, understandable and clear to the college bred mind means absolutely nothing to others who do not possess such advantages. For example, W. H. Productions Company makes the titles a living part of every one of their pictures. All superfluous and unnecessary titles are eliminated. The composition is to be paid to conciseness. There will be very few illustrations, the dramatic construction and the psychological effect of each title will be brought out in the different styles and size of type. For instance, every title of a forceful nature will be illustrated by a strong, heavy, bold-faced type, spread, stating the entire screen. The titles explanatory of emotion and art, etc., will be depicted by a type that will conform with the expressions themselves. The purpose can readily be seen that these titles will have a harmonious effect upon the human emotions of the audience.

Paramount above all, the language will be simple, so that they will be understandable by every type of audience.

Four New Exchanges Added by Foursquare to Present System

With the establishment of exchanges in San Francisco, Los Angeles, Dallas and Minneapolis, the Foursquare Exchanges have completed their organization and are now in a position to serve the entire United States and Canadian territory.

Edwardo Gainsborgh, who takes charge of the San Francisco Foursquare Exchange is a graduate of Columbia University and gave up a successful civil engineering career because pictures interested him, and because he believed the Foursquare method one which is founded upon a proper economic foundation.

W. W. Drum, who will direct the business of the Los Angeles exchanges, was for some time an executive in the World Film Corporation.

John C. Ezell, the Dallas Foursquare manager, is well known to Southern exhibitors. C. A. Maberry, who succeeds Sidney J. Baker, who moved on up to the Kansas City post, is a former exhibitor.

George F. Law, manager of the Minneapolis Foursquare exchange, although still a young man, is one of the pioneers in the exchange business. He began his film career with the old Dominion Film Exchange in Toronto, Canada.

"Foursquare managers, in every corner of the land, extend a hearty greeting to the traffic offices of Foursquare to producers and distributors as well as exhibitors. It is our combined hearty wish that 19% will bring prosperity to those who earn it and serve to advance the industry as a whole."

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Chicago Film Censors Pass "Those Who Pay"

Lynn S. Card, general sales manager of the U. S. Exhibitors’ Booking Corporation, has been notified of the passage by the censor board of Chicago of the company’s second feature, "Those Who Pay," in which Bessie Barriscale is starred under the direction of Thomas H. Ince. Representatives of the concern in the Ohio territory report heavy bookings for the Ince production, which is said to be one of the best dramatic subjects ever made by that famous master of lights and shadows.

Word also has been received by Mr. Card that the concern’s third picture, "The Belζian," starring Walker White-side and Valentine Grant, has been approved by the censor board for the Eastern Pennsylvania district.

C. H. Christie on Tour

C. H. Christie, general manager of the Christie Film Company is on the last lap of a tour of the United States, made in the interest of Christie Comedies. He has visited all the larger cities in the East and Middle West and shortly after his arrival he will leave on a visit in the Northwest.

Spain Presents Big Opportunity to Market Motion Picture Films Reports Frank Mason

United States Cinema Commissioner Cadles Geo. Cree, Chairman Public Information Committee, of Conditions—Latter Makes Information Public

Unlimited possibilities for the sale and rental of motion picture films is presented in Spain is the official information committee, George Cree, chairman of the committee on public information, from Frank J. Marion, a member of the National Cinema Commission, who has come to be known to that country. Chairman Cree has referred the matter to President Brady, of the National Association of the Motion Picture industry.

Commissioner Marion is very enthusiastic over the opportunity which if afforded for the showing of motion pictures in Spain, would include the fact that agencies or branches directly owned and controlled in certain centers would make big returns, and is willing to assist any individual or company which desire to enter this field.

The commissioner recommends that only film men speaking Spanish should be assigned by these branches, and that films should be shipped by Spanish liners sailing from either New York or Havana. Any film companies desiring to open up negotiations should communicate direct with Frank J. Marion, Commissioner of the National Cinema Commission, care Captain Decker, U. S. Army Headquar ters, Madrid, Spain.

The text of Commissioner Marion’s cablegram to Chairman Cree on the Committee of Public Information follows:

"Cree Committee, Public Information:

Progress favorable. Naval attaché, Espana, Company operating. Going Barcelona for today, but return headquarters with Captain Decker. Se gest following information be given you to trade papers or procuring firm. Marion says at this time that sale and rental of motion picture films in Spain for leading film features like sensational drama, big spectacles and lively comedies, also Western life. He well films now distributed by agents in Barcelona, but think directly owned and controlled agencies at Coruna, Madrid, Barcelona, would make big money and stocks could be shipped by Spanish liner from New York or Havana. Exchange should he be in charge of film speaking Spanish. I will gladly act and personally according to request. "Marion—Decker"

Essanay’s Scenic Has Water Power Subject

Essanay’s scenic publication for January 19 is “Water Powers of Eastern Canada,” showing the harnessing of the waters of Niagara which generates 2,000,000 horse power and the sluice gates in Ontario and Quebec provinces capable of generating 190,000 horse power.

The scenes are building up a fairly solid clientele among the exhibitors, it is said, as they are distinctive from the general run of such class of pictures.
New York City, Jan. 7th, 1918.

"King Coal" abdicated in favor of Jack cost on December 29, and since the listening icy crown was placed on his ad he has given us a "Reign of Terror," ever largely gained through sales, and now he has been forced to crawl under the front of the Universal Film Manufacturing Company's educational department to take up the Y. M. C. A. picture work.

Some hustling for Chester Beeneo, after he was notified at the eleventh hour, to speak, to have 500,000 feet of film examined in twenty-four hours, but with the aid of five projection rooms, and a corps of C. S. inspectors from the Custom House, he accomplished the task and all the film was loaded aboard ship Sunday and away she went.

The Long Island Railroad has abandoned the regular train schedule for a catch-as-catch-can system, as a result of which our frost-bitten folks from the Island have been reaching their refrigerating plants very late in the morning. And the worst of it is they have to rely on the "animal heat" in the train for warmth, and on reaching their offices they are compelled to burn red lanterns in the stores to kid themselves into being warm.

Folk's would laugh, were they to read that Charlie Chaplin had signed up with the Metropolitan Opera Company to sing in Grand Opera, but the public are so accustomed to laughing at Charlie that they don't know when to take him seriously. However, the opera stars have furnished some good laughs to the movie fans, so the score is even.

"How would a bill like this go at the Opera?" Charlie Chaplin, Mary Garden, W. S. Hart, Geraldine Farrar, Sidney Drew and Theda Bara in the sextet from "Lucia." Mr. Gatti should look into this. The test of the screen artist is what they are able to do.

Margaret Campbell has just signed up with the Wharton's to play a leading part in "The Eagle's Eye." The test of the screen artist is what they are able to do.

An elderly screen actress remarked to-day that she couldn't get jobs any more because she was growing old. However, she remarked, that producers should remember "that no matter how young a prune may be it has wrinkles just the same" and peaches have whiskers.

Bill Barry is part owner of the Danas- cus Tonsorial Parlor, on the 220 West Forty-second street, and while Bill doesn't wear a white coat, he sure is a keen cut solicitor. NEXT!
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

![Image of the form with data entries](image-url)
Marguerite Clark in
"THE SEVEN SWANS"
Paramount fantasy; five parts; published December 24
As a whole: Artistic
Story: Fairy tale
Star: Charming
Support: Excellent
Settings: Quaint
Photography: Good
Marguerite Clark scores in "The Seven Swans." No present-day screen artiste can equal this diminutive little star’s work when it comes to portraying convincingly the parts such as is demanded in this fairy story. Miss Clark also displays her terpsichorean abilities in the little dances interpolated and these help wonderfully well to carry out the spirit of the whole story. "The Seven Swans" is an artistic production throughout and will win the plaudits of the youngsters as well as their elders.

J. Searle Dawley, who directed "Snow White," Miss Clark’s vehicle of a year ago, has done equally as good work in "The Seven Swans." Careful attention has been paid to staging the production, the dialogue, the acting, the music, costumes, sets, and the whole operation is sound throughout. The story: Queen Olga wants to betroth her son, the prince, to the princess of the Seven Dials kingdom, in order to replenish her fast diminishing kingdom. She has seven brothers of the little princess turned to swans. The little princess located her brothers and keeps house for them. Here she meets the Prince Charming, who declares his love, but the princess has been told that by waving a mat of seven squares and throwing it over her brothers she will restore them to their original form. During the weaving, however, he must not speak a word. Therefore, she finds it difficult to restrain from telling the prince too much about his brothers and they part. She is thrown into a dungeon, but not being able to talk she cannot tell her identity. However, the mat is early finished when she is taken away to her doom. She has her seven brothers notified, also the Prince Charming. And her brothers restored to their natural form and she restored to her lover’s arms, all ends well. The feature pleased large audiences at the Ziegfeld Theatre, Chicago, where it was shown last week.

Emily Stevens in
"DAYBREAK"
Metro drama; five parts; published January 7
As a whole: Average
Story: Mediocre
Star: Fine
Support: Excellent
Settings: Suitable
Photography: Good
Admirers of Emily Stevens will have an opportunity of seeing her in a role that is quite befitting. However, the story is mediocre, intensely melodramatic and not of the most cheerful trend as produced by Metro. It was taken from the stage play.支持 Miss Stevens are Julian L'Estrange, Herman Leib and Augustus Phillips. The direction is by Albert Capellani and is commendable. Many of the interior sets are artistic and luxurious.

The story: Edith Frome finds it impossible to live with her husband, Arthur, who overindulges in liquor and finally leaves him. After a separation of four years, Edith returns each evening she goes out and returns late. This arouses the suspicion of her husband. He has his secretary follow her and learns that she visits a child. Because of her friendliness with a Doctor Brett, he believes the worst and instigates divorce proceedings. Edith tells David the truth concerning the child and realizing the folly of his debauches he swears off and they are happily reunited. The production pleased at the Boston Theater, Chicago, last week.

Margaret Fischer in
"MOLLY GO GET 'EM"
Mutual comedy-drama; five parts; published January 7.
As a whole: Entertaining
Story: Amusing
Star: Active
Support: Plenty
Settings: Suitable
Photography: Clear
Margaret Fischer gives an enjoyable interpretation of a harum scarum sub-deb in "Molly Go Get 'Em." Her antics and tricks are done with fervor, minus the fear of spoiling her make-up or clothes, the result of which is a great deal more realism than is found in many productions of a similar nature. There isn’t much of a plot to the story, but it has been worked up in such an entertaining fashion that the lack of plot is not felt. Supporting Miss Fischer are Jack Mower, Hal Clemens, Margaret Allen, David Howard, True Boardman and Emma Kluge. The direction is by Lloyd Ingraham.
Jewel Carmen in

"THE KINGDOM OF LOVE"

Fox drama; five parts; published December 30.

As a whole......................Interesting
Story......................................Well handled
Star..........................Good
Support..........................Excellent
Settings..........................Faithful
Photography.........................Clear

"The Kingdom of Love" marks the debut of Jewel Carmen as a star and for her initial stellar appearance she is well cast as Violet Carson, kidnaped in childhood by her father—when her mother seeks a divorce and taken into the gold mining fields of Alaska. The story, while not altogether new, is interesting. The settings, representing the town of Purden, are faithful, the dance hall and other typical western scenes are well depicted and the exteriors have been well chosen. The direction is very good. Miss Carmen's supporting cast includes L. C. Shumway, Genevieve Bihin, Fred Milton, Nancy Tasswell, Ernest Wade, Joseph Manning and G. Raymond Nye.

The story: Henry Carson, upon learning that his wife is about to divorce him, kidnaps their daughter Violet and takes her to the Alaskan town of Purden. After fifteen years Carson meets his death in a fight over cards and Violet becomes a dancer at Buck's Palace. To the town of Purden comes Parson David Cromwell and Frank Carson. Frank falls in love with Violet and only when she shows her a photograph of his mother does Violet realize he is her brother. It is necessary to have an operation performed on Mrs. Carson and Cromwell borrows the money from Buck, gives it to Frank and he is sent to his mother. Cromwell declares his love for Violet, but will not marry her until he has cleared himself of his debt. He takes up a chant, strikes gold and soon accumulates a tidy sum. Buck learns of his good fortune and, desiring to outwit him, sends one of his henchmen to "get" Cromwell. Violet overhears the plot and goes to warn Cromwell. There is a struggle, but Cromwell kills his assailant and, badly wounded, returns to Buck to pay him back the money. And Violet and Cromwell find happiness in the kingdom of love. The picture was enjoyed by patrons at the Alcazar Theater, Chicago.

Louise Lovely in

"THE WOLF AND HIS MATE"

Butterfly drama; five parts; published January 7

As a whole......................Fair
Story......................................Average
Star...........................................Good
Support..........................Agreeable
Settings..........................Sufficient
Photography.........................Clear

"The Wolf and His Mate" comes under the head of a fair production with an average story. The picture will please some and bore others. The players do not display sufficient personality to develop any amount of interest and with a story that lacks human appeal the entire production will be lost on the average spectator. A small amount of suspense has been worked into the production where the "Wolf" comes to take the cabin away from Bess and again when the villain comes to kidnap little Rose, Bess' niece. There are some good western scenes.

The story: Nolan and the "Wolf" fight over a claim which each believes he owns. The "Wolf" goes on a short expedition and during his absence Nolan dies and leaves the cabin to his niece, Bess. In order to protect her niece, Rose, from the people who would exploit her, Bess takes Rose to Nolan's cabin. The "Wolf" returns and when he finds that Bess refuses to leave he summons a minister and marries Bess. This angers so much that Bess, so she has to leave, she stays. The "Wolf" camps a short distance from the cabin, but gradually they become better friends. Finally when the "Wolf" is preparing to leave Bess and the cabin forever, she begs him to stay.

Montagu Love in

"THE CROSS BEARER"

World Brady made drama; five parts; published special

As a whole......................Gripping
Story......................................Strong
Star..........................Convincing
Cast..........................Excellent
Settings..........................Faithful
Photography.........................Good

"The Cross Bearer" is another interesting story of stricken Belgium. It is religious in theme but gains in interest rather than loses it through the settings of the piece correct in every way. The story is thoughtfully preserved and gives us the more phase of the greatness of the Belgian make-up. The psychology of the story is perfect, the direction excellent and no expense has been spared in making the settings of the piece correct in every way. Jeanne Eagles as Liane, his ward, was a charming heroine. Anthony Merlo portrays the character of Maurice Lambeaux in a manner that makes his work stand out above the rest of the field. Eloise Clement, Alec Francis and George Morgan are other members of the capable cast.

The story: Laine, the Cardinal's ward, returns from the convent where she is being educated and is courted by Maurice Lambeaux, a Belgian, and Gaston, the son of a German sympathizer. She, however, favors Maurice. The Germans move against Belgium and destroy the church where the Cardinal is holding services. The Cardinal goes to Rome to ask help of the Pope, who tells him to have patience and faith, that a will be well. The convent where Liane is working is enter and deserted. Through a fortunate escape to a soldier with some strength of character she escapes and finally reaches her beloved Maurice. Meanwhile, the Cardinal has expressed a desire to know Liane and Gaston plans to bring her there. She and Maurice have arranged to meet late that night. On her way to the meeting place Gaston waits and gives her a note from Maurice. Maurice himself and comes through the German lines to see her in the dead of night. She meets Maurice and takes him to the spot where she sees Maurice in earnest conversation with Gaston and German soldiers. Maurice is excited that he goes to kill the Cardinal and Liane hurrying in safety. The Cardinal clears up the situation for the young people who love the Germans at the own game by smuggling the couple across the borders in safety.

Madge Kennedy's Latest Vehicle

"Our Little Wife" Near Completion

Madge Kennedy's latest vehicle, "Our Little Wife," is being made into a feature at the Goldwyn studios. Miss Kennedy is surrounded by a notable cast.

George Forth portrays the role of Herb, the loving husband of Dodo (Madge Kennedy); William Davy son plays Dr. Elliott, who adores Dodo much to his wife's discomfiture; Wray Page has the role of Mrs. Elliott, who one aim in life is to make hubby forget other women exist, a Kempton Green is Tommy, the poet, whose love sonnets do Dodo infinite.

The role of Bobo, the "goat" of it all, is in the hands of Walter Hiers. Marguerite Marsh, sister of Mae, is Angie. "Our Little Wife."
Harry Morey and Gladys Leslie in
"HIS OWN PEOPLE"
Vitagraph drama; five parts; published January 31.

As a whole: Good
Story: Interesting
Stars: Strong
Support: Good
Settings: Sufficient
Photography: Clear

The quaint customs and home life of the Irish peasantry cleverly portrayed in "His Own People." Dealing, as it does, with the counter emotions of a blacksmith who is forced to depart himself aligned with either the aristocracy or his own people, it presents a forceful story and makes an interesting production.

Harry Morey, as Hugh O'Donnell, the blacksmith, gives strong character portrayal and the work of Gladys Leslie, as Lolly Conway, is a tribute to her genius. This is her initial appearance with Vitagraph and augurs well for future productions. Although his name does not appear in the cast, a half-fuzzy-faced Irish terrier has a prominent role in the picture and is worthy of mention.

The story: Hugh O'Donnell, the village blacksmith of onomama on Lough Corrib, is in love with Mollie Conway, a lass whom renders his heartstrings by her indifference and the ranks she plays on him. Lady Mary Thorne, who has stopped the shop to have her horse shod, invites the blacksmith to sit Cheltenham manor, where she is the guest of Lord Perivale Cheltenham at a house party. He goes to the manor and followed by Molly. The girl, while looking through a window, is discovered by Lord Percy, who drags her into his room and locks the door. In the meantime the villagers, aroused through the killing of one of their number by Lord Percy's menkeeps, arrive at the manor bent on hanging Percy. O'Donnell calms the mob, seeks the Lord and finds Molly in a room. After turning Lord Percy over to the police, the blacksmith returns to his home, where Molly's purity is finally impressed upon him and they are reconciled.

Mae Murray in
"FACE VALUE"
Bluebird melodrama; five parts; published January 14

As a whole: Mediocre
Story: Interesting
Star: Poorly cast
Support: Sufficient
Settings: Ample
Photography: Good

"Face Value" is Robert Leonard and Mae Murray's first attempt at story writing, the reviewer believes, and, let us hope, their last if succeeding efforts are as poorly done as this. It is a "horrible example" of what a photoplay should be and it is doubtful if it will please even "average" audiences.

The plot is old stuff and the whole far below the Bluebird standard of plays. In the supporting cast appear Clarissa Dawkins, Florence Oakman, and Casson Ferguson. Miss Murray's work is satisfying in a weak character role. The picture was directed by Robert Leonard. Deddy not a picture for discriminating, intelligent audiences.

The story: Joan, a little wail adopted by a keeper of a barding house, runs away and becomes a cashier in a restau-

Dorothy Dalton in
"LOVE LETTERS"
Paramount drama; five parts; published December 24

As a whole: Uninteresting
Story: Hackneyed
Star: Poorly cast
Support: Sufficient
Settings: Good
Photography: Beautiful

Even the beautiful settings, excellent photography and the fact that Thomas H. Ince supervised the direction, fails to lift "Love Letters" from the class of the commonplace. It is the story of a wife who becomes involved in a foolish love affair and then endeavors to reclaim her love letters. The
man in the case is killed and because she struck him in order to free herself, the wife believes herself guilty and goes about with the burden of guilt weighing her down, which is lifted when it is learned that some one else, out of revenge, killed the victim. Dorothy Dalton is unable to register the various emotions necessary to the success of her part, and though a sympathetic one, her interpretation of the role invites no sympathy. William Conklin, in support of his very fine work and readily wins his audience. The direction is by R. William Neil.

The story: Eleanor Dare is in love with Raymond Moreland, a lecturer who favors the mating of souls without the usual conventional ceremony, and when Eleanor learns of his true convictions she is disgusted and accepts the proposal of her guardian, John Hampton. After they are married Eleanor meets Moreland and asks for the return of her love letters. He invites her to his home. When she gets there he forges his attentions upon her. In self-defense she strikes him and, believing him dead, rushes from the house. A half crazed gardener confuses to the killing and, with the knowledge that she is blameless, Eleanor confesses everything to her husband regarding her affair with Moreland.

**Mutual to Publish “The Imposter” Starring Ann Murdock January 14**

Ann Murdock, the Mutual star, has completed "The Imposter," a five-reel comedy-drama, scheduled for January 14. This production, made by the Empire All-Star Corporation under the direction of Dell Henderson, is a screen adapta-

of the play of the same name, first produced at the Garrick Theatre, New York, by Charles Frohman. After an extended run there it was produced in London, where it repeated its New York success.

The play is based on a story by Leonard Merrick and the action is built around the vicissitudes of Mary Fenton, a young lady of refinement, who, through unfortunate circumstances, finds herself married to a young man, she accepts the hospitality of his hotel apartments, where embarrassing complications ensue, from which she is finally extricated and placed on the road to happiness by Owen. The hotel scenes in "The Imposter" were taken in the Hotel Plaza, New York.

**Miss Murdock in Pathetic Role**

Miss Murdock, who did such convincing work in "Outcast," "The Beautiful Adventure" and "Please Help Emily," is said to excel in a role demanding subtle and sprightly comedy as well as the pathetic appeal of an emotional act.

The cast includes David Powell, who has appeared with Miss Murdock in many stage successes; Lionel Adams, Richie Ling, Charlotte Grauville, Eleanor Seybold, Edyth Latimer, Charles Mussett and Anita Rolfe.

"Burglars" is the title of the Strand comedy starring Billie Rhodes, for January 15. Billie and her cousin, an adventur-

young chap, mistake each other for burglars when they both try to break into their uncle's house at night. They're both arrested, but uncle arrives in time to prevent their spending the night in a dark cell. The Mutual Weekly, published January 14, is up to the minute and contains the usual quota of exclusive subjects. An instance of an exclusive picture is shown in the Weekly issued December 31, showing the landing in the Presidio, San Francisco, of Miss Katherine Sinsson, the daring aviatrix, who set a new American record in flying without stop the 610 miles between San Diego and San Francisco.

**Six Standard Pictures Scheduled by Fox for Three Months Production**

Six new Standard Pictures, some of which are now in process of production, have been announced by William Fox for release during the first two and one-half months of 1918. Two pictures will be available in each January and February and the same number in March, the schedule, however, being completed at present only to March 15. The January 30 picture will be "Cheating the Public," the William Fox 1918 cinemodrama with an all star cast. The production is being advertised as of the same class of melodramatic pictures as "The Honor System." The "From the Depths," temporary title of a picture which was recently completed, will be published January 27. This is the story of a young woman who becomes an outcast in consequence of having put too much trust in a man, but who rises again after she has avenged herself. Part of the scenes were taken in the Bohemian quarter of Greenwich Village.

Jane and Katherine Lee's third picture is scheduled for February 15. Like the others, it is styled a comedy-drama, the fun developing along with the pathos during scenes representing life in a foundling asylum.

William Farnum's next production will probably be title "Rough and Ready" and the present intention is to publish February 22. This will be followed by a propaganda production under the direction of Frank Lloyd and to be entitled "The Divorce System." No star, it is announced, will be featured, but the company now at work in Hollywood include Rhea Mitchell, Bertram Grassly, Marc Robbins, Willa-Levis, Charles Clary and a number of other equally well known motion picture actors. March 3 is the date when it is expected that "The Divorce System" will be available for exhibition.

Work is in progress in one of the William Fox New Jersey studios on a picture temporarily titled "The Soul of Buddha," which will probably be published about March 15.

**Taylor Holmes Begins "Pair of Sixes;" "Ruggles of Red Gap" Is Complete**

George K. Spoor has begun production of Taylor Holmes' next picture, a "Pair of Sixes," by Edward Peple. The story concerns the farcical outcome of a game of cards as a result of which T. Boggs Johns, an illusory pill manufacturer, comes to the valet of his business partner. There is opportunity for Mr. Holmes' inimitable fun and dramatic genius, it is said with a strong love element and a surprise finish.

This vehicle gives Mr. Holmes a distinctive characterisation, though here again, as in "Ruggles of Red Gap," he is innocent masquerader.


**"Let's Go" Charles Ray's Next Film**

"Let's Go" will be the title of Charles Ray's fourth Paramount picture, and "His Majesty, Bunker Bean," will be the next photoplay starring Jack Pickford, to be published in March. The play is an adaptation of "Bunker Bean," the Hay Leon Wilson's novel, and has already been produced on the stage.
World Completes List to March 18;
"The Beautiful Mrs. Reynolds" at Head

The World Film Corporation's new publication sheet announces the publication of World-Pictures Brute at the regular rate of one each week up to and including March 18.

The list is headed by "The Beautiful Mrs. Reynolds," the story of Alexander Hamilton and Aaron Burr, written by Samuel M. Gross and directed by early scenes in New York and Washington, D.C., and a cast including Carlyle Blackwell, June Elvidge, Evelyn Greetley and Arthur Ashley. Among the subordinate players are Hubert Wilke, Finnis Nesbit, Lionel Belmore, Justine Cutting, George MacQuarrie, Tose Tapley, Albert Hart, Jack Drummer and Alexander Fraser. The picture was directed by Arthur Ashley.

On January 25 Madge Evans, in "Gates of Gladness," will end her tour in the West, and "The Musicians," with Dilly Malone and Leslie Howard as the stars, will be featured with her. Parts of this picture play are laid in the art colony round Washington Square, and other parts in Georgian Court, a superb estate of George Gould at Lakewood. In the cast with Miss Evans and Mr. MacQuarrie are Niles Weich, Josina Henley, Gerda Holmes and Miss Stuart Robson.

On February 4 Kitty Gordon, in "The Divine Sacrifice," will make her latest appearance upon the World program. This play concerns the measures of justification falling on a husband who seeks the human weakness of his wife elsewhere when she refuses to assume the responsibility of bearing children. Miss Gordon plays the self-sacrificing mother, her youngsters, Vera Bohns and the others are Jean Angelo, Selene Johnson, Charles Ullman and George Archambault directed.

"Whims of Society," with Ethel Clayton as its star, will be published February 11. The story of a factory owner who is about to disinherit his son for honorable attention in a factory, but before he can sign the document a disgruntled employee blows up the structure. Others in the cast are Pinna Nesbit, Katherine Johnston, Frank Taysi, Jack Drummer and others.

June Elvidge and Arthur Ashley in "Broken Ties" will be seen February 15; Carlyle Blackwell and Evelyn Greetley in "Leap to Fame" (in which Mr. Blackwell performed a startling and dangerous stunt) February 28; Alice Brady in a new comedy drama, "The Spurs of Sybil," March 4; Kitty Gordon in "The Wasp" March 11; and Madge Evans in "Wanted, a Mother." March 16.

Three Features for Harry Carey
Is Announcement of the Universal

Universal intends to specialize in Harry Carey features, directed by Jack Ford, as one of the production plans announced for the forthcoming year. Universal contends that Harry has been created as a star during his engagement at Universal City and it is the managerial purpose to realize to the fullest extent on his popularity by giving him better opportunities than he has ever had before. To that end Carey is being cast in a variety of roles. They are "Back to the Right Trail," made from Frederick R. Bechdolt's story, and "The Town," founded on Owen Wister's novel of the same title. Betty Schade, Vesta Pegg, Edward Jones, M.K. Wilson, William Castle, Martha Mattox, Roy Clark and L.M. Wells will be active in Carey's support. These Carey features, to be offered at regular intervals during the coming year, will carry a special equipment of advertising and publicity, it is announced.

Hippodrome Favorite in Comedy

Pathe will publish its first two-reel comedy featuring Toto in January 13. This will be known as "The Movie Dummy," and will supplement "A One-Night Stand," the comedy which was first announced for this date.

THE PERISCOPE

BY FULLER PEP

How are those New Year's resolutions?

Metro's publicist says Christmas always finds Geo. Baker, Metro director, either broke or away from home. Well, Metro has nothing on a lot of us as regards the first complaint.

Oh What's the Use?

From the Emory News we clip this correction: "Typosgraphical Error Jewell Advertisement page 118."

Many a manager can take a tip on the little announcement in S.L. Rothapel's Rivoli program reading: "We never tried to give the public what it wanted. In the first place we didn't know what it wanted."

My, what a lot of brain power could be saved by the making of fewer New Year's resolutions.

Fashion Note

Reports from the coast state that Charles Chaplin is wearing his hair plastered down on his dome and has discarded the Pete Milne wave he was wont to affect. They want to steal Bill Ritchie's stuff, Charlie?

Universal has a suit on its hands for $15,000 brought by one Florence Lawrence. Miss Lawrence was a film star it seems and it was advertised to have received $500 a week for her services. Seems to us we do remember such a girl; away back in 1912, wasn't it? My how time flies.

Remember Florence Lawrence, a famous movie star?

If you don't, admit it.

Or people'll think you're an octogenarian and will commence to humor you and help you down steps and maybe give you a seat in a crowded car.

Making a Bumm Outa Bunn

According to the Clipper "Ralph Proctor has been appointed head of the Pathe's Chicago office and succeeds C.W. Bunn, who becomes special representative."

Enid Bennett having kicked off the ties that bound her to Triangle is working on her first Paramount picture. It seems to us there was a loophole in her contract, through which little Enid crawled.

Ernie's Going to War

"I don't want Ernie to ask for exemption. I can support myself," Betty Schade is said to have said when it came time for her husband to declare himself. And inasmuch as Betty pulls down more dough probably than Ernie, we think it was a wise and patriotic thing to do.

Major Funkhouser is getting awfully tired of breakfast food. "It looks apparently. At least he ordered the first two portions of a recent serial off the Chicago bill of fare, so 'tis said."

Those Sweeney's Sure Can Fight

Arthur James announces that Metro's Sweeney brothers are now in the service and the Kaiser might just as well curl up and die. If they give a repetition of that first street studio housecleaning party that was pulled off about a year ago, "over there" there's no hope for the Kaiser's army, believe me.

W.W. Hodkinson not only "comes back" with a new distributing organization, but he also announces an innovation in the way of a wider and higher film to be manufactured by concerns doing business with his company:

Once again the herald suffers an awful scoop. The "W.G.N. Chi. Tribune" in its "Right off the reel" news of Jan. 6 states: "Mrs. Nazimova will eat her Christmas dinner in St. Augustine, Fla."

There wasn't a great deal done in the film world last week. Only six new companies started and two star's lawsuits, Ennis following the holidays probably the cause.
“Cheating the Public” Will Be Second of William Fox’s “Cinemelodramas”

“Stronger, bigger, more gripping than ‘The Honor System’,” is William Fox’s description of “Cheating the Public,” the second in his series of one-a-year, all star productions which he calls “cinemelodramas” and which he promised at the time of their inauguration would surpass even the stirring spectacles which have made the Drury Lane Theatre-world famous.

“The Honor System,” which, according to the Fox management, is one of the biggest money makers it has ever put on the market, was the first of this series and the prediction is made that the new production will surpass its predecessor from a box office standpoint. Exhibitors who have been invited to see pre-release showings are quoted by the Fox publicity department as being enthusiastic over the picture.

“Cheating the Public,” says Mr. Fox, “not only has a great deal in common with ‘The Honor System,’ but decidedly surpasses it in quality and quantity of high grade thrills and in strong, compelling, vital heart interest. It is melodrama of the highest order. It expresses exactly what I mean when I coined the word ‘cinemelodrama.’ Food pilfering and child labor conditions in factories are phases of the story, and furnish the underlying theme of the plot, but it is by no means dependent on these factors either for its remarkable appeal or for success.”

The production, it is announced, is to be released January 20 as a Standard Picture and will be the first release of the year in that series. The cast includes Edna May, Wanda Pets, Frankie Lee, Ralph Lewis, Bertram Grassby, Tom Wilson and others. It was directed by Richard Stanton, who made “The Spell” in 1914, but it is said that a record-breaking price was paid for the story and that the cost of the production was in excess of $350,000.

Mary Pickford’s Next Artcraft Film

“Amarily of Clothes Line Alley”

Mary Pickford’s next picture for Artcraft is entitled “Amarily of Clothes Line Alley,” in which the little actress appears in the part of a typical “fresh kid” of the slums. The photoplay by Frances Marion, is based on Belle K. Maniates’ novel of the same name.

In the role of Amarily, Miss Pickford portrays a little scrub who is living in a tenement home with her jolly, tender hearted, Irish washerwoman mother and a family of brothers who are messengers and newsboys. Amarily becomes quite a distinguished person in the little world in which she lives, and before she realizes it, finds herself in the midst of a triangle love affair which involves many complications.

Work on the picture has been commenced under the direction of the distinguished French director, Nino Rota. The major role is played by the veteran who was seen in the last picture directed by Miss Pickford, “Fascination,” and who recently died in a auto accident, had already appeared in several scenes for “Amarily,” prior to his death. These scenes were retaken with Thomas H. H. Wilson, filling the part to have been played by Mr. Campbell. “Amarily of Clothes Line Alley” will be published after “Stella Maris,” which will be Mary’s next Artcraft offering.

START PATHE COMEDY

Gladys Hulette andCreighton Hale have started work under the direction of Albert Parker in their Pathe comedy, “Annapolis,” a reworking of an adaptation from Edgar Franklin’s story published in Munsey’s magazine. In the cast supporting the stars will be seen Marguerite Green, Marc Smith, Helen Tracey, Saxon King and Frank Nelson.

Four Drew Comedies in January

Metro announces the following Drew comedies for publication in January: “Their Mutual Motor,” “Why Henry Left Home,” “His First Love,” and “Under the Influence.”

“Highest Card” and “Hungry Eyes” End July Fox Bluebird Productions

“The Highest Card” and “Hungry Eyes,” the last of Rupert Julian’s productions for the Bluebird series, with Ruth Clifford the star and Monroe Salish as her leading man, have been released jointly and have had spectacular success. The screen management of Miss Clifford and Mr. Salisbury. “The Highest Card” has not been definitely dated up for publication, but “Hungry Eyes” has been set for distribution Feb. 18.

Elliet J. Clowson’s story, “His Wife in Arizona,” formed the basis of the Julian production, “Hungry Eyes.” The picture was filmed at Seven Oaks, Calif, where the company remained only one day for filming. Julian, besides directing, played an important role in support of Miss Cliff- ord. Others in the company included W. H. Bainbridge, H. W. Barrows, Arthur Travers, Gretchen Lederer and Retta Pickering.

Wilfred Lucas is now engaged in filming “The Heart of the Desert,” with Miss Clifford and Mr. Salisbury leading the cast. Best Meredith furnished the scenario, basing her work on Honore Willsie’s book of the same title, depicting a romance of Indian life, in which a girl is taken from the wilds to recover her health through living like the Indians do, close to nature, Val Paul, Gretchen Lederer, Monte Blue, Al Sears, Princess Neola and Dark Cloud will comprise the supporting cast.

NEW FOX STAR SOON TO APPEAR

Peggy Hyland, the English actress whose acquisition William Fox has just announced, is soon to go before the motion picture camera for her initial Fox production. The picture plays a near-suspenion which has its incidents as the initial step in a series, the story suited to Miss Hyland’s historicion ability. The team of the director who is to direct Miss Hyland will be mad public shortly. She will be starred in Fox special features.

Gaumont Mutual Weekly Features

Jack-tar Training and War Scene

The Gaumont-Mutual Weekly issued Sunday, January shows the making of a jack-tar at the Mare Island Navy Yard California. A review of the tars, a physical drill, and a number of different athletic stunts are interestingly pictured.

This issue of the magazine also contains a few striking pictures from the European battle fields. These scenes are undertaken by French engineers to restore the territorially occupied in the battle of the Aisne are graphically portrayed. Bad roads are being rebuilt with timber, barbed wire being mounted in places of advantage, and anti-aircraft guns mounted on motor trucks to be shifted to-positions where needed. There are also some pictures showing the empty shell cases which will be reloaded and again used against the enemy. The destructiveness of the heavy firing during the battle of the Aisne is well illustrated in scenes which show all that remains of the village of Alleman—a broken-down walls and piles of debris, and the Fort of Man- nainz, now reduced to few standing walls and empty caves.

From Sacramento, California, comes a picture of the Guat- inatulian Mansion which shows the corner destroyed by dynamite in an attempt to kill Governor Stephens.

In San Diego, Mme. Schumann-Heink, world famous prima donna, for a long time a resident of the United States, presented a flag to a regiment of infantry which she has adopted as “boys.” This great contralto has several sons who are fighting for the United States.

“By Right of Purchase” Cast Complete

 Casting has been completed for the new Norma Talmage feature, “By Right of Purchase,” on which work was com- menced recently at the Pathé Studio, 318 East 48th Street, New York. The young star’s support in this production includes Eugene O’Brien as leading man, Ida Darling, William Courtleigh, Jr, Charles Wellsly and Miss Florence B. Bills. The director is directed by Charles Miller is directing the pictures. Both Mr. O’Brien and Miss Darling appeared in Miss Talmadge’s last feature, “The Ghost of Yesterday,” adapted from the Rupert Hurd play, “Two Women.”
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

American Film Company.............. 45 55
Incor Film Corporation, pfd........ 85 95
Lee Star Corporation, pfd........... 96 100
John Street Corporation, pfd......... 8 16
Lith Film Corporation.............. 12
Lith Film Corporation, pfd........... 13
New York Motion Picture Corporation.. 45 35
Irish American Corporation........... 20
States Film Corporation, pfd......... 2
Triangle Film Corporation.......... 1 15
Real Film Corporation............... 1
Bid Asked

Quotations January 8, 1918.

This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Madame Dullarity" (Fox) -- Madame Dullarity lying on guillotine; closeup.
"Who Is Number One?" (No. XI (Paramount) -- Holden of Hale; theft of vaseline; gagging scene; choking endorser and throwing him from train.
"The Strong Way" (World) -- Reel 2, bride opening door to adjoining room; bed begins to disintegrate and is thrown about in adjoining room. Reel 3, three bedroom scenes between lady and maid. Reel 5, vision of maid's story to eliminate entire bedroom scene.
"The High Sign" (Universal) -- Two scenes of killing guards outside door; three shooting scenes in castle; stabbing man in duel scene; killing him throw; fine scenes of chopping girls; three scenes of strangling men; scenes of man fighting with girl on couch; two scenes of drunken men around table; man throwing other man; three fight scenes.
"Carnivals and Cannibals" (L-Ko) -- Hula dance following subtitle: "very little movement"; horse eating skirt off dancer; two scenes of girl drunk (following; hula dance by dancer on platform); fat woman's dance; man examining his back after shooting; fat woman doing hula dance; scenes of idiot stabbing king's guide in posterior.
"For Liberty" (Fox) -- Subtitles: "From now on there is no need for ene}; "Fine -- the Notorious Lady of the Roses -- the demi-mondaine." etc; the feast of the cafes." etc; "Now my dear little American spy." etc.
"The Hidden Hand" No. 6 (Pathe) -- Attack on girl; three scenes of the girl begging her; four scenes of suspending her over lime box; subtitle: "Fasten the rope so when Ramsey comes she'll plunge into the box.
"The Kingdom of Love" (Fox) -- Reel 3, flash three gambling scenes; scenes of girls at bar with arms around men's necks; Reel 2, four tough scenes; six scenes of women drinking at bar; reflection in mirror of man drinking at bar; shooting outside saloon; two tough saloon scenes. Reel 4, group around intoxicated man; two tough dancing scenes; girl on its lap; girls being carried out of room; drunken man at table with her; two scenes of drunken couples around table in corner of room; all reel scenes carry - Reel 5, all scenes of drunken girl and men bidding for her, including subtitles; drunken man standing on table; subtitle: "Why did you sell yourself?"; two scenes of woman at bar. Reel 5, large view of woman drinking at bar; shooting scenes; three struggle scenes; all scenes of women at bar engaging men; drunken couples reeling by tables.
"Backful" (Pathe) -- Last hula dance scene.

This Week at Downtown Chicago Theaters


BLOU DREAM -- Select, "Shirley Kaye," with Clara Kimball Young.


CASTLE -- Paramount, "The Seven Swans," with Margarette Clark.


ROSE -- Select, "Shirley Kaye," with Clara Kimball Young.


World Changes Title of Film
The title of Ethel Clayton's next World-Picture Brady-Made has been changed from "Two Women," to "Whims of Society." The story concerns a rich young man who sets a beautiful, but masqueraded girl up in a fancy arrangement with out any evil motive whatsoever, and gets himself disillusioned. In the end, however, the young couple find happiness and plenty.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS
The Open Market—The Exhibitor’s Salvation

By H. J. SHEPARD

A short time ago a distributor summoned one of his producers and criticized him on the quality of a certain production. The director is said to have answered: "What do you care? You'll get yours. It will go into the program and they (the exhibitors) will have to take it."

Because of this general attitude among some of the program distributors, the exhibitor must take, on their contract, what is parcelled out to them, whether good or bad, helpful or detrimental. It is loudly said that the program system is not sympathetic for the exhibitor.

There is a relief from this situation. It is the Independent Field, and the live exhibitors throughout the country are today taking advantage of it. A very recent example is that of "Tom Moore, of Washington." His action speaks for itself. He has the guts to fight, and he will win out, because he is fighting for Independence in the Film Industry.

Every exhibitor who is in business for himself, and wants to remain in business for himself, must cultivate and help develop the Independent Market, by booking Independent productions from the reliable and efficient Independent Exchanges in their respective territories.

The large percentage of the best productions are being released on the Open Market. Even some of the program companies resort to a camouflage, by taking a fairly good picture and selling their program every once in a while and releasing it under a different brand on the Open Market, in order to get the extra revenue—thus taking advantage of the exhibitor. It is all wrong, and the solution, Mr. Exhibitor, lies with you. You should keep in touch with the Independent Market through the trade papers and the Independent exchanges in your territory. Select your own pictures when and as you like them. Get what your patrons desire. There is at least one Independent exhibing each in every territory, who is considered reliable, and if there are two, so much the better for you. It means that competition for your business will be keener.

The Independent exhibing as a whole, are capable businessmen, and select their pictures with the utmost discrimination. You naturally demand the best from them. The will, in turn, demand the best from the Independent producer. By your efforts a better product will be created.

How long would that inefficient producer with his careless methods survive if he continued to make inferior productions in the Independent Field? The termination of his care would be ultimate, thus eliminating this calibre of producer.

In the Independent Field of the film industry, like in the shoe, automobile and other industries manufacturing articles of universal use, the greatest amount of attention is paid every detail—no matter how small or seemingly unimportant. This is absolutely necessary because a field for its disposable once found, must be maintained; to be sold it must possess salable features, and that means efficiency in every respect.

Declare Your Independence by looking up all Independent productions and getting in touch with your Independent exchanges. If you can't get the information you want, address your inquiries to the State Rights Department of the Trade Papers, and they will help you.

Finally, Book All Good Independent Productions.

Big Production for "The Blue Bird"

Maurice Maeterlinck’s "The Blue Bird," which has international fame as a classic of the stage, is now being produced for the screen by Artcraft Pictures, under the direction of Maurice Tourneur. All other work at the big Fort Lee studios has been set aside in order to handle this production which it is promised will present a stupendous film disclosing a more effective visualization than was possible on the stage. Over a thousand real actors appear in this picture exclusive of the extras and goonkets occupying the entire stage of the big glass studio in New Jersey are being filmed for this production.

Yale Professor Praises "Les Miserables" as of "Inestimable Educational Value"

Among the notable results that have attended the presentation of the William Farnum de luxe production, "Les Miserables," at the Lyric Theatre in New York City, is the attracting of further attention to the possibilities of motion pictures and the arousing of the interest of persons who seldom express themselves publicly, except perhaps in criticism, on the subject of cinema achievements.

Among a number of such comments which William Fox reports having received recently is one from William Lyon Phelps, Lampson professor of English Literature at Yale University.

"I was deeply affected by "Les Miserables,"" Mr. Phelps wrote to William Fox. "The artistic and spiritual values of the great novel are both preserved to a remarkable degree in the adaptation, and the acting is excellent. I wish every one in America could see this picture."

Professor Phelps pronounced "Les Miserables" one of the greatest, if not the greatest photodrama he had ever seen and said it was to be regretted that other producers did not devote themselves to picturizing works of similar merit.

"The educational value of such pictures as "Les Miserables" is inestimable," he wrote.

The Fox management announces that the production has been playing to capacity houses ever since it was on at the Lyric Theatre. Mr. Maurice Fox has been cordial that Mr. Fox has decided to put it out as a star attraction, as was done in the case of "Cleopatra." It is also be shown throughout the country during the next year. The length of the run at the Lyric still is in the classifications of indefinite.

McAlister Films Well Received

Newspaper critics give favor able comment on little McAlister's newest Essanay picture, "Sadie Goes to Heaven." Kitty Kelly, photoplay critic of the Chicago Examen, declares that "youngsters can't help liking this picture and grownups who have youth in their hearts can't help enjoying it either." In this vehicle Miss McAlister has been successful in her collections of screen portraits the best she has made.

Similar opinions come in from other portions of the country where this Essanay Perfection picture has been seen. "Sadie Goes to Heaven" is reaping the rewards of the little actress' past successes and exhibitors are seeming to receive judging from the booking reports, that this child actress makes an appeal to the hearts of their patrons whom she has pleased in the past.

Other Essanay Perfection pictures, released prior to "Sadie Goes to Heaven," are reported to be reliable attractions.


"Many a Slip" Coming Christie Film

Bette Compson and "Smiling" Billy Mason are once more co-stars in "Many A Slip," a comedy revolving around the mysterious disappearance of a diamond butterfly pin. It is supported by Ethel Lynne and Harry Edwards, the latter cast as high grade crooks in the play.
SYNOPSIS OF CURRENT PUBLICATIONS

For Your Program

Synopses of the following plays are given in this week’s issues:

Barber, The
Burlesque
Convict 993
Daybreak
Face Value
Fires of Honor
For Liberty
I Love You
Imposer, The
Kingdom of Love, The
Law’s Outlaw, The
Seven Swans, The
Strong Way, The
Wolf and His Mate, The

Synopses appearing last week:
My Unmarried Wife
The High Sign
Unsympathetic
He Loved Her So
One Night
Treasure Island
Stolen Honor
This Ranch: The Wolf Trail
A Peach and a Pill
The Ox-Enrolled Professor
Brown of Harvard
Betty Takes a Hand
Man Above the Law
His Own People
The Same Speculation
In the Balance
When Men Are Tempted
The Gown of Destiny
Stolen Hours
Thais

FOR LIBERTY.
Five-reel drama.
Featuring GLADYS BROKIEL.
Produced by Fox.
Director, Bertram Bracken.

HE WOLF AND HIS MATE.“
Five-reel drama.
Featuring LOUISE LOVELY.
Directed by Butterly.

HE IMPOSTER.”
One-reel drama.
Featuring ANN MURDOCK.
Produced by Empire.
Director, Dell Henderson.

HE KINGDOM OF LOVE.”
One-reel drama.
Featuring JEWEL CARMEN.
Produced by Fox.
Director, Frank Lloyd.

THE LAW’S OUTLAW.”
Five-reel drama.
Featuring ROY STEWART.
Produced by Triangle.
Authors, Ethel and James Dorrance.
Director, Cliff Smith.

STORY: Charles Easton is disappointed over his failure at being elected sheriff and retires to his ranch. Rose Davison, whom he had hoped to marry, comes to him and asks him to allow her to face the gang of robbers who had beaten and robbed her father. Easton sets out with the sheriff and attacks them. He retires to a cave, a refugee and there locates the real culprits. Bringing them back to town he is held for the supposed murder of the sheriff and only the arrival of the sheriff saves Easton. They discover that the election was a fraud, the sheriff gladly gives the office to Easton and Rose gives him her hand and heart.

"DAYBREAK.”
Five-reel drama.
Featuring EMILY STEVENS.
Produced by Metro.
Authors, Jane Cowl and Jane Murf.
Director, Albert Capellani.

STORY: Because he cannot overcome his desire for liquor, Edith Frome leaves her husband, but returns after an absence of four years. Edith goes on mysterious errands each evening, which arouse the suspicions of her husband. He finds that she visits a child and becomes jealous. The knowledge that the child is actually his own, brings Arthur to his senses and he and Edith are happily reunited.

"BURGLARS.”
One-reel comedy.
Featuring BILLIE RHODES.
Produced by Strand.
STORY: Billie and her cousin are invited to spend a vacation with their aunt and uncle. On the way to meet their guests their machine breaks down and Billie and her cousin reach the house, not knowing each other. No one being home, each mistakes the other for a burglar and two squads of police are called in. The arrival of the aunt and uncle straightens matters out.

"THE SEVEN SWANS.”
Featuring MARGUERITE CLARK.
Five-reel fairy tale.
Produced by Paramount.
Director, J. Searle Dawley.
STORY: Queen Olga endeavors to enrich her kingdom by betrothing her son, the prince, to the princess of the Seven Islands and then turning the princess seven brothers into swans. The princess leaves the palace to look after her seven brothers. She meets the Prince Charming and falls in love but the princess cannot declare her love because she is weaving a mat which will restore her brothers to normal form and she must not talk. The mat completed, her brothers restored, and her lover brought back to her, the princess tells...
"I LOVE YOU."
Seven reel drama.
Featuring ALMA RUBENS. 
Produced by Triangle.
Author, Catherine Carr.
Directed by Maurice Tourneur.

STORY: While painting her picture, Jules Mardon, a famous artist, wins the heart of Felice, a peasant girl, but after the picture is finished Jules leaves, forgetting Felice. She is brokenhearted. However, Armanda De Gautier wins her love, they are married and Felice is truly happy. Jules later meets Felice and in a brutal manner succeeds in drawing her away from her husband and son. Armanda turns her away when she would return. For a time she loses her mind, but explanations are made and Armanda and all is forgotten and forgiven.

"THE STRONG WAY."
Five reel drama.
Featuring MAE ELIDGE.
Produced by World.
Director, George Kelson.

STORY: Adele Torrente marries Geoffrey Farrow to save her money. She loves Dick Chadwick, who is poor, and when Farrow discovers this, he plans to trap Dick but is unsuccessful. Adele has been receiving the unwelcome attentions of Dan Carter, a successful businessman, and one night Dick hears a shot and believes he sees Adele fleeing to the house. Sure she is the murderer, but he tries to assume the guilt. A confession by a girl whom Carter had wronged clears both Adele and Dick and upon Farrows seeking a divorce, they are assured of happiness.

"THE BARBER."
Two-reel comedy.
Featuring BILLY WEST.
Produced by King Bee.

STORY: Billy escapes from the asylum and, meeting Joyce, goes home with her. Joy's father is a barber and Billy is made one. Billy takes Joyce to the barber's ball where the keepers come to locate Billy. But, seeing a number of people, they include those of the great Billy's, they are baffled and return to find Billy back in his own quarters.

Rhea Berger Engaged
By Universal for Zoe Rae Production

Rhea Berger has been engaged to direct a special Universal company headed by Zoe Rae, the child actress. At present he is preparing to screen a story entitled "Little Miss Sherlock" by Norris Shannon, which has been put into screen form by Frank Howard Clark. The cast so far selected includes Gretchen Lederer, William Carroll and W. Paul.

Mr. Berger is well known as a director of Cinema features and in former times his name was familiar in the theatrical world as one of the foremost stage directors. The ground-work of his success as a photoplay producer was laid at the Western Essanay studios. Later, during and immediately after the war with the American company, he staged a number of Mutual's most notable successes. Prior to joining the Universal, Mr. Berger had just completed a season on the vaudeville stage, touring the western states.

Pathe Man Praises
Work of Red Cross
in Halifax Disaster

The work of the American Red Cross in lending succor to the stricken inhabitants of Halifax was a marvel of efficiency and organization according to L. Earnest Ouimet, Canadian representative of Pathe and an eye witness of the disaster.

"The American Red Cross was there with the flag and with the goods, too," said Mr. Ouimet, who has just returned from a visit to the stricken city, where he assisted in taking Pathe motion pictures of the devastation caused by the explosion.

"Before Canadian cities and organizations realized that the people of Halifax needed help, the American Red Cross train, filled with the needs of 100 patients, was on its way, fighting a passage through the storm, and reached the city even before a relief train could come from St. Johns, New Brunswick, the Canadian city nearest to Halifax."

How Canada Solved
Farm Labor Shortage
Told in New Film

Louis Kon, Commissioner of Immigration and Colonization for the Province of Manitoba, has been engaged recently in Chicago in the production of a film for which he drafted the story, showing how Canada and particularly Manitoba, went about solving the labor shortage problem at harvest time.

"Do Your Bit on the Farm" is a thousand foot reel partly produced in Winnipeg, fully by the Rothbury studios in Chicago, appealing to city people to spend their vacations on farms.

In Winnipeg, last year, one of the large detachments of Fred Girls' Brigade, composed of young women clerks who volunteered to go into the harvest fields from 4:30 p.m. until dark every day during the收获ing season, and help stack grain. They were allowed to leave the store an hour early, were taken by the motor brigade to farm not too far out from the city, where they worked in their jeans like soldiers, and had a good time besides.

The film will be published by Mr. Kon at the cost of the State Councils of Defense in the United States to be used in solving the labor shortage problem here.

Mother-Love vs. Duty
the Dominant Note
of Petrova Feature

The dominant appeal of mother-love is strongly typified in the role essayed by Madame Olga Petrova in her forthcoming production. The part in question gives the Polish actress a chance to display the full scope of the emotional qualities of her art, it is said.

The part of Laurel Carlisle, famous woman surgeon and mother of four-year-old Donald, her idolized son, brings out sharply the individual characteristics of the professional woman and the mother. In the sharp conflict precipitated between these two factors of duty against the mother's devotion, Madame Petrova has contributed, it is believed, a most realistic bit of acting.

The story was written by Mrs. L. C. Ayes, herself, who adapted the play from her novel, "Laurel Carlisle, M. D." It has been directed by Larry Trumble, responsible for the Goldwyn production, "Avon of Night," and is enacted by a notable cast, including Thomas Holding, Lumund Hare, Fredi Verdi and the famous Vitagraph collee, "Jean."

Two Exhibitors Have
Big Success With
"The Cinderella Man"

S. Barret McCormick, managing director of the Circle Theatre, Indianapolis, and an exhibitor of repute in the middle west, is enthusiastic over the way "The Cinderella Man" was received at his playhouse. Mr. McCormick is not given to promiscuous praise of pictures, but his remark that the film's success was as pretty as the Mae Marsh production prompted the following message to the Goldwyn Pictures Corporation:

"Sincerely and heartiest congratulations to yourself, Goldwyn Pictures Corporation, Mae Marsh, George Loan Tucker, the director, and supporting players on the picture, "The Cinderella Man." It is an artistic triumph and deserves a niche in the gallery of screen classics. With 'The Cinderella Man' Ms. Marsh has found the door to the heart of youth and carried the magic of Christmas to the shadows."

Philadelphia, which "The Cinderella Man" to its heart just as strongly as did Indianapolis. The Stanley Theatre i the Quaker City played to packed house all through the run of the picture. 'This High Quality Film all connect with it," was Manager Stanley V. Mansbaum's comment.

"Brown of Harvard"
a Perfection Film
Ready January 1

The widespread popularity of "Brown of Harvard," both in book form and stage play should prove strong sales arguments for the film version which George Kleine System is to publish January 10. The stage version enjoyed long runs in Chicago and New York, and toured the country playing to large audiences. The interest thus aroused, it pointed out, can be coaxed by exhibiting the booking this film, because the millions who have read the book or seen the drama, will be interested in seeing pictures for the same story. Trade showings of the film, which is produced by William N. Selig, have been held at all Kleine branch offices.

Hazel Daly, co-star with Bryant Washburn in "Skinner's Dress Suit" and old "Skinner" pictures, plays the lead in feminine role. Tom Moore plays opposite her. The photodrama is in six parts, and is being distributed on the Perfection Pictures Program.
Theatrical Tangle
May Cause Arrest of
New Haven’s Mayor

New Haven, Conn.—If Manager Poli of the Palace Theatre, who was recently arrested for operating his motion picture theatre without a license, it is also possible that Mayor Comper of this city may be taken into custody as the result of a peculiar situation.

The day prior to the opening of the theatre Manager Poli was notified that his lobby construction violated the building code of the city and that reason a license for its operation could not be issued. Rather than disappoint the great number of people who had planned to be present, Mayor Comper issued a temporary permit.

It is now pointed out that if Mr. Poli, who is operating his theatre without a license, is arrested, the mayor of the city would be equally reprehensible from the standpoint of aiding and abetting a misdemeanor when he allowed the theatre to open the first night.

Phila. Film Exchange
Suffers Loss by Fire

Philadelphia, Pa.—A family of five narrowly escaped injury and one fireman was injured in a fire which followed an explosion in the plant of the Ideal Film Company, 235 North Thirteenth street, this city, which ruined the three-story building and caused a loss estimated at $200,000.

Three persons were in the offices of the film company at the time, Eva E. Baker and Helen Fairland, employees, and Albert Teitel, part owner. When the explosion occurred, the three who were in the store part on the first floor of the building managed to escape without injury.

Panes from the burning films entered the building at 237 North Thirteenth street and filled the attic room occupied by Mr. and Mrs. Samuel Winchester and three children. They were assisted to safety by firemen. Ladderman Lou Conney was seriously injured by flying glass.

Albert Teitel is a cousin of Abe Teitel, well known Chicago film renovator.

Fire Totally Destroys
Evanston, Ill. Theatre

Evanston, Ill.—Fire, believed to have been of incendiary origin, last week totally destroyed the Strand Theatre in this city entailing a loss of more than $42,000. There is no furnace in the building and the manager of the theatre, John Bokkin, was unable to advance any theory as to the cause of the fire.

The blaze was discovered by a janitor who was passing the building on his way to work. The rapidity with which the flames spread has led the police to believe that a “firebug” was concerned in the destruction of the playhouse.

Exchangemen Charged
With Violation of
Minneapolis Law

Minneapolis, Minn.—The first complaints under a fire ordinance involving the storage of motion picture films, passed by the city council in 1915, were issued last week by Arthur C. Price, city fire marshal. They charge four film exchange managers with violating that section of the ordinance which requires film exchanges with more than ten films to keep each film in a separate metal container and the containers in a fireproof vault.

According to Mr. Price, the films are kept in a vault at each place according to the law, but are not put in separate containers. Warrants were issued for Jack Corbett, manager of the Triangle Film Producing Corporation; W. E. Kaofeldt, exchange manager of the Pathé Company; E. H. Holmes of the Vitagraph Exchange; and Daniel Donnelan of the Mutual Film Corporation.

Reformers Beaten
When Police Refuse
to Close M. P. Show

Nashville, Tenn.—Reformers protested here Sunday when four of the local motion picture houses gave special performances for the poor. The agitation was laughed down, however, the police refusing to close the houses in spite of their clamor. Capacity business was done at all the theatres, the Strand, Fifth Avenue, Crystal and Knickerbocker, managed respectively by Tony Sudkin, Wiley Williams, Carson Bradford and William Wassman. These managers obtained the gross receipts to the fund for helping the Nashville poor. The entire working forces also donated their services.

FIREPROOF BOOTH
PREVENTS BIG BLAZE

Elwood, Ind.—The value of all-steel, fireproof booths in moving picture theatres was shown here recently when a film which was being run in the Alhambra theatre caught fire. Instantly the whole interior of the booth in which the machines are operated was a mass of flames, but Otis Blair, the operator, escaped uninjured.

Two thousand feet of film were destroyed and one projection machine ruined. The loss, Manager Mossman stated, will amount to about $500. The auditorium was not damaged to any extent and, although persons in the audience were somewhat frightened, none was injured and there was no panic.

Los Angeles Creates
Film Commissioner

The city council of Los Angeles has passed an ordinance creating the office of Film Commissioner, without whose approval no film may be exhibited in Los Angeles. This action re-establishes film censorship in Los Angeles. The new commissioner will receive $175 a month. A license fee of $25 cents is to be charged for each film inspected, the money to be used in defraying the expenses of the new department.

Exhibitors Want 2c Coin

St. Louis, Mo.—Managers of the St. Louis motion picture theatres are preparing a petition to Secretary of the Treasury McAdoo, requesting that two-cent pieces be returned to circulation. The war tax on amusements, which is being paid by the public in pennies caused the action.
Pro-German Creates
Small Sized Riot
in Hammond Theatre

Hammond, Ind.—A small-size riot or-
curred and violence was narrowly
verted in the Columbia Theatre here
when W. C. Shaff, a German, rose from
his seat and upbraided the Italian gov-
ernment during the showing of the of-
ficial films of the fall of Gorizia.
Shaff had already been surrounded by
a group of enraged Italians when Man-
ger W. C. Cullen arrived on the scene.
Mr. Cullen called the police and Shaff
was saved from violence at the hands of
the Italians by his arrival. He was
turned over to the federal authorities.
The man under arrest is 33 years old.
He became sullen during his examine-
ation and would give no further informa-
tion concerning himself. He is believed
to live at Seventy-fifth street and State
Line.

EAST

Trenton, N. J.—A committee has been
toformed here to represent the allied
creeds who are organizing to fight for a
law to censor motion pictures in New
Jersey. The committee is consulting
lawyers and will have a bill providing
for the censorship of pictures drawn up
in time for presentation to the legisla-
ture, which convenes on Jan. 8.

Bayonne, N. J.—Samuel Goldstein,
proprietor of the Palace Theatre, was
arrested recently on a charge of violat-
ing the law of dedication and copyright.
It is stated that he showed "The Jewish
Immigrant" at his house without paying
the playwright, Adam Mesco, his royalty.

Stapleton, N. Y.—The new motion pic-
ture house being erected here for John-
son & Moses, is expected to be ready
for opening on March 1 with a program of
feature films and vaudeville. The firm
also has the Empire in Paterson.

Wilkesbarre, Pa.—F. W. Herman,
manager of the Savoy Theatre, this city,
has begun alterations on his playhouse
which when completed will increase the
seating capacity by 60.

Boston, Mass.—"Parentage" Frank J.
Seng's attraction opened Keith's Boston
Theatre on Monday, December 24, and
during that week played to 9,108 paid
admissions.

Pittsburg, Pa.—The Gem Theatre, 6280
Frankstown avenue, was badly damaged
when the roof and walls collapsed.

Fort Rouge, Manchester, N. Y.—The
Osborne Picture Theatre was totally
destroyed by fire with a loss of $40,000.

CENTRAL WEST

Winnebago, Ind.—L. D. Howard, man-
ger and owner of the Isis Theatre here
has, after six years of success, leased
his playhouse to Prof. K. F. Wetzel for
the year. Mr. Howard expects to find
something else in the field and expresses
himself as open to any proposition.

Columbus, Ohio—Fire resulting from
the explosion of a film in the motion
picture theatre of C. S. Daunson, 317
fortune avenue, burned seven reels of
films and slightly damaged the theatre.
The audience filed to the street with-
out disorder.

Elyria, Ohio—The new Rialto theatre
opened here recently with capacity
houses at both the afternoon and even-
ing performances. Many floral piece,
the gifts of friends to the management,
adorned the lobby.

Minneapolis, Minn.—Charles G. Bran-
ham, manager of the Strand theatre here,
recently held a showing of the mobil-
ization of the second battalion of the
Home Guard, comprising the four Min-
neapolis companies.

Waukesha, Wis.—Gustave Frellson has
purchased the buildings and homestead
west of Hotel Waukesha, and will erect
a theatre on the property.

Marquette, Mich.—Fire destroyed the
Soo Opera House recently.

Pekin, Ill.—The Court Theatre has
been sold by G. W. Hill to Robert Ken-
ney of Morton.

Cleveland, Ohio—J. V. Wolcott, owner
of the Princess Theatre, 229 Euchal
ave nue, has purchased from L. L.
Schmucker, the theatre on 1883 W. 25th
street.

SOUTH

Deming, N. M.—The new Cody Thea-
tre opened here recently and is called
"The Theatre Beautiful" by the citizens.
It is under the management of Sal Car-
ragian.

Houston, Tex.—Owners of Key
Theatre have announced they will re-
model the structure.

Lexington, Ky.—J. F. Tabb has leased
the Tabb Theatre in this city to Wil-
liam Small, who will operate the play-
house the coming year.

Dresden, Tenn.—The Kozy, Dresden's
moving picture show, has been sold by
W. A. McCuan to Clerk W. J. Jeter
and Deputy Sheriff Bonnie Bullock who
will take charge at once.

New CORPORATIONS

Huron, Tex.—The Supreme Pictures Cor-
poration has been incorporated here with
a capital stock of $10,000. Picture move.
ments are the object of the incorpora-
tors. The incorporators are James Calnan,
J. H. Oeding and Charles H. Taylor, all of
Houston.

Newark, N. J.—F. Moulton Tisdale, Maurice
J. Ziger and Solomon C. Bierlt have incor-
porated the Industrial Film Corporation with a capi-
71t stock of $100,000.

Cincinnati, O.—The Merkle Film Company
has been formed by Arne Merkle, Joseph B. Timmer
and Manda Osbaldiston. Herbert and Fred
erick J. Kandt with capital of $800.

Philadelphia, Pa.—The Shasta Picture Corpora-
tion, a Chicago company, has been incorpo-
rated here with capital of $500,000. The directors
are Melvin W. Chatterton, Blanche J. LaBade
and John S. Stevens of Chicago.

New York, N. Y.—Allen E. Moore, A. F. Mc
Cabe and H. S. Perezgo, 37 Wall street, have
incorporated Pictures, Inc., with capital of $1,000
to maintain an exchange and engage in the mo-
nuc picture business.

1,200 Ohio Theatres
Pledge Their Support
to Aid Stamp Sales

Twelve hundred motion picture the-
aters in Ohio are to join the govern-
ment's army of War Savings Stamp
campaigners. To each of the theatres
this week has gone from headquarters
the Ohio War Savings Stamp campaign.
In Columbus a request to co-operate in
the movement to make the public familiar
with the War Savings Stamp plan. A
certificate of membership in the Motion
Picture Division of the Ohio committee
will be presented to each theatre; this
will act as evidence of the theatre's par-
ticipation in the campaign to promote
stamp sales.

Through national headquarters, films
carrying War Savings Stamps propa-
ganda are being displayed in Ohio. The
Ohio War Savings Committee in
Columbus a request to co-operate in
the movement to make the public familiar
with the War Savings Stamp plan. A
certificate of membership in the Motion
Picture Division of the Ohio committee
will be presented to each theatre; this
will act as evidence of the theatre's par-
ticipation in the campaign to promote
stamp sales.

The much-heralded feature "Mickey,"
which Mabel Normand stars, has been
completed and the world rights sold to
the Western Import Company of 145
Broadway, New York.

The picture has been over two years in
the making and an official of the Impor-
to Compriany, who says he is not ex-
ploring "Mickey" will be far reaching.
"Our plan will be as epoch-making in its
distribution field as Mickey" will b
another "foot-length" of the "big
pictures," asserts the official. We it
tend to create a new standard and a
"Mickey" will help us. We will go on
ward now to the effect that when we
have said or will say as to the merit of
"Mickey" will be backed up by an
genral consensus of opinion of the ent
industry."
By "Mac."

C. W. Eckhardt is surely displaying some excellent footwork these frosty days, romping back and forth from the newly established Fox Film Corp. branch in the City Hall Square Building, the headquarters of the Malters Building. Well, wot's the diff? Exercise in limited quantities never killed human mortal. Info note: In the future all the big Fox films, such as "Les Misérables," "Cleopatra," etc., will be handled from the new branch.

The annual ball of the employees and their friends of the Rothacker Film Mfg. Co. was held at the Rothacker studio, Dec. 29. About one hundred and fifty folks danced to the merry jazz selections purveyed by the justly famed Benson Orchestra especially engagd for the fete.

E. H. Hibben, stage manager of the Rothacker studio, certainly spread himself in the clever manner in which the deception was had, and the entertainment committee, consisting of Messrs. Arthur Miller, Al Peterson and Jack Byrne, merit especial comment, for they had "everything" and were very much to the fore doing the honors at the buffet repast which was served and thoroughly enjoyed by all.

Mrs. Adele De Berri, of the De Berri Scenic Co., recently returned home from Washington, D. C., after spending the holidays with her Chicago husband, now 1st Lieutenant Ed De Berri, of the U. S. Signal Corps. All is well with the Lieut. and he is enjoying his new calling immensely, although that "stiff" Uncle Sam shoots in their arms makes a chap feel as though he were out for the count.

Harry Leonhardt, western general manager for Goldwyn Pictures, whiled away a few fleeting moments in "The Loop" with us, Jan. 5, en route to lil' old New York. Full of pep and optimism, in fact the same old Harry, always a pleasure to greet.

Edgar Lewis was a long way from home last Saturday afternoon, Jan. 5, if the official snapshot Used stationed in the Hotel Sherman lobby had his camera in focus. Well, we'll take a chance and give the negative the O. K. They tell us he hopped a train back East some time that evening.

Cresson O. Smith, formerly manager of the Metro, has switched berths, moving upstairs in the Malters building to handle the Fox Film Corp. products, from the Met’s present spot, for the territory. Go to it, Cress. old top, up and at ’em!

Here, boy, page Mr. Hoover! We have discovered a fillum "mag" wot's too busy to eat, even though his almanac curves seem to belie the statement. But here it is, wot's other than J. "Rapid" Grainger, of the Allen Film Corp., handling the "Garden of Allah," "The Warrior" and "Mother" features in the Metro circuit. Yep, arrives at the City Hall Square building early a. m., departing homeward late p. m., the same day.

Other than eating breakfast and supper, has nothing to do but work. Ain't it orful, sum peepel?

I. Van Ronkel, manager of Jewel Productions, announces "The Price of a Good Time" will occupy the screen of the Pastime Theatre, on Madison street, for an indefinite run.

Ha, another budding sales exploit has been added to the Jewel lists, in the person of Roger Lewis, well-known song scribe, creator of "The Ocean Roll," "Floating Down the River," etc. Gosh, with player Jack Meredith, E. C. Newman of seagae fame, and melody Rogah—watch yer steps, fellow competitors.

After a mad dash through the snow-drifts waist-high, L. A. Rozelle, manager of the World Film Chicago exchange, arrived at the office “on time” Jan. 7, arising to remark that the huge piles of snow reminded him of the World booking sheets. From where we sit looks like a big get-away for World films.

Lee Mitchel, who has been on the Universal payroll for the past ten years in all sorts of capacities, has been appointed manager of the supply department. All right, Lee, let it go at that.

C. L. Stiles, who will be remembered as a representative of the local Universal office, is now manager of the Malters Chicago branch, having been transferred from the Escanaba, Mich., branch.

W. A. Bach, general service manager of the Universal, passed through the city on his way to New York.

Eli Van Ronkel, of the Chicago Jewel offices, arrived home after an extended visit, reporting a flock of Wisconsin contracts.

The Motion Picture Exhibitors League, at a recent meeting, banded together on a co-operative move to support the fuel administration in every possible way, by enforcing the "lightless nights" at their theatres. A committee of ten was appointed, those serving being: Prexy Joe Hopp, C. G. Stuart, W. D. Burford, Harry C. Miller, Max Hyman, R. K. Levy, Alf. Hamburg, I. S. Berkson, Billy Heaney, Geo. M. Laing, John Bobeng and H. E. Newell. That's the stuff, boys. Tis always a pleasure to record moves backed up with such spirit.

Ye Gods, did you pinc the military leggings on one C. W. Brown of the Mutual publicity staff as he strayed into the Union depot on the west side of the Metropolis some time last Monday forenoon, Jan. 7, following the big show "By Jibbo Crissy." them Eleva-drifts was putty tolerable, eh Brownie?"

after resigning the position of general manager of Goldwyn pictures.

In addition to Mr. Brockell, those attending the dinner were C. W. Leist, Goldwyn pictures; C. E. Elliott, president Chicago Circuit; Lewis A. Dreher, Paramount pictures; S. Keely, Central Film Co.; Albert Kimmel, Goldwyn pictures; Harry J. Corbett, manager Harper Theatre; Frank S. Lucder, Paramount pictures; Clift Almy, Metro pictures; Harry S. Manning, Paramount pictures; H. J. Wienold, Chicago Cinema Circuit; A. J. Egan, Paramount pictures, and Patrick J. Garvey, Cahlilge Co.

Essanay's Comedies
Gain in Popularity

Essanay has struck a popular vein of humor in the productions by Arthur D. Hotaling, as evidenced by reports from exhibitors and the General Film booking records.

The comedy for January 12 is "One Night," depicting complications arising from the innocent efforts of a "gentleman drunk" to regain his hat, which falls to the sidewalk from his hotel window.

In a comedy now in the making, Mr. Hotaling has achieved a picture that requires but two subtitles, thus indicative of the liability of the picture to tell its own story.

Essanay's General Film one-reel scene for January 12 is "Agricultural Opportunities in Western Canada," showing the picturesque and commercial attractions of the country to our north.
Publicity Campaign Brings Cleveland Girl To New York For Try-Out as Film Actress

William Fox conducts Contest in Two Newspapers in Ohio City, Which Results in Stimulating Business and May Develop New Star

Continuous daily publicity for nearly two months has been obtained for William Fox, who through a contest conducted under Mr. Fox’s auspices in the Cleveland News and Sunday Leader. Pictures of all the principal Fox players and a great variety of information regarding the Fox organization have been published in the two newspapers, resulting it is reported, in an appreciable increase in the business which Cleveland exhibitors of Fox productions have been doing.

The newspapers, through an arrangement with the producer, agreed to furnish free trips to and from New York for the winner of the contest and the chaperon selected by her. In addition, the successful young woman was guaranteed a try-out of at least one week in the Fox Eastern studios and that the picture in which she appeared would be shown in Cleveland. The contest which ended December 1st, attracted a great deal of attention, several hundred young women ranging in age from up wards of sixteen years, having entered their photographs.

The winner was to be the one who, on tests, proved best suited for film work. Selections of ten were made on the basis of photographs and personal appearance. Film was taken featuring the ten and from inspection of this the committee chose Miss Iry Deibel, of 10201 Olivet avenue. The successful young woman came to New York the latter part of December and now is taking an important role in a picture being made at Fort Lee.

Mr. Fox is reported to be enthusiastic over the result of the contest, and says the plan will be continued. Not only does he find the idea productive of extensive publicity and of increased business for Fox exhibitors, but he also considers that it justifies itself solely from the standpoint of the Fox majors.

It is recalled in this connection that June Caprice was discovered through a similar contest conducted in Boston and that her subsequent rise to stardom has been exceptionally rapid.

New U. S. Hart Play is “Wolves of the Rail”

Artcraft’s next offering is William S. Hart in his newest little play, “Wolves of the Rail,” in which the noted “bad man” appears as an upholder of law and order, rather than as an outlaw as in the past. What is expected to be regarded as Hart’s greatest stunt is presented in this picture when the popular cowboy leaps from the saddle of a racing pony into the cab of an on-coming locomotive.

In his next character, Hart is said to be just as fearless and as daring as when he was opposed to law and order and he makes short work of ridding the railroad of outlaws. Vola Vale, as Faith Lawson, daughter of the switchman, appears opposite Hart, the balance of the cast including C. Norman Hammond, Billy Elmer, and Melbourne MacDowell. The playphoto will be released by Artcraft on January 14th.

W. H. Productions Will Omit Story From All Heralds

The W. H. Productions Company in announcing its sales methods says: “We have deviated from the regular channel in the make-up of our heralds. One of the most illogical things in the heralds that are gotten up today by the various organizations, is a synopsis of the picture. The purpose of a herald primarily is to help sell seats for the exhibitor. It is one of the exhibitor’s salesmen. As there isn’t any particular type of story that will appeal to every movie fan and again, in most cases the interest of the reader wanes by telling the story of a production beforehand, so we are, therefore, eliminating the synopsis from our heralds and are preparing our copy and lay-out to conform to the idea of creating interest in the picture and a desire to see it. In other words sales talk on each production that will create the desired effect upon the reader. We believe exhibitors should be given every assistance possible to secure maximum results.”

Douglas Fairbanks Entertains Writer

Douglas Fairbanks was honored with a visit at the Artcraft studios in California by Captain Peter Kyne, the writer recently, now at Camp Kearney. By way of entertainment the energetic Douglas showed Capt. Kyne just how easy it was to climb the church steeple in “A Modern Musketeer” and invited the visitor to accompany him on the climb. Douglas was already half way up the steeple, however, when Captain Kyne announced he had forgotten his swagger stick and could not possibly think of making such a trip without it. An impromptu rodeo was then held in honor of the visitor in which the Fairbanks cowboys presented their talents.

Stanley Booking Co. Signs For Output of U. S., Optimistic on General Situation

Following the announcement that a majority of the picture theatre circuits of Greater New York had availed themselves of the special attractions published by the U. S. Exhibitors’ Booking Corporation, comes the news that the Stanley Booking Company, controlled by Stanley V. Maithbaum has contracted for the first three subjects embracing “The Zeppelin’s Last Raid,” “Those Who Pay,” both Ince productions, and the Sidney Olcott spectacle “The Belguan.”

Lynn S. Card, general sales manager of the U. S., obtained the bookings while on a trip to Philadelphia last week, and it is understood that the negotiations included the entire output of the booking corporation, with each picture subject to screen examination by representatives of the Stanley Company. The U. S. productions will be shown at all of the Market Street theatres in Philadelphia, the bookings of which are handled by the Stanley Company.

Although many theatres in the Eastern Pennsylvania district have encountered trying difficulties as a result of the severe weather recently, Mr. Card found conditions generally satisfactory.

The demand for special productions appears to be more insistent than ever in Eastern Pennsylvania and our sale forces in that district are keeping busy filling orders for our first three productions.”

Lee Kiddies Meet Summer Half Wa

Summer Half Wa

Jane and Katherine Lee, William Fox “Baby Grand” stars left New York for Jacksonville, Fla., during the recent hot weather. In the station, before the train started, Jane caused more or less interest when she paraded through the waiting rooms with an opened, baby bbl parasol over her head.

On her pudgy little wrist there was tied a fan and she wore a white sunbonnet trimmed with summer flowers. The thermometer outside at that moment registered 13 below zero.

The final scenes in the new picture which the “Baby Grands” are starring will be filmed in Jacksonville, Fla.
THE OPEN MARKET

STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

A KAY COMPANY

Golden Spoon Mary," C. 1,005.

AMERICAN JAPAN PICTURES

The Land of the Rising Sun.

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

ARGORY FILMS, INC.

Where D'ye Get That Stuff?" five reels.

The Celebrated Sefidlow Case," five reels.

ARROW FILM CORPORATION

Absinthe," five reels, with King Baggott.

The Deemer," nine reels, with Dorwen Hall Caine.

REX BEACH PICTURES CORPORATION

The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

Who Knows," five reels.

BILOGRAP COMPANY

Her Condoned Sin," six reels.

BLUEBIRD

Eagle's Wings," five reels, war drama.

Even As You and I," five reels, with Lois Weber.

Come Through," seven reels, with Herbert Rawlinson.

BRENN PRODUCTIONS

Lone Wolf," seven reels, with Hazel Dawn.

Fall of the Romanoffs," eight reels, with Nancy O'Neill.

Empty Pockets," seven reels.

The Return of the Lancer," with Bert Lytell.


CARDINAL FILM CORPORATION

Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY

one reel comedy six reels.

CINEMA NEWS SYNDICATE

American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORP.

The Thirteenth Labor of Hercules," twelve reels.

CINDEE CORPORATION OF AMERICA

The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

The Birth of Character," five reels.

The Heart of New York," five reels.

Cronena," eight reels.

The Eyes of the World," seven reels.

CORONA CINEMA COMPANY

The Curse of Eve," seven reels, with Enid Markey.

COSMOPHOTO FILM COMPANY

I Believe," seven reels, with Melton Rosamond.

CREATIVE FILM CORPORATION

The Girl Who Didn't Think," six reels.

CREST PICTURE CORPORATION

The Chosen Prince," eight reels.

F. P. DONOVAN PRODUCTIONS

Billy's Day Out," one reel, with Billy Quirk.

Billy's Elopement," one reel, with Billy Quirk.

Billy, the Governess," one reel, with Billy Quirk.

Butting In Society," one reel, with Lou Marks.

HENRY FILM CORPORATION COMEDIES

Dat Blackhawk Waits Man," one reel.

Shine Johnson and the Rabbit's Foot," one reel.

EDUCATIONAL FILM COMPANY

High, Low and the Game," one reel.

The Mysteries of Crystallization," one reel.

EFANGE PICTURE COMPANY

The Marriage Bond," five reels, with Nat Goodwin.

EMERALD MOTION PICTURE CORPORATION

Trooper 44," five reels, with George Soule Spencer and June Daye.

ENLIGHTENMENT PHOTOPLAY CORPORATION

Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

Birth," six reels.

EUROPEAN FILM COMPANY

Fighting for Verdun," five reels.

JUVENILE FILM COMPANY

"For Sale—A Daddy," one reel.

"Chips' Carma," two reels.

"Chips' Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility," seven reels.

"Ivan the Terrible," six reels.

"Loyalty," seven reels.

"Robespierre," seven reels.

"Tyranny of the Romanoffs," six reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Ainsworth.


FLORA FINCH FILM CORPORATION

"War Prides," C. two reels, with Flora Finch.

BUD FISHER FILM CORPORATION

"Submarine Chasers," seven reels.

"Teenagers," one reel.

"A Chemical Calamity," one reel.

FORTI PITT CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Michelles.

"The Witching Hour," five reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FROHMANN AMUSEMENT CORPORATION


GENERAL ENTERPRISES

"The Liar," six reels, with Jane Gail.

"Mother," six reels, with Elizabeth Risdon.

"The Warrior," seven reels, with Maeseie.

GOLD MEDAL PHOTOPLAYS

"The Web of Life," five reels, with James Cruz.

GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.

"Rex Beach in Pirate Haunts," five reels.

"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH


"Intolerance," nine reels, with M. Norma.

HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepares," four reels.

"Camille," six reels, with Helen Hospitale.

HARPER FILM CORPORATION

"Civilization," ten reels.

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg," six reels.

HISTORIC FEATURE FILMS

Apr. 20—"Christus."

M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.


"The Bar Sinister," six reels.

"Her Fighting Chance," six reels, with Jane Grey.

"Whither Thou Guest," five reels, with Orrin Johnson and Rhea Mitchell.

"The Sin Woman," with Irene Fenwick, Ilene Davis and C. Bruce.

Aug. 14—"Madame Sherry," five reels, with Gertrude McCoy.

"The Submarine Eye," seven reels.

"Should She Obey," seven reels, with Alice Wilson.

"The Great White Trail," six reels, with Doris Kenyon.

"One Hour," six reels, with Zena Keefe.

THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.
IAN VAN FILM PRODUCTIONS
"Two Men and a Woman," five reels, with James Marshall.
"One Law for Both," twelve reels, with Lewis Bailey.
"Babbling Tongues," five reels, with Grace Valentine.
"Married in Name Only," six reels.
"Human Clay," with Mollie King.
"Sims of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.
"Pay Me," five reels, with Dorothy Phillips.
"Sirens of the Sea," five reels, with Louise Lovely.

KING BEE COMEDIES
"The Pest," two reels, with Billy West.
"The Bandmaster," two reels, with Billy West.
"The Slave," two reels, with Billy West.
"The Stranger," two reels, with Billie West.

KLOTZ AND STEINREIM, INC.
"Whither Thou Goest, Five Reels, with Orrin Johnson and Reba Mitchell.
"The Secret Trap," five reels.

RULES FEATURES
"Germany on the Firing Line," five reels.
"France, on the Firing Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.

LIBERTY FILM CORPORATION
"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES
"My Mother," two parts.
"My Father," two parts.
"Muffin," two parts.
"The Call to Arms," two parts.
"Old Abe," one reel.
"At the Slave Auction," five parts.
"The President's Answer," two parts.

LINCOLN NATIONAL PICTURE COMPANY
"The Realization of a Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.

MARINE FILM CORPORATION
Aug. 28—"Lorelei of the Sea," five reels, with Tyron Power.

C. POST MASON ENTERPRISES
"The Wonder City of the World.

MASTER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.

LITFAIR FILM CORPORATION
"Persuasive Peggy," five reels, with Peggy Hyland.

MONITOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folks," one reel.
"Dear Old Dug," one reel.
"The Ghost of Mooresdown Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.
B. S. MOSS
"The Girl Who Doesn't Know," five reels.
"In the Hands of the Law," five reels.

MO-TOY COMEDIES
"Dinking of the Circus,"
"A Trip to the Moon,"
"Goldey Locks and the Three Bears,"
"Dolly Dibbin,"
"School Days,"

NEWFIELD'S PRODUCING CORPORATION
JOHN W. NOBLE PRODUCTIONS.
"Shame," six reels, with Zan Keefe.

OGDEN PICTURES CORPORATION
"The Lust of the Ages," five reels, with Lillian Walker.

SIDNEY OLCOTT PRODUCTIONS, INC.
"The Belgian," with Walker Whitehead and Grant.

OVERLAND PICTURES CORPORATION
"The Hand of Fate,"
"The Ripe Revolution,"
"Man's Law,"

PARAGON FILM COMPANY

PARALTA PLAYS
"Maiden Who Loved a Giant," five reels, with Beatrice Barracluse.
"Rose o' Paradise," five reels, with Beatrice Barracluse.
"His Robe of Honor," with Henry B. Walthall.

PATRIOT FILM CORPORATION
"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION
"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION
"Corruption," six reels.

PRIVATE FILM CORPORATION
"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION
"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION
"Satana, the Destroyer of Humanity," seven reels.

HARRY RAFF
"The Struggle Everlasting," with Florence Reed.

HARRY RAYNER

CHARLES RANKIN

RENEWED PICTURES CORPORATION
"In Treasure's Grip," five reels, with Grace Carnad and Francis Ford.

SELECT PHOTOPLAY COMPANY
"Humanity," six reels.

SELIG SPECIALS
"The Crisis," seven reels, with Besse Ytton.
"Beware of Strangers," seven reels, with Besse Ytton and Thomas Santchi.
"The Garden of Allah," three reels, with Thomas Santchi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzi Brunnell.
"The City of Purple Dreams," six reels, with Besse Ytton and Thomas Santchi.

FRANK J. SENG

SIGNET FILM CORPORATION
"The Masque of Life," seven reels.

FRED H. SOLOMON
"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES
Wm. Fox
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.
Sept. 30—"Carmel,"
Oct. 7—"When Man Sees Red,"
Oct. 14—"Aladdin and the Wonderful Lamp,"
Nov. 4—"The Rose of Blood," six reels with Theda Bara.
Nov. 18—"Treason Island," six reels, with Francis Carpenter and Virginia Lee Corbin.
Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.
Dec. 16—"The Heart of a Lion," six reels with William Farnum.
Dec. 30—"Du Barry," seven reels, with Theda Bara.

STANDARD NEWS FILM, INC.
"Demons of the Air," two reels.

SUNBREAM MOTION PICTURE CORPORATION
"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

SUPERIOR FILM CORPORATION
"The Fauvet," five reels.
"The Cowpuncher," six reels.

SUPREME FEATURE FILMS
"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY

ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Michelle.
"The Passion Flower," five reels.

UNIVERSAL
"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"God's Law," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.
"The Hand that Rocks the Cradle," six reels.

U. S. EXHIBITORS BOOKING CORP.
"The Zeppelin's Last Raid," five reels, with Emil Markay.
"Those Who Pay," five reels, with Beatrice Barracluse.

VARIETY FILMS CORPORATION
"My Country Friend," six reels.
"The Pursuing Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS
"The Fated Hour," six reels.
"The Slave Mart," six reels.

VICTORY FILM MFG. CO.

WARNER BROTHERS
"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

L. LAWRENCE WEBER PRODUCING CO.
"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

WHOLESALE FILMS
Sept. 10—"Cinderella and the Magic Slipper," four reels.
Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neill.
"His Awful Downfall," one reel with Rex Adams.
"Little Red Riding Hood," four reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.
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TOM MIX in CUPID'S ROUND UP

VIRGINIA PEARSON in STOLEN HONOR

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A Burden the Business Cannot Carry

Almost at regular intervals we hear a great howl of protest against the unwholesome picture. And almost before the echo of this howl has had a chance to subside, there is a new avalanche of filth films put forth to ensnare the greedy exhibitor and pander to the tastes of that small part of the public that welcomes risque amusement.

The picture that is unclean and sordid is a real menace to the entire business. The blame for the existence of the costly censorship is due directly to the activities of that, fortunately, small band of producers whose only instructions to their directors is to “see that it will get by.” These producers regard that it is an enviable achievement to make a picture that borders foot by foot on the extreme limit permitted by the American public.

The motion picture as big and as powerful as it is today cannot carry indefinitely the load of pictures that are morally filthy. Every time a picture of that nature is exhibited the ultimate fulfillment of the great promise of film art is put farther away; new antagonists are created and the entire business is held up as a shining target for the assaults of professional reformers.

The columns of this trade paper are in no way concerned with the moral aspect of this matter; it is the financial significance of the risque film that we are directing attention to.

The sordid picture is not a financial success and this rule applies almost generally. There may be and probably are isolated cases of a little quick profit snatched from pictures of this type, yet the general public time after time has made plain its abhorrence of unwholesome amusement. Even the burlesque stage which was long regarded as a “privileged” branch of amusement activities has found through bitter and costly experience that the vulgar does not pay. And the burlesque theater not even in a wild flight of imagination ever dreamed it was catering to a neighborhood patronage.

There is nothing more trite under the sun than iniquity, yet many producers seem to be under the impression that the outraged heroine or the delinquent wife are themes of perennial newness. There can hardly be an adult patron of motion pictures in the country that has not seen these themes worked over and over again until they come now stripped entirely of any newness or originality and stand bare in their true guise of morbid sensuality.

Look over the successful pictures of the last two or three years and it will be seen that the public is not in accord with the pet belief of many producers that its favorite theme is degraded womanhood.

The film public in this regard is not setting a precedent, it is simply following the lead of the generations of amusement patrons that preceded it in giving their patronage wholeheartedly only to plays that are mentally and morally inspiring and essentially clean.

This is a matter that is not merely of interest and concern to some particular branch of the motion picture business, but to the entire industry, to every exhibitor, producer and distributor who has sufficient foresight to carry him beyond the record of this week’s business.

The responsibility for the obscene and unwholesome picture can be laid at the doors of but a few producers yet every producer, no matter how far-sighted or how determined he may be to make only clean pictures, bears his share of the evil influence.

The problem of the unclean picture and the unscrupulous producer must be met and mastered or its ultimate cost will stagger the business.
Assist Tax Committee

EXHIBITORS of both political factions, both those of the American Exhibitors’ Association and those connected with the old league have never before shown that they were more worthy of the confidence placed in them than at the recent Washington meeting.

While the differences keeping the factions apart has at times seemed unsurmountable there is now a tremendous need for a conciliatory policy being pursued by both parties with a view to enabling the exhibitors to speak with a single voice against taxation inequalities at Washington.

That the exhibitors have realized this necessity and have promptly met it is evidenced by the results of the Washington conference.

The committee which was appointed at this conference consisting of representative men of both factions have called upon the exhibitors of the country to supply them with accurate data as to how the tax has been affecting their business. It seems obvious indeed and should be realized by every exhibitor that without these statistics the committee is powerless to obtain a readjustment of the tax measure before the committees of Congress.

Yet in spite of this very obvious necessity exhibitors generally have been very negligent in sending in this information. If this neglect is not corrected the excellent plan of the Allied Legislative Committee will go to no avail and the negligent exhibitors will be entirely to blame for the failure.

**The Distributor’s Merger**

THE first big amalgamation of distribution activities for the New Year seems to be at hand. After many weeks of “close-up” negotiations a number of distributors have signified their intention of participating in a distribution merger.

While no authoritative announcement has been made it is reliably reported that all papers for an agreement which will bring together a number of distributors have been drawn up and now only await the signatures of the various principals.

The exhibitor’s interest in this merger which now seems greatly assured, is that it will mean better film and at lower prices. According to the plan there is to be no actual merging of the various companies but simply a distribution agreement which will cut down the cost of issuing film through the elimination of the great expense of a number of distributing units operating individually.

Martin J. Quigley

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Several Exchanges Consider Big Distributing Merger

Negotiations Which Have Been in Progress Many Weeks Near Completion—Amalgamation Sought to Eliminate Waste and Improve Service to Exhibitors

The long-awaited consolidation of various distributing units was practically consummated last week.

After several weeks of negotiations between a number of the large distributing companies, announcement comes from New York that the final papers on the amalgamation have been drawn and await acceptance by the officials of the companies involved to participate.

According to information that has leaked out the new arrangement aims to merge the distributing activities of a number of the important exchange companies with a view to the elimination of activities which could be carried on by a single organization in the various exchange centers.

Plan "Clearing House"

While no details of the scheme of operation are obtainable at this time it is understood that the plan contemplates the operation of a single "clearing house" for motion pictures in various distributing centers.

The clearing house will be represented by various distributors with their individual managers and salesmen.

The shipping and inspection work and clerical work, however, will be carried on by a single staff as if there was one big organization represented.

Among the companies which, it is understood, have been participating in the negotiations are the following:

- MUTUAL FILM CORPORATION
- METRO PICTURES CORPORATION
- WORLD FILM CORPORATION
- GOLDWYN PICTURES CORPORATION
- FIRST NATIONAL EXHIBITORS
- TRIANGLE DISTRIBUTING CORPORATION
- VITAGRAPH COMPANY OF MERICA

Triangle and Vitagraph were among the first companies that became interested in the plan, but persons in close touch with the situation state that both these companies at the close of last week ceded to withdraw from the plan.

At the executive offices of the Mutual Film Corporation in Chicago no information as to whether or not Mutual would participate in the merger was volunteered.

John R. Freuler, president of Universal, has been in New York for several days and it was stated that Mutual's position in relation to the negotiations would not be defined until Mr. Freuler's return to Chicago.

Pathé Is Out

Pathé Exchange, Inc., which had been considered in the negotiations definitely, withdrew when J. A. Berst, vice-president and general manager, began his trip to the Coast a few weeks ago.

Massachusetts Fuel Administrator

Issues 10 O'clock Closing Order

Bay State Exhibitors First in Country to Have Business Hours Cut—Ruling Became Effective January 14

Looking toward the conservation of coal, the fuel administrator of Massachusetts has issued an order closing all motion picture theaters in the state at 10 p.m. The order became effective Monday, January 14.

Although such measures have been agitated in various parts of the country for some time past, the exhibitors of the New England states are the first to suffer by having an hour, and in some instances two hours, cut from their business day.

Whether the same plan will be adopted by fuel administrators of other states is, of course, problematical. The move in Massachusetts has caused considerable uneasiness among exhibitors who are already carrying a large burden in the shape of war taxes and decreased attendance.

The shortage of fuel is the cause of the order, Massachusetts, like many of the other states, finding it difficult to obtain sufficient coal for the purposes needed. The light problem has given the administration considerable trouble and it is believed by the fuel administrator that the 10 o'clock closing law will effect a considerable saving of fuel.

The administration has voiced no objection to the motion picture theaters, which do not run a continuous show, opening earlier in the evening, but has announced its intention of compelling exhibitors to conform with the 10 o'clock closing rule.

Daylight Saving Bill

Again Up in Congress

Washington—(Special to EXHIBITORS HERALD)—President Wilson is about to urge the passage of the daylight saving bill, which has been pending in the house committee since last June. Chairman Sims and Representative Borland, the chief advocate of the bill in the house, are arranging a tentative program for its promotion.

Exhibitors throughout the country did not favor the measure when it was brought up last summer and concerted action is to be brought to bear to defeat the measure should it again come up. While it might mean a saving in light and fuel to some it undoubtedly would work a considerable hardship to motion picture theatre owners, inasmuch as it would cut down their performances to one show a night in most cases. It is pointed out that it had this effect when tried out in England.

"The proposed legislation would add one hour of daylight to the business day of all the people in the United States by the simple process of turning the hands of the clock forward one hour," said Representative Borland last Sunday.

Blizzard Paralyzes

Shipments of Films

With thousands of orders for films unshipped because of total paralysis of shipping facilities due to one of the worst blizzards that has engulfed Chicago and the surrounding territory in years, Chicago film exchanges this week made gigantic efforts to regain normal conditions.

Some of the companies sent to the express offices early in the week, gathered up all films that had been deposited there the last Thursday and resorted to the parcels post in an effort to clear up the congestion.

The full force of the blizzard struck Chicago on Friday night and tied up all forms of transportation completely. Many exchanges had sent out films on Thursday and while points close to Chicago received the shipments many had not been delivered up to Monday night. A canvass of the Chicago exchanges where records had been kept of the number of films held up because of storm conditions gave the following figures: Mutual Film Corporation, 170 shows; Universal Film Corporation, 25; Fox Film Corporation, 15; Triangle Film Corporation, 500, and World Film Corporation, 400.
Disastrous Fire Guts Theatre;
Costs Lives of Four Firemen
Worst Snow Storm of Decade Impedes Work of
Fire Fighters—State and City Officials Begin
Investigation Into Origin of Blaze

Fire, the origin of which is now under investigation by city and state officials, resulted in the death of four firemen, the probable fatal injury of two more, and completely destroyed the Chicago Avenue Theatre, a motion picture house at 2120 West Chicago avenue, January 9. The firemen were crushed to death when the front wall of the building collapsed and fell into the street.

The dead are Lieut. Charles G. Anderson, 31 years old, 836 North Lored avenue, in command of squad 2; Pipeman James G. Kerr, 39 years old, 643 North Sandburg avenue; and Pipeman Frederick Stoll, 42 years old, 1470 Bryant Place, engine company 20, and Pipeman Peter J. Horan, 38 years old 5510 West Monroe street, engine company 24.

The building in which the theatre was housed was a three-story brick affair, the two upper stories of which were devoted to lodgings and opera halls. It was a landmark of the west side of the city.

Manager Inspected Theatre
Durke Kemp, 1610 Park avenue, the manager of the theatre, was unable to explain the origin of the blaze. He told the authorities that prior to leaving the house, some time before midnight, he had carefully inspected the place and found everything in good order.

Damage to the building and its contents was estimated at $100,000. Mr. Kemp asserted that although he had insurance of only $1,000, his loss would reach $200,000.

"I thought I heard a noise in the basement and opened the door leading to it but found nothing so I left," said the manager of the motion picture house when questioned concerning the blaze. "The building is an old one and its foundations are heavy posts and I am not surprised that it collapsed so quickly. Doors in the vacant part of the building rattled at times and children spread rumors of ghosts in the building which greatly reduced my patronage."

Paints and Oils Stored
From information thus far obtained it is believed the fire started in the store of the National Fixture company which occupies the first floor of the building. The police were informed that a quantity of paints and oils were always kept stored in the company's store.

The blaze broke out about 1 o'clock. Huge snow drifts hindered firemen from connecting hose with water pumps and the帮忙 Detachment of apparatus arrived, had enveloped the structure and burst through the roof by the time streams of water could be played upon it.

About fifty firemen were on the sidewalk in front of the burning structure when the wall collapsed. Those who escaped probably owe their lives to the snow banks which at first impeded them. The first warning came when a huge electric sign of the theatre crashed to the ground. Spectators yielded warnings and firemen who saw the danger shouted to their mates.

Snow Saves Lives
A small pathway dug into the high snowdrift by firemen offered a means of escape to more than a score of the fire fighters. Lieut. Anderson was killed as he tried to climb over the embankment. His men, who were with him, were caught in the downpour of bricks.

Horan's consideration for his comrade, Pipeman John Davie, cost him his life. Davie, just before the crash, was holding a standpipe when Horan approached.

"Too bad, Jack, let me have that pipe a while so you can get a little rest," pleaded Horan.

Davie gave it up and he had just crossed the car track when the wall fell behind him.

Official Describes Scene
At first word was flashed to police stations that the theatre had perished. This report was attributed to the statements of spectators who saw the wall topple over on more than that number of fire-fighters. Fourth Assistant Fire Marshal Seyferlich described how he and many others narrowly escaped death.

"If it hadn't been for those snow piles that at first hindered us in our work, I believe all of us would have been buried," he said. "We darted through the pathway dug in the snowdrift and many of us were buried when a section of the wall struck the hard snowdrift which reached above our heads. I was not hurt and others had miraculous escapes. Some suffered bruises when hit by some of the falling bricks. Those killed and severely injured were struck by the falling bricks while trying to climb over the heap of snow."

Rear Wall Collapses
Simultaneously with the caving in of the front wall, the rear one collapsed, endangering the lives of a score or more of firemen who were working under the direction of First Assistant Fire Marshal Patrick J. Donahoe and Second Assistant Marshal Edward J. Buckley. Warned when the wall was tottering, every man succeeded in escaping in safety.

Horan's body was lying across that of his superior, Lieut. Anderson, when found. On top of both was the large electric sign of the theatre.

Spectators, including thousands of street car conductors and motorists, who saw the wall crumble and fall, were appealed to by Assistant Chief Seyferlich. There was prompt response to his plea, the men hastening with firemen to extricate the victims.

What the Pictures Did for Clarence
Boy auto bandits have many times, when apprehended for their acts, willingly and cheerfully given the motion pictures credit as their chief inspiration for the profession they had chosen.

But now we have a brand new one. One Clarence Payne of New York recently was made the involuntary object of an involuntary petition in bankruptcy. With most of the race tracks converted into golf links and wheat fields, and the buckethops a standstill, Clarence was pressed to explain his predicament. He was reputed to have been at one time worth $20,000, a very original thought struck him.

"I lost it in motion pictures," he said.

Films for Export
Must Receive O. K. Of U. S. Censor
Subtitles to Be Closely Scanned for Indication of Code Messages to Entente Allies

Censorship of motion picture films for export, to assure that anti-American propaganda will not be sent to the world was begun in Chicago last week. Rive McNeill, collector of customs, under orders from Washington, inspected 600 feet of movie pictures to be shipped South America.

The object is to halt any film offensive to the United States government's allies, or which might give away secrets or other information which could be of use to the enemy. Whenever it is to be shipped from Chicago, Mr. McNeill will sit as censor with an army board of army and navy officers.

Affidavits will have to be signed by the shipper as a guarantee that the film will not reach Germany or its allies as it is a combustible and can be made over by process of reduction, into war materials. The government has also set notice that it will keep track of the film until they are destroyed.

It is claimed that certain films hitherto exported to South America have eventually fallen into hostile hands. The object is not to let this happen again. The weight of each picture will be known into and the film will be inspected closely to ascertain whether there is any coded meaning in the pictures or anything in the subtitles which might contain a secret code by which messages could be conveyed by enemy spies.
Exhibitors and Producers Complete Direct Booking Plan

Special Committee Appointed at Allied Exhibitors' Convention Arranges With Five Independent Producers for Films to Be Distributed by Theatremen

Through a special committee appointed at the allied exhibitors' convention held in Washington, D. C., December 11 and 12, plans are being formulated for what is known as the "exhibitor direct" means of distributing feature film productions. Five independent producers who were present at the convention put the matter before the delegates and it was seen in such a favorable light that the committee was appointed to inquire into what arrangements could be made.

First information of the activities of the committee was received in a circular letter to exhibitors throughout the United States, outlining the plan and asking for the views of the various motion picture theatre owners and state and local organizations.

C. C. Pettitjohn, who signified the correspondence, makes it clear that the five reducing companies mentioned will not malgamate, but will operate on a purely competitive basis.

Price of Productions

The pictures to be produced, it has been agreed, shall cost not less than $25,000, nor more than $50,000. To this amount the producer may add 22 per cent, which will be considered the minimum profit on the production. On the basis of this, the cost of a $25,000 production would be put at $30,500, and that of a $50,000 feature at $62,500.

The five independent producers concerned are the Frohman Amusement Company of New York, the Ivan Company and the Triumph Film Company of which Joseph A. Golden is president.

The letter from Mr. Pettitjohn, which can be seen below, setting forth the sales of productions direct to the exhibitors, in part, as follows:

Pettitjohn Outlines Plan

"A convention of the Allied Exhibitors' Organizations of practically every state and large city in the Union was held in Washington, D. C., December 11 and 12, 1917. That convention considered and passed many constructive measures which will permanently benefit the entire industry. That convention heard a new plan from five independent producers for marketing films direct to the exhibitors. The plan is as follows:"

"The convention unanimously agreed that the principle of direct dealing between producer and exhibitor is correct, and a committee was appointed there to consider details and work out a plan with these five producers. The undersigned was requested to send telegrams into the various states where the addresses of prominent exhibitors and various officers of the Exhibitors' Organizations were known by the committee."

"Over seventy favorable answers were received and many suggestions and ideas which have been invaluable in working out the details heretofore offered."

"Exhibitors to Explain"

"These five producers will pay the expenses of two or more prominent exhibitors to attend meetings called by exhibitors for the purpose of taking up this plan and to explain details and to represent both the exhibitors and producers in the closing of contracts to put this new plan to effect at the earliest possible moment."

"These same five independent producers, whose proposition was approved, realized throughout the country from communications thus far received from prominent exhibitors that they must make special feature attractions, based upon stories with box office values."

"As a matter of fact, these same men have made and are making some of the greatest special features ever distributed and exhibitors have been buying them at very high prices through present distributing methods. Under this plan, these five companies will compete with each other for distribution of their profits and be divided, and the company making a highly successful feature will enjoy the producer's profits therefrom. These men can and they have pledged themselves to make pictures with box office values and drawing powers under this direct sales plan."

Letter of Agreement

"I desire to here outline in greater detail exactly what these producers have in mind and those elements which in my opinion should appeal to the bodies of exhibitors throughout the United States."

"These manufacturers propose to manufacture and release fifty-two pictures a year—one each week."

"The manufacturers are ready and willing to enter into direct business relations with the exhibitors, to the end that the large cost and profit incident to distributing special feature films may be eliminated, and they offer to the exhibitors their combined product upon terms which are as follows:"

"The pictures shall cost, together with prints, not less than $25,000 and not more than $50,000, the cost to be certified to by the manufacturer in a sworn statement."

To Pro-Rate Cost

"To the gross cost the manufacturer shall add a sum equal to 25 per cent, which shall be his guaranteed minimum profit. This will make the gross cost of the pictures range from $31,250 to $62,500. This gross cost shall be taken up by all the forty-eight states in proportion to a just division based upon its number of theatres, number of cities, population, and all other data that goes to make up a fair distribution of the pictures. Each state will have its allotment based upon this fair division and the exhibitors of each state shall absorb the quota assigned to it."

"All revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturers and the exhibitors in each individual state, using that picture—that is, 50 per cent to the manufacturer and 50 per cent to the exhibitors in rebates."

"In order to make up the gross allotment, there must be secured in the United States 2,700 days of bookings per picture."

State Allocations

The number of booking days allotted to states under the plan are shown in the following table:

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<thead>
<tr>
<th>State</th>
<th>Booking Days</th>
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<tr>
<td>Maine</td>
<td>25</td>
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<td>New Hampshire</td>
<td>10</td>
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<td>Massachusetts</td>
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<td>Rhode Island</td>
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<td>Connecticut</td>
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<td>New York</td>
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<td>New Jersey</td>
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<td>Pennsylvania</td>
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<td>Oregon</td>
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<td>Illinois</td>
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<td>Wisconsin</td>
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<td>North Dakota</td>
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<td>South Dakota</td>
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<td>Minnesota</td>
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<td>Oregon</td>
<td>29</td>
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<td>Washington</td>
<td>18</td>
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Total                       | 2,700        |

"You can readily see that all the receipts above the minimum quota," the letter continues, "would tend to reduce still further the cost to each exhibitor for the service, by reason of the rebates and the profits contemplated."

Urge Early Attention

"I suggest to you that this matter is of sufficient importance to exhibitors to warrant their earliest attention and that the proper way to bring it before them would be at an exhibitors' meeting, either through the state organization or through any organization you might suggest."

"These producers have the necessary financial stability and organizations to push the proposition over and furnish exhibitors permanent relief for one release each week for a beginning and as many additional releases as are required through future developments of this plan. Exhibitors will be consulted as to the plans of production, class of stories, directors, etc. All that is now asked of the exhibitors is for them to arrange, with the assistance and direction of this office, for their own distributing channels, and to select themselves an exhibitor or distributor to route film for them, a man who (Continued on page 14, column 3)
Calamity Howlers Arraigned
By Selznick in Acrid Statement

Select Pictures Head Declares Chief Afflictions Of Industry Are Producers “Who Blame General Conditions for Own Stupidity”

“The calamity howlers are loose again.”

Beginning with this short, terse statement, LEWIS J. SELZNICK, president of Select Pictures Corporation, issued a bitter indictment of men prominent in the motion picture industry who in the past few weeks have aired their views concerning the necessary remedy for what they considered a “sick business.”

The chief targets of Mr. Selznick’s attack were producers whose recent sensational statements concerning the financial condition of the Universal Manufacturing Company are still the subject of comment, and SAMUEL GOLDFISH of the Goldwyn Pictures Corporation.

Mr. Selznick denies that the industry is in its infancy. Neither will he admit that it is on its deathbed. He does say that the business is afflicted with a number of minor ailments “one of the worst of which is the presence in its midst of men who blame general conditions for their own stupidity.” To the sick, he states, all are sick.

“Certain producers who kept telling us not long ago that moving pictures were in their infancy, now say that they are on their deathbed,” said Mr. Selznick. “Is the disease infantile paralysis or old age? Do these gentlemen know that to the sick all men are sick, to the insane all men are crazy, to the dying man the world is coming to an end?”

Laemmle’s Statement

Mr. LAEMMLE believes that Universal has “close to a million dollars’ tied up in short pictures that they can sell only at a loss. Therefore, he wails, the picture business faces disaster. Everyone, producers, distributors and exhibitors, will become ripe for the receiver.”

The only salvation he can see is for some one to pay him more for his dead stock pictures than he ever asked for them.

“Mr. Laemmle doesn’t seem to figure that brains are of much use in his business. He says that even after they found eighteen months ago that they could not sell his kind of pictures at a profit they went on and made a million dollars worth more. If he were in the clothing business and found there was no money in a certain style, would he turn out a million dollars worth more of the same style, and tell the retailer the only thing to do was raise the price on them? Not if he wanted to keep out of Bloomingdale. Yet this is what he did in the picture business.”

Makes Inincerity Charge

Mr. Selznick then recalled Mr. Laemmle’s solution for the present troubled condition of the industry—increased admission prices—and promptly charged him with insincerity. He followed this by accusing the Goldwyn head of practicing an evil which he (Goldfish) had charged in a public statement was making for the death of the industry—the paying of high salaries to stars.

“Mr. Laemmle’s cure for the condition to stars. And yet he has paid some of the highest salaries in the history of the industry. Is this the condition that he bunked himself? If not, what is it?”

Public Wants Stars

“I violate no confidence when I tell Mr. Laemmle that there are no Fairbanks, Clara Kimball Young, Pickford or Talmadge pictures stored on shelves waiting for business to regain its health. And everyone who has common business brains knows that the high salaries for stars will cease the minute the public ceases to pay those salaries at the box office. We have stars because the public wants them!”

“The industry is not in its infancy. Neither is it on its deathbed. But it is afflicted with several minor ailments. One of the worst of these is the presence in its midst of men who blame general conditions for their own stupidity. If a soldier deliberately stands in full view of the enemy and is shot, it does not mean the whole army is defeated.

“When the war tax was imposed I said it was a good thing, as it would force out of business the producers of bad pictures. I do not know what corpses we are about to find scattered along the roadside, but I do know that there will be few mourners.”

Progress Being Made

On “The Eagle’s Eye”

At Wharton Plant

Leopold Wharton, of the Wharton Brothers, producers of Chief Flynn’s secret service exposure of Germany’s spy system in this country, “The Eagle’s Eye,” with Courtne Rayley Cooper, who is working the screen for three weeks, has been completed and is being made ready at the Wharton studios at Ithaca last week, assisting in making ready the first three episodes for the trade show which will be held in a few days.

Leo Wharton’s activities in connection with this production so far has been confined to the filming of special scenes and locations in New York, Washington, and other large cities which has greatly expedited the progress of the production. The work at the studios has been directed by Theodor Wharton.

Leo Wharton expressed his gratification, on his return to New York, on the progress that had been made at the results attained in the first three episodes, both in photography, dramatic effect and distinct novelty of story.

Rothacker Gets Film

By Special Messenger

For reasons of safety, and to avoid possible delay in transit, Bobby North, the Petrova Pictures Corporation, dispatched a special messenger, Mr. Graham, from New York with the same film and a second set of Petrova pictures the delivery at the Rothacker Laboratory, Chicago, where all Petrova subjects published through the First National Exhibitors’ Circuit are manufactured and issued.

Mr. Graham stayed in Chicago long enough to accomplish his mission and then hurried back to New York.
Chicago Film Men in Protest;
Photoplay Criticism Is Cause
resent Style Used by Critic of Chicago Tribune
—Seek to Have Reviews Handled in Manner
Befitting Importance of Industry

Considerable resentment has arisen among exhibitors, producers and distributors alike against the manner in which criticisms of motion picture productions are handled by the Chicago Tribune. A number of the theatre owners have under consideration the withdrawal of their announcements from the paper until such time as the column is conducted in a manner more consistent with the importance of the subject.

The motion picture men contend that the industry is the size of the film business entitled to something more than the censure, almost childish, "Oh, Girls" manner in which the critic of the Tribune proceeds to review pictures. These have not, this is clearly the slightest intention to dictate to the newspaper to anyone how pictures shall be reviewed and only ask for a fair and dignified criticism of a picture whether it be good or bad.

Ridiculous Reviewers
It is pointed out that many productions costing thousands of dollars, are viewed in such a ridiculous manner in Chicago in the thinking newspaper as to set against them, sometimes unjustly, a large share of the feminine theatregoing public. They limit it to the feminine element because they say that no one of the male sex would read the chatter, designed it, to reach young girls of romantic inclinations.

The dignified and well-worded criticisms of productions of the speaking age as conducted in the same paper as held up in contrast to the same service now furnished in reference to films. The page the column is on, sandwiched as it is between "Antoinette onnelly's" hints to the obese, and "Jane Diddington's" dissertations on how to remove smoked fish and stewed prunes, another source of annoyance to the motion picture men. They contend that the motion picture industry is not a feminine institution. While admitting that women, for the most part, do furnish their chief attendance at matinees, men are well represented in the attendance at evening, Monday, and holiday performances.

Column Not Distinctive
Under the present system of conducting the reviews, it is contended, the motion picture column has little to distinguish it from "Bright Sayings of the children" or "Real Love Stories," and, is said, many readers pass up the entire page thinking it is for women only. The motion picture industry has been neglected to be the fifth greatest in the United States. It has received the commendation of President Woodrow Wilson for its hearty co-operation and unmitigated means of spreading patriotic propaganda, as well as food-saving information throughout the length and breadth of the United States. It is believed by men prominent in the industry in Chicago that when the matter is placed before the editors of the Tribune in the proper light that these officials will take steps to put motion picture news before the public in its proper guise.

One of the most flagrant cases of how not to review a motion picture is pointed out in the edition of the Tribune for January 9. In this edition the critic conducting the column printed what purported to be a criticism of "The Strong Way" produced by the World Film Corporation at a cost of many thousands of dollars.

"Strong Way" Review
She preludes her remarks by denouncing the picture as that the storm that she has indulgences from over-indulgence in turkey. Her vein of humor, not to be denied, then leads her on to describe the male participants in the production as "made up to look like illustrations clipped from a patent medicine pamphlet."

The whole thing is a living, breathing defiance to the readers to understand what she is driving at. The review is printed in full below:

AND WE HAVEN'T A GROUCH ON N'R ANYTHIN'!

"THE STRONG WAY"
By Mae Tinee
We haven't a grouch on, and the storm didn't give us a cold, neither.

Have we indigestion from eating too much turkey:
But, NEVERTHELESS
We think "The Strong Way" is a weak picture
BECAUSE
There is no idea behind it— to begin with.
In choosing the cast consideration was given to just one person—the star.

The male characters are all made up to look like illustrations clipped from a patent medicine pamphlet. Thusly: (The Husband she married for money.)

INDIGESTION—Before Taking.
(The Villain.)
SEE THIS MUSTACHE?—He raised it in thirty days After Taking.

(Hero.)
HOW HIS MOTHER WOULD LOVE TO SEE HIM NOW.
The situations are stupid and far fetched.

June Elvidge is entirely too pretty and talented to be so wasted.

Remarks:
The only reason a producer has for putting out pictures such as this is the fact that he would like the money. "The Strong Way" is not worth anything to a discerning public.

When obviously up against it for raw material the sensible thing is to fall back on books and stories that have been proven worth while or popular. Certainly the original idea market seems low at the present time.

* * *

"Uneasy Money"
Another example as pointed out by those interested is the critic's review.
(Continued on page 23, column 3)

SCENE FROM THE MUTUAL-STRAND COMEDY, "THEIR LITTLE KID"

BILLY RHODES IS STARRED IN THIS ONE-REEL PRODUCTION FOR PUBLICATION JAN. 22.

(Mutual-Strand.)
Hutchinson and Freuler at Conference
In New York Plan Several New Features

Separate Organization to Produce Special Films at American Plant on Coast for Mutual Program

Negotiations preliminary to the production of a number of big special feature pictures are being conducted in New York by Samuel S. Hutchinson and John R. Freuler.

According to present plans it is said that the special features will be made by a separate organization working on the west coast with the Santa Barbara studios of the American Film Company, and the headquarters. It is to be assumed that these special features will be made available to exhibitors through the exchanges of the Mutual Film Corporation, although no official announcements to that effect have been made.

"We have found certain market tendencies assure us that, to a considerable proportion of theaters, a series of big special productions will have particular value in the coming year," said Mr. Freuler. "There are basic reasons for this trend, representing an evolution in the business of presenting pictures. This will not affect our handling of star productions featuring 'big stars only,' including Mary Miles Minter, Margarita Fischer, William Russell, Edna Goodrich, the Charles Frohman plays and others.

"Mr. Hutchinson is conferring with a number of available authors and stars who will be at liberty for contracts at the periods planned for the special features.

"We are starting amply in advance to insure careful preparation for every aspect of these pictures. I am not just now in a position to make any announcements regarding the stars and casts of these special features, but I can say most assuredly that these pictures will, unlike those of today, present both a real star and a real story.""

"Crucible of Life"
To Be Shown Press

Coincidental with announcement of the acquisition of "The Crucible of Life," the seven-part film version of Bartley Campbell's stage play, "Fairfax," Messrs. Sawyer and Lubin state that a special screening of the feature, starring Grace D'Armond, Jack Sherrill and Frank O'Connor, will be given soon. It is the intention of the two State Rights Distributors, who have recently completed a successful sales campaign for "The Warrior" and "Mother," to hold a private showing of "The Crucible of Life" in one of New York's large hotel ball rooms.

Invitations will be sent to the leading photoplay journals and magazines, together with the dramatic critics of the leading daily newspapers, and Messrs. Sawyer and Lubin promise a surprise for the assembled guests in the way of a personage high in governmental work who will also be present.

"Les Miserables"
Big Fox Feature
Published Feb. 10

"Les Miserables," the Fox production will be issued to exhibitors on February 10, according to an announcement made by William Fox.

The production concluded a run of five weeks at the Lyric Theatre, New York, on Saturday, January 12, it having been necessary to take it off in order to make way for the showing of "Cheating the Public," the Fox 1918 cinemelodrama which is the second of the series beginning with "The Honor System," "Cheating the Public" is to be published January 20.

Reports from the Fox Film Corporation offices are to the effect that "Les Miserables" did a capacity business during practically the entire time it was shown at the Lyric. On the second Sunday night of the run it broke all records at the Lyric for attendance. During the holiday season it drew big houses, exceeding, it is said, the showing of some of the most popular of this season's spoken drama productions. Top price of $1 were obtained.

Clara Kimball Young
 Barely Escapes Injury
In Auto Accider

Clara Kimball Young had a narrow escape from death last week when the automobile in which she was riding collided with a street car at Nineteenth st. and Broadway, New York.

Miss Young was trying out a new machine and was on her way to the studio in New Rochelle. As the chauffeur turned into Broadway the auto skidded onto the tracks directly in front of street car.

The street car tore a hole in the body of the machine, barely missing M. Young. The actress was showered with falling glass and splinters, but she escaped without a scratch.
Features for Coming M. P. Exposition
Being Arranged by Committee in Charge

At a meeting of the show committee the Motion Picture Exposition held January 12, at the offices of the National association of the Motion Picture Industry and the Motion Picture Exhibitors League, undesirable features were discussed. The exposition is scheduled for the period February 18-21 in Grand Central Palace, New York, and judging from the array of prominent film producers and equipment available, a big production will be made; furthermore these scenes will not beacted upon a new empty box with a blank bang, but the realistic lights will be used. A special feature of the exposition will be the display of light scenes and these sections of film will be developed, printed and shown at the exposition the following day.

Arrangements are now being made to produce a modern film studio in one section of the Palace, and each day the prominent producing companies will shoot interior scenes of some big production. Special scenery and interior locations for these will be brought into the building for the occasion and the most effective feature of the work will appeal. Furthermore these scenes are not to be acted before a mere empty box with a blank bang, but the realistic lights will be used. A special feature of the exposition will be the display of light scenes and these sections of film will be developed, printed and shown at the exposition the following day.

Another "stunt" will be to permit amateur motion picture career aspirants to secure a try-out before the camera in a scenario especially written for the purpose. Ten would be Mary Pickfords and ten youths who have yearnings to outdo Fairbanks and Chaplin will be selected at sight by a prominent director. Of course these aspirants after having been "made up" for their respective parts will have to undergo the ordeal not only of facing a director but also to bear the somewhat cynical gaze of a large audience of show visitors. Embryonic screen stars who possess sufficient nerve to do this may find themselves under contract with a big motion picture concern shortly thereafter.

Various exhibitors will have special days at the show. Sunday, February 3, will be Pathé Day; Tuesday, February 5, is to be Universal Day, and other dates are to be selected by the other big companies.

Frederick H. Elliott, general manager of the Exposition, made a trip to Washington, D. C., last week and conferred with Howard E. Coffin of the Aircraft Board and the Council of National Defense, and secured one of the big army airplanes from which motion pictures have been taken at the front. This scouting plane will have mounted on it an observer's motion picture camera, as well as a Lewis machine gun, and it will be in charge of army officers from the Aviation Section of the Signal Corps.

Operators to Hold Ball

The Moving Picture Machine Operators, Local No. 244, of Newark, N. J., will hold their fourth annual reception and ball in Newark on February 18. Their new slogan, according to Ed Rosenbaum, Jr., publicity director of the King-Bee Films Corporation, is "Invaluable Assistance to Successful Exhibitors."

Stars Punch Clock
And Register Anger

Under a new rule which went into effect January 1 every motion picture actress, director and exhibiting company in the various Los Angeles studios must punch a time clock. Heretofore directors worked when the spirit moved them and the stars when they felt like it. Now these people, whether they get $750 a week or $1,500, are required to register the actual hours that they are in the studio.

Another regulation specifies that actors while engaged in studio subjects shall not receive any compensation on the telephone or receive calls.

Producers in the past have been very lenient with "temperamental" employees, but increased cost of production has necessitated cutting out the waste in lost time. Hence the time clock. They do not take kindly to the thing, 'tis said.

Super Features, Ltd.
Gans Canadian Rights
To U. S. Corp. Output

Charles Stevens Concludes Deal—Firm Has Exploited Many Big Features Successfully

Charles Stevens, president of the Super Features, Ltd., one of the largest of the Canadian independent distributing concerns, has returned to Toronto after his U. S. visit. Joseph Ball, president of the U. S. Exhibitors' Booking Corporation, New York, the franchise for the Canadian distributing privilege to all subjects published by his organization.

Mr. Stevens' concern was selected by the U. S. executive from among a number of other Canadian companies that were bidding for the territorial marketing rights, because it specializes in the distribution of important productions exclusively, and has, perhaps, the most efficient system of any of the Canadian independent enterprises.

Charles Stevens, while yet a young man, is one of the best known operators in the film field of the Dominion. He has handled such important subjects as "Civilization," "The Crisis," "The Barrier," "On Trial," "The Lone Wolf," "The Whip," "I Believe," "Twenty Thousand Leagues Under the Sea" and "Paid in Full."

He has established offices in Montreal, Toronto and St. John's, which, through the Maritime provinces are covered. J. C. Crosby is in charge of the Toronto office, J. M. Rockefeller of Montreal, while M. J. Brown handles the bookings in the maritime exchange.

It is the intention of Mr. Stevens to establish offices in other large cities in middle and western Canada for the express purpose of exploiting the U. S. subjects which have been mostly confined to the more lucrative eastern field.
France Films, Inc.
Launches Campaign
For “Natural Law”

Seven-Reel Feature Stars
Marguerite Courtot—M.
G. Watkins Joins
Company

“Service After Sales” is the slogan
adopted by France Films, Inc., of New
York City, in its state rights selling cam-
paign on the seven-reel production, “The
Natural Law.” The company states that
its interest in the buyer will not end
with the sale of the territory to him but
will continue after he starts exploita-
tion in his individual territory.

Several weeks have been spent pre-
paring a selling campaign for its ini-

tial production and a most complete line
of advertising helps for both the state
rights man and the exhibitor have been
prepared, it is announced. Included in
its lobby and billboard display is a com-
prehensive series of posters ranging from
one, three and six-sheet lithographs to a
twenty-four sheet stand. Lobby photos
are also available as well as colored pho-
tographs. In addition to this there are the
usual slides and heralds.

“The Natural Law,” which treats of
the great problem of life, was directed by
Charles H. France, Marguerite Courtot
enacts the leading role, and is ably
supported by Howard Hall and George
Larkin.

M. G. Watkins, secretary of France
Films, Inc., who was formerly connected
with film interests in the central west,
has left Chicago for New York to give
his exclusive time to the selling cam-
paign of “The Natural Law.”

A. I. Smith Finishes
Big Alaskan Feature
At Rothacker Plant

A. I. Smith, manager of the Smith
Films, who produced “Alaska Wonders
in Motion” for the Educational Films
Corporation, New York, has been in Chi-

cago for the past week putting the

finishing touches to the continuity and as-
sembling of a new Alaska feature, at the
Rothacker studios.

It is said that the production possesses
unusual scenic value and general interest
inasmuch as it not only shows the natural
beauty of Alaska but also gives the pub-
lic a general insight to the real character
known as the “sourdough.”

Lottie Kruse, formerly a member of
the Fine Arts Company, and Henry Bol-
ton, late of the Balboa Company, play
leading roles. Miss Kruse has appeared
in such productions as “The Birth of a
Nation,” “Intolerance,” “The Half Breed”
and “The Plumber.”

One of the features of the new Smith
picture is a northern dance hall scene
in which an exciting fight was staged be-
tween Mr. Bolton and the notorious
Young Viking. Three hundred fifty true
northern characters were selected to ap-
pear in this scene, many of them old-time
gamblers and famous gunners who
crossed the Chilkoot Pass during the gold
rush in '98. The feature is in six reels and
as soon as the finishing touches on the
sample print have been made Mr.
Smith will leave for New York city with
a sample print to give a special trade
showing.

Ask Sunday Dates for
Benefit Picture Shows

Because of the unusual demand upon
the local contingent of the film indus-
try for pictures during the week that are
used in benefit performances, due to the
war, a concerted movement is afoot to
supplant this present custom by trans-
ferring the showing of such pictures
from week days to Sundays. The rea-
son for the planned launching of this
policy is due, it is stated, to present
conditions in the motion picture business.

Performances of such nature, it is de-
clared, have been given with a loss to ex-
hibitors and the Sunday opening is pre-
sented as a solution of the problem. The
fact that several motion picture houses
in the outlying districts of Pittsburgh
have asked their doors during the last 10
days is held up as an argument.

Al W. Cross, one of the men behind
the movement and an officer of the F. I.
L. M. club, when asked if the step was
preliminary toward ultimate opening of
picture houses in the state, declared that
the matter pertained only to charitable
institutions raising funds for charitable
purposes which, it is claimed, have been
held on Sundays where no admissions
were charged and voluntary offerings
were made.

Felix Malitz Taken
On Smuggling Charge

Charged with having smuggled rubber
into Germany in 1916 under the name of
Adolph Engler, Felix Malitz, for many
years connected with the motion pic-
ture business in New York, was arrested
on January 3 and held under bonds of
$5,000.

Malitz is, at the present time, general
manager of the Piedmont Pictures Cor-
poration and was at one time vice-presi-
dent and general manager of Pathé. He
was relieved of this position shortly
after the war began by Charles Pathé.
Since that time, until his connection with
the Piedmont company, he has been al-
lied with numerous film ventures.

Garson Buys “Parentage”
For Michigan and Ohio

Harry J. Garson, of Detroit, has closed
with “Wild” Gunning for the feature,
“Parentage,” for the states of Michigan
and Ohio, and will present the picture
simultaneously in both states. It is
planned to carry on a big advertising
campaign.

“Parentage” has been doing some ex-
ceptional business in New England, playing
to 60,000 admissions in Boston, and
breaking all records in Springfield, Mass.,
and Holyoke.

“The Light Within”
Will Be the Title
Next Petrova Film

“The Light Within” is the title that
has been chosen for the second photo-
drama starring Olga Petrova. The story
was scenarioized by Mrs. L. C.
Russell from her original story entitled
“Laurel Carlisle, M. D.” and was di-
rected by Larry Trimble. Mr. Trimble
also selected the title.

Madam Petrova, Frederick L. Collin
president of the Petrova Picture Com-
pany, and the members of the Fi-
national Exhibitors Circuit, have ad-

endorsed the title selected as the most
appropriate.

The play presents the Polish actor
in a role entirely different from any
one which she has heretofore essayed.
In the part of Laurel Carlisle, fian-
to a woman surgeon and mother of five-ye-
old Donald, her idolized son, she
picts a character calling for emo-
tional qualities of the highest order.
“The Light Within,” presenting Madame
Petrova, will be announced shortly to
the exchanges of the First National Ex-
hibitors Circuit, who are distributing eight pictures in which the actress
appear during the year 1918.

Offer “Petrova Waltz”

During the presentation of the in-

feature, “Daughter of Destiny,” star
Olga Petrova at the Rialto Theatre, New
York, recently, the occasion was mar-
ted by the introduction of a special music
composition entitled “The Petrova
Waltz.” The composition is the work
of Musical Director Hugo Riesenfeld
Iutual to Issue Twice a Week News Reel Of New Type Entitled "Screen Telegram"

will Be Available March 4 Announces John R. Freuler—To Supplant the Mutual Weekly

"The Screen Telegram," a twice-a-week news reel, of a new type, is announced by John R. Freuler of the Mutual Film Corporation and various allied film enterprises.

This will be available at Mutual exchanges beginning the week of March according to Mr. Freuler's announced plans. It will follow up and supplant the Mutual Weekly, which is one of the best news reels in the film trade.

"We have laid elaborate and promising plans for the production and assembling of the Screen Telegram," said Mr. Freuler, discussing the matter at his New York offices. "We have arranged for an extensive system of foreign correspondents and are negotiating for new angles, which we hope we will give an unusual attractiveness to the reel.

"Meets Theatres' Demands"

"I have been giving the news reels artistic attention for a long period and have come to the conclusion that it has been a rather neglected field among the film producers. Improvements in this end have been very slow to come. Yet the end of success on the Mutual Weekly and some of its better competitors, and their obvious value to the film trade, prove the permanence of demand."

"Metro Corp. Buys "Lest We Forget" Film"

Metro Pictures Corporation announces the acquisition of "Lest We Forget," the big war spectacle in which Rita Jolivet starred. The deal, which was consummated some weeks ago between the original producers, Count de Gippico and J. L. Kempton, and Richard A. Rowland and W. E. Atkinson, of Metro, gives Metro the entire right to the photodrama.

Metro regards the picture as the most powerful that has yet been made around the world war, and intends to present it soon at a large Broadway theatre as a special production. Before this presentation, however, the picture will be rearranged and many new scenes taken of important events that had not come to light at the time of the original filming. This work will be in the hands of Charles L. Taylor.

"Interesting Scenes from the Secret Service Play, "The Eagle's Eye"
Rental Prices Must Be Standardized

BY HERBERT BRENON.

Beyond a doubt rental prices must be standardized. Unless some agreement is reached whereby the exhibitor is not obliged to pay more than the true value of a picture, disaster will come upon the industry. As it is, dissatisfaction is rife among exhibitors.

I realize more fully today, and I think every manufacturer should realize it now if he hasn’t before, that unless the exhibitor gets a square deal, the entire motion picture industry must collapse. Huge intermediate profits must cease.

The time has come when the manufacturer must come in contact directly with the exhibitor. After all, it is the exhibitor who reflects the real pulse of the public. His bank book contains the true statement of facts as they really are. Words mean nothing to him. If the business at the box office is slow, he knows the reason, and it is useless to try and disguise the true state of affairs to him. During the coming year a marked difference will be seen in the relations between the producer and exhibitor. The man who makes the picture and the man who buys it for the public will come closer together.

Book Pictures on Merits

The time has come when exhibitors will cease to pay the same price for a short, inferior production that they are compelled to pay for a Fairbanks picture. Pictures henceforth will have to stand on their own merits, and not depend on a few of the higher type pictures to boost their sale for them.

An exhibitor wrote to me not long ago complaining bitterly of the prices that are asked for pictures. "A certain concern," he says, "last fall attempted to raise their rentals from $720 to $800 a week, upon which basis it was an easy matter to figure a loss before we started, even though we had advanced our admission prices and played to the same number of people under the new price as under the old. We, therefore, refused to sign the new contracts."

"Now, then, here comes along the independent producer and smaller distributers. They know, of course, that we must have goods of a certain standard, and instead of co-operating and selling their goods at a price at which we can make a profit, and be a real competitor of the other program, they take advantage of a situation to get all the money they can get, regardless of whether the house can stand it or cannot stand it.

Survival of Fittest

"The manufacturers have brought about a condition locally that is going to mean the survival of the house that has the most money to lose, and it will simply be a question as to what house can hold out the longest."

The comments of this exhibitor came unsolicited. They are the straightforward statements from a man who speaks from experience, a man who knows. His remarks speak for themselves.

The sooner the man who makes the picture and the exhibitor come to a direct understanding, the sooner will these disadvantages cease to exist.

Co-operation of producer and exhibitor will mean the standardization of rental prices.

Bill West Completes Comedy "His Day Out"

The second two-reel comedy made at Hollywood, Cal., by the King-Beep Film Corporation, starring Billy West, titled "His Day Out," has been completed.

Billy escapes from an asylum, and through a flirtation with a manicurist is led to a barber shop, where he is induced to take the barber's place, who has a date to buy a "chicken" dinner.

Many ludicrous events follow, in which Billy plays the star part. Later he takes the manicurist to the Barbers' Ball, where the asylum keepsers trace him. He evades them and runs back to the asylum. Arriving there, he heaves a sigh of contentment and locks the asylum guards out for the night.

"His Day Out" is said to be replete with action and humor. It will be published February 1.

FILM MEN PROTEST NEWSPAPER REVIEWS

(Continued from page 17, column 3)

of the Essanay production "Uneasy Money," featuring Taylor Holmes. The heading slapped on this one, they say, might lead a reader to believe that some ardent Socialist had been given sway in the "World's Greatest Newspaper" to air his views. It follows in part:

IF YOU WOULD SLEEP O' NIGHTS BETTER KEEP POOR!

"UNEASY MONEY"

By Mae Tince

Heavy, they say, lies the head that wears a crown. So, apparently, reposes the conscience whose owner accepts a legacy which really shouldn't have been left with him. So, at least, did the conscience of one Lord Dawlish, who in real life is Taylor Holmes.

"Because," as Lord Dawlish would say, "I played a jolly good game of gawf was no reason at all for wishing all the money in the world on me. I take it——What——"

Now, the rich man had a nephew and niece, who had hoped to be his heirs. Thus, as a nice sort of girl, devoted to raising chickens, born up bravely, however, under the shock of discovery.

**

"Uneasy money" makes a fairly interesting routine picture and undoubtedly has its moments chiefly when Mr. Holmes and a monkey named Joe—are in evidence. And you spell the feminine of nephew n-i-e-c-e. **

Childish Captions

Some of the other captions of review in the paper which the motion picture men charge have made the column va-jeuse, if not harmful, to the industry, are for the following head:

Head for the review of Goldwyn's "The Cinderella Man"

O YOU MAE MARSH AND TOM MOORE

Head for William Fox's "Cleopatra Dime Museums"

HAVE BEEN CLOSED FOR LESS THAN THIS

Head for Goldwyn's "The Aucti Block."

THANK HELEN YOUTH NO ONE TO AUCTION YOU OFF

Head for "The Seven Swans" Famo Players

WE'RE ALL SO GLAD "THE SEVEN SWANS" IS HERE

Head for "Allmony" distributed First National Exhibitors' Circuit.

"ALLEY MONEY"

WITH VENGEANCE IN THIS CASE

When it is taken into consideration the number of people attending motion picture theatres in the territory served by the Tribune, the motion picture men declare they believe themselves justified in requesting constructive, dignified criticisms of film productions.
New York City, Jan. 13, 1918.

Jim Milligan is growing whiskers so he can wear his Christmas necktie. This is one of a man being driven to the hair-um.

Billy West is writing music, but the center point and thoroughpass of the incident is that he wonders whether his hand is not being held by Ed Rosensun, Jr., when he does it. He writes a sad hand anyway.

How the press agent would love to wea a still, or something, of Braunsteinrotzky, as he appeared as a "super" in Official Wife, with Clara Kimball young. How the press agent at known at Trolzy was a racer, and would throw his speed to the Boshevik?

Now that Arthur James is a lieutenant in the 7th Regiment Machine Gun Corps, it is able to prove to be the same bushmen who may be prowling about our bridges and reservoirs. And the same token it is Capt. Merriman, award of the same battalion who "amps" the boys on the review. Guide ght.

There seems to be something very active about the number seven for the public producer. We have had The Seven Deadly Sins, "The Seventh Tour," "The Seven Pearls," "Seven Eyes to Baldpate," "The Seven Swans" and "The Street of Seven Stars." We say yet have "The Seven Sodders Sis-"; the exhibitors want to work seven eyes per week; "Seven Come Eleven." So are there seven new combines re-ported on the street today. "Big Dick, Me Am Natural!"

Antonio Spaghetti, a barber, writes that he has sold out his shop owing to the lack of patronage, and desires to get into the film game. Well Tony would do very well as an actor. Barbers are men of many parts.

William Russell gave a most delightful entertainment to the press on Jan. at the Hotel Claridge. "The best of all" were provided and everyone had good time. The luncheon was a sort of prelude to the formation of the William Russell Pictures Company, and while Mr. Russell didn’t mention the set, is generally understood that Bill ad started to paddle his own canoe as producer. Much credit is due to Mabel London, who acted as hostess at the luncheon, not only for the splendid menu, but for her foresight in inviting some most attractive ladies to the feast. There was a dusky orchestra which layed often and well, and between the soup and the cake, Miss Edna Earl, of the Pathe Company, assisted by Messrs. Russell and Milne, gave a perfect terry-chicon interpretation of "Spring." Miss Earl is both graceful and attractive. Those who feasted the eye, ear and tomach were: George Cooper Dick-son, Gwen Watts, Patrick Reddy, Telegraph; Robert R. Howe, Margaret McDonald, M. P. World; Edna Earl, Lynde Denig, Mirror; Jim Hoff, World; Alice Glenister, of Saucy Stories; Peter Milne, M. P. News; Jim Beecroft, Exhibitors Herald; Edwin M. LaRoche, M. P. Magazine; Jessie Miles Burness, Film Fun; L. M. Reid, N. Y. Review; Chas. R. Condon, Photoplay; J. E. Oliphant, Evening Mail; H. H. Case, Miss Normand, William F. Russell, Leslye Mason, E. T. Restoe, Richard Gradwel, and Felix Feist, of the World Film.

It is quite evident that some Chica-goans do not like to shovel snow and rather than do so have come to New York. This week we have some distin-guished visitors from the "Windy City" with us, among them being John Freuler, president Mutual Film Manufacturing Company; Sam Hutchison of the American Film Company; Cuthbert Glass of Coburn Organ Company, and some lesser lights.

David Gally, S. M. Lobch and the Pan-American in general, seem to have taken Philadelphia by storm. Their idea, which has been approved by the Phila- delphia Board of Trade, to establish a film library for the use of schools and others who may require them for industrial reference, has made a big hit with the people of Quaker Town. The Phila-delphia Board of Trade is going to build the library building for the Pan-American, and that is going some. Bring home the "Scrapglass" essays.

When visited in his office last week, by the war correspondent of The Exhibitors Herald, George Ames, general manager of the Goldwyn Philadelphia Exchange, was in high dudgeon owing to the fact that by dint of hard work and a lot of scouting around, he had suc-cceeded in purchasing three-quarters of a pound of coal with which to heat the entire exchange. George evidently likes his job, and is going to "freeze on to it."

Ever since one of the producing companies announced that they were going to use Houdini in pictures the entire trade seems to be "tired up."

Lisle D. Bell, of Ohio, is now stirring up the "dust" in the press department of the Crest Pictures Company. Bell’s letters are rather well known.

The National Enterprises Company has thrown out a hint or two and the hungry film reviewers and advertising hustlers are snapping their lips in anticipation. Well they might, for when Arthur Sawyer gets a "Jazz" idea he makes things hum, and everybody has a good time.

"Well if you don’t believe I’m popular," remarked the irate actress as Lewis J. Selznick refused her a job at a million a minute, "I had a brand of cigars named after me."

"Well, I don’t think it is correct," remarked Lewis, "I hope they draw better than you do."

"Tony" Modena
His Little Iron Bar
Wreck Kaiser Photo

A large portrait of Kaiser Wilhelm, which was being used by the Whartons in their production of Chief Flynn’s serial photodrama, "The Eagle’s Eye," at their studios in Ithaca, was destroyed last week.

Director Lessey, entering the studio early in the morning, caught "Tony" Modena, one of the night watchmen, standing in front of the ruined portrait, admiring the wreck he had caused with one blow of an iron rod, muttering curses on the head of the German War Lord. The canvas of the portrait was torn from top to bottom, cutting the figure into two ragged parts.

Modena is an old man who served in the Italian army in his younger days. He has taken great interest in the filming of "The Eagle’s Eye," especially in the parts showing Imperial German spy defeats.

The sight of the portrait of the Kaiser, on several occasions, caused him to break into violent imprecations against the Central Powers.

BIG MOMENTS FROM TWO GOLDWYN PLAYS

LEFT—MARIE MARSH AND SUPPORT IN A SCENE FROM "FIELDS OF HONOR." RIGHT—NORMA TALMADGE AND TOM MOORE IN "DODGING A MILLION." (Goldwyn.)
The Trend of 1918 in Motion Pictures

By M. H. Hoffman

The trend of 1918 in motion pictures is very clear to whomever will read what is written indubitably upon the signboard of progress in the film industry.

For months past the forerunners of changes that are to better the industry have been rumbling, each week marking substantial progress, which has been as inevitable as the tide.

Metaphorically speaking, tomorrow will usher in another departure; the day after that will bring another change, and so on until the industry is a series of alterations, each one more significant than the last, and all giving the impression of a gradual improvement.

In fine, there is a change that is inevitable. Some are dependent upon the pictures, but others are not. It is a change that is bound to come, and with its coming will bring benefits. So let them come, for the industry is in sore need of a lifting to bring many in to their senses.

For the concern that they will lose, there will be some excellent profits for 1918. And in these the sagacious exhibitor who moves with the advancing tide will share.

But let us not deceive ourselves. We will all profit most, and build more enduringly, by squelching the calamity which is spreading, and setting to work to right wrong conditions. So buck up, buckle down and get at the task which shall make 1918 the most memorable year in the industry.

"Eyes of the World"

Cut to Seven Reels

The big Clune production, "The Eyes of the World," which was recently acquired by the Arrow Film Corporation of New York, for the open market, and which originally was published in twelve reels, has been re-edited and cut to a seven reel length to meet the popular demand for features of this length.

Messrs. Shallenberger & Priest are preparing for the revised version of "The Eyes of the World" for States Rights buyers.

Carmel Myers, Ruth Clifford, Mae Murray
Stars in Forthcoming Bluebird Photoplay

Definite arrangements for the Bluebird program carry the schedule into the middle of April and provide for two appearances for nearly every Bluebird star within that period. Carmel Myers, in "The Wife He Bought," with Kenneth Harlan featured as her leading man, Feb. 4, and Monroe Salisbury and Ruth Clifford, in "Hungry Eyes," Feb. 11, have already been referred to and the new announcements are listed below.

Mae Murray will make her third appearance as a Bluebird star next week starting Feb. 1st, offering H. Sheridan Bicker's "The Eternal Columbine," prepared for the screen and directed by Robert Leonard. Miss Murray is again scheduled for March 25 to be seen in Mr. Leonard's production of "The Eleventh Commandment," a story by F. Mc- Grew Willis.

"Breeze Bolton Blows In," starring Franklyn Farnum, will be the Bluebird feature for Feb. 25, with Juanita Hansen and Fred Eason featured in the support. Joseph F. Poland furnished the story and Joseph De Grasse, who has lately directed all of Mr. Farnum's features, made the production. Charles A. Kenyon, the author of "Kindling," furnished the scenario.

Features for Carmel Myers

Features starring Carmel Myers will offer March 4 and April 5, in the program "Bona." The first named feature from Charles Edmund Walk's store is a story which will introduce Ashton Dearholt as Miss Myers' leading man, exhibitor "Bona" will.

Kenneth Harlan playing opposite Miss Myers personally confirmed with Mr. Rothacker concerning special tint and double-tone effects which characters his productions. The Educational Film Corporation reports a gratifying list of advance bookings for the Newman pictures.

Lecturer Arranges
Community of Film

E. M. Newman, the lecturer, spent several days last week at the Rothacker Laboratory, Chicago, arranging negative continuity for his series of travel pictures which will be made at the Rothacker plant and published through the Educational Films Corporation.

Mr. Newman personally conferred with Mr. Rothacker concerning special tint and double-tone effects which characters his productions. The Educational Film Corporation reports a gratifying list of advance bookings for the Newman pictures.

Direct Booking Plan

(Continued from page 15, column 2)

is satisfactory to them. This constitutes the exhibitor's part of this plan to eliminate waste and unnecessary expense.

"This is a sincere plan to bridge the gap between the two permanent branches of the industry. The producers are ready. Let the exhibitors in each state unite on this plan and wipe out the present system of abusing big, waste, advance depot, unnatural competition, inflated rentals, lack of variety of productions, mad scramble of manufacturers to thrust out other film rather than finished product, and repeat the process."

In closing, Mr. Pettijohn invites suggestions and asks for any criticisms of the plan which he is offering as a possible of what action had been taken.

24
Virginia Pearson in
“STOLEN HONORS”
FOX drama; five parts; published December 30

As a whole: Enjoyable
Story: Holds
Star: Charming
Support: Ample
Settings: Suitable
Photography: Good

There is an interest about “Stolen Honors,” a charm about Virginia Pearson and an appeal about the story that makes it a whole a desirable offering. The supporting cast does it work well, the settings are artistic and have been carefully selected and the gowns of Miss Pearson are magnificent.

Carlyle Blackwell and June Elvidge in
“The Beautiful Mrs. Reynolds”
World drama; six parts; published January 31.

As a whole: Interesting
Story: Good
Stars: Well cast
Support: Excellent
Settings: Appropriate
Photography: Very good

Historical facts play an important part in this interesting World drama and it is so well told that it holds one from start to finish. The story is built around the stirring times of the Revolutionary War and is replete with familiar names and inci-

Grace Cunard in
“HELL’S CRATER”
Butterfly Drama; five parts; published Jan. 14

The play deals principally with the reformation of a western once hall habitue whose means of livelihood had been obtain through plying mines with drink, relieving them of their gold while under his influence. There are several bits of ever photography in the production portraying the rise and fall of a sandstorm in the desert. The story was written and directed by W. B. Pearson.

The Story: Jim Shamrick, after two years spent in working “Hell’s Crater,” a gold mine in the center of a desert, returns to a dance hall in a small mining town. While here he becomes drunk and is robbed of his gold. He blames Cherry Laurick and takes her back into the desert with him to pay in work the amount of stolen gold. In the meantime, Bill Gordon, proprietor of the dance hall, finds a photograph of Jim’s sister and sends for her, telling her that Shamrick is critically ill. Gordon, although promised by Jim in his will, falls in love with the girl when she arrives and is anxious to get to Jim for the wrong done him. Jim, later, decides to return to civilization and he and Cherry are caught in a sandstorm. They are rescued from death by passing miners who take the unconscious two into the dance hall. With his money Jim is able to leave the country and Cherry determines to lead a better life.

Arthur Ashley and Carlyle Blackwell in a big scene from “The Beautiful Mrs. Reynolds.” (World-Brady-Made.)

The Story: Alexander Hamilton, though married, has fallen in love with the beautiful Mrs. Reynolds and has written her many missives declaring his love. Aaron Burr, an enemy of Hamilton’s, since the days of the war, secures these letters and has them published. Hamilton is forced to write a confession and the publication of the confession restores him to public favor and keeps the love of his wife intact. He is successful in defeating Aaron Burr for governor. This arouses Burr and he arranges a duel. Hamilton is killed and when Mrs. Reynolds hears the news, she believes herself guilty for the murder of the only man she ever loved. She goes to the spot where Hamilton fell and throws herself from a high precipice.

THE “HERALD’S” REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Olive Thomas in
"BETTY TAKES A HAND"
Triangle comedy-drama; five parts; published Jan. 6

As a whole ... Pleasing
Story ... Good
Star ... Vivacious
Support ... Very good
Settings ... In keeping
Photography ... Good

This slender little story, which won second prize in a recent photoplay contest, is saved from mediocrity by the gracious presence of Olive Thomas. The play is well acted; Miss Thomas is surrounded by an excellent cast and each character is well drawn, but the story lacks "punch" and sincerity. The idea of a little country girl taking possession of her wealthy aunt's home and conducting a fashionable boarding house is one around which a good two-reel play might be woven. It was necessary, however, to pad the story overmuch to make it regulation five-reel length. Charles Gunn, a likeable screen actor, is well cast as Tom Bartlett; George Hernandez makes an astute, convincing Bartlett, Sr., while Frederick Vroom as Betty's father, handles well a small role. Olive Thomas, however, as Betty, is the whole show. The play was directed by Jack Dillon.

The Story: Betty Marshall learns from her father that James Bartlett, his former partner, bailed him out of a gold mine. She receives an invitation to visit an aunt in Los Angeles and while there meets Tom Bartlett, the wealthy mine owner's sister. During the absence of her aunt, she conceived the idea of conducting a boarding house. Tom becomes her first boarder and three days later proposes. By a chance encounter Betty meets the elder Bartlett, who becomes captivated and wishes to marry his son. Betty and Tom secure a license and are married while Bartlett and his detectives are searching for Tom. A letter to her father brings him to Los Angeles and the final reconciliation takes place in Bartlett's office.

The film drew fair audiences at the Lake Shore Theatre, Chicago, where it was presented last week.

Edward Earle and Betty Howe in
"THE BLIND ADVENTURE"
Vitagraph comedy-drama; five parts; published January 7.

As a whole ... Fine
Story ... Gripping
Stars ... Strong
Support ... Very good
Settings ... Splendid
Photography ... Clear

All of the interest, suspense, thrill and entertainment which made Earl Derr Biggers' "Saturday Evening Post" story, "The Agony Column," the success it was has been faithfully reflected in "The Blind Adventure," the screen version produced by the Vitagraph Company. Edward Earle's interpretation of the role of Geoffrey West, the adventerous American in London, is flawless and Betty Howe, as Marion Larned, the romantic daughter of an American Congressman, was all that could be desired. The Vitagraph Company has set a high standard to maintain for 1918 by making "The Blind Adventure" its first publication of the year. The direction is by Wesley Ruggles.

The story: Geoffrey West, while breakfasting in the Carlton in London, is attracted to Marion Larned, who is reading the personals in the London Times to her father. The following day Geoffrey inserts a "personal" in the paper which announces that the "strawberry" man would like to meet the "grapefruit" lady through a mutual friend. She replies that he must write seven letters, one a day, to prove his nature. In the letters Geoffrey weaves a thrilling story of mystery, with himself as the leading character. Each adventure is enacted and include the murder of an English captain, a confession by the captain's brother, a second confession of guilt by a constant, the arrest of an adventurer and an interview of a British secret service who is accused of being a German agent and finally his own confession as being guilty of the murder. At the end of the sixth letter Marion and her father leave for America, fearin the the risks of the war would prevent this departure. She communicates with West, who hurriedly packs and catches ship just as it is leaving the docks. He admits to her that his story is a fabrication and when led away by an officer of the ship he insists that he expects to be court-martialed. He notifies Marion that he will continue his courtship in New York. Her parting look is not dissuading.

Ann Murdock in
"THE IMPOSTOR"
Empire-Mutual comedy-drama; five parts; published January 14

As a whole ... Good
Story ... Fair
Star ... Splendid
Support ... Sufficient
Settings ... Suitable
Photography ... Clear

While there are entertaining points about "The Imposter," the story is not as good as some of the previous ones starring the inimitable Ann Murdock, and she is cast in a part which does not provide that carelessness, a la Murdock, which has characterized some of her other roles. The story works itself up to an exciting climax and then ends in a "they lived happily ever after" fashion. Supporting Ann Murdock are David Powell, Lionel Adams, Richie Ling, Charlotte Granville, Edwin Latimer, Anita Rothe and George Abbott. The direction is by Dell Henderson.

The story: Mary Fenton goes to New York to surprise the citizens of that city with her voice, but finds it is a harder proposition than she had anticipated, and when her money is all gone she accepts the hospitality of Charles Owen. Meeting some friends, he is forced to introduce Mary as his wife's sister, and she is invited to the home of the Walford's who consider her a good "match" for their son Blake. While Blake loves Mary, he will not propose to her because of his parents' scheming, but when he learns from Mary that she is an impostor he declares his love. And though she hasn't as much money as the Walford's had anticipated they gladly receive her as their daughter.

George Beban in
"JULES OF THE STRONG HEART"
Paramount comedy-drama; five parts; published January

As a whole ... Engaging
Story ... Pleasing
Star ... Enjoyable
Support ... Adequate
Settings ... Ample
Photography ... Very good

In "Jules of the Strong Heart" George Beban gives a other of his famous Italian characterizations which have come familiar to many theatre-goers. The scenes of the production are laid in the lumbering district and possess marked beauty. The photography throughout is fine. There are number of stirring fights pictured. Probably one object to the picture will be the scene where George Beban and Oliver, on a deserted island, are seen fighting, where Oliver has Mr. Beban down and is torturing him with a long pole. The close-ups of the bleeding wounds are unpleasant and unnecessary.

The direction is by Donald Crisp. The cast includes Hilda Joy, H. B. Carpenter, Edward Martin, and a six months' infant, who added much to the interest of the story.

The story: Jules LeMaire comes to the lumbering country with a young infant. He secures a position logging and wins the interest of Joy Farnsworth, daughter of the forest.
in Burgess becomes jealous of Jules and spreads false stories
garding Jules’ baby. A storm prevents the foreman from
leaving after the pay. This arouses the men and they are about
to attack Farnsworth. Jules offers to go for the money and
rags the men along. He leads him astray and demands the
ite for the money, but Jules refuses to give it up. Burgess
igns to torture Jules, but is interrupted by Joy and Herbert
ommerville, the latter having come for his baby. Burgess
captured, money unsecured, the trio arrive last in
me to save Farnsworth and his assistant from the wrath of
men. Sommerville takes this baby back with him and Joy
cares her love for Jules.

Jack Richardson in
“MAN ABOVE THE LAW”
Triangle drama; five parts; published January 6
As a whole ... Fair
Story ... Convincing
Support ... Good
Settings ... Adequate
Photography ... Very good

A Modern Musketeer” is one of the best pieces of work Doug-
as Fairbanks has done for the screen. The story contains plenty
of thrills and interest and humor, and the role Ned
Thacker is one well suited to Mr. Fairbanks’ particular abilities
and every member of the cast lends the star excellent support.
The excellence of the camera and laboratory work, as well as the
pleasure of watching the performance, is entertaining. Dif-
ering from the recent Fairbanks’ productions the humor of the
story does not rely upon the subtitles. There is real humor
and comedy in the situations and the acting. The production
promises to be among the best of the season. The story was
written by Allan A. Dwan and is the play of the Ziegfeld Theater,
Chicago, where it was shown last week.

There is a prologue picturing the exciting days of D’Artagnan
of old; a cyclone that carries with it the treachery of a real
one; a man who finds in a woman the treasure that some
omine to make this an especially enjoyable subject. The pleasing
personality of Marjorie Daw is another bright spot of the play.
Other members of the cast are Katherine Kirkman, Frank Cam-
The Story: Ned Thacker of Kansas yearns to give free
reign to his pent-up spirits outside of Kansas. He finally gains
the consent of his father to do so. While traveling through
the Grand Canyon, he and the party come across the remnants
of pretty Elsie Dodge and her mother. Vandeteer is anxious
to marry Elsie, but she is immediately attracted to Ned, which
arouses the disfavor of Vandeteer. With the assistance of an
Indian guide and Vandeteer plan to force their undesirable
attentions upon Elsie, but Ned, who suspects them, comes up
just in time to rescue Elsie and as a reward Ned wins the hand
of Elsie.

Normal Talmadge in
“GHOSTS OF YESTERDAY”
Select Pictures drama; six parts; published January 14.
As a whole ... Entertaining.
Story ... Circumstantial.
Star ... Exquisite.
Support ... Very good.
Settings ... Lavish.
Photography ... Excellent.

Norma Talmadge has attained another triumph in “Ghosts
of Yesterday.” Her work contains remarkable variety and
this dual role affords her a special opportunity to display a unique
understanding of characterization. From the simplicity of the
little dressmaker she plunges into the immoralities of the caba-
ret star with a grip that is most convincing. She is one of the
few whose talent justifies her stardom.

The story is a very interesting one made from the play
“Two Women” by Rupert Hughes. Much of the credit is due
to the direction of Charles Miller. The delicacy with which the
love scenes between Miss Talmadge and Eugene O’Brien were
played is a joy. O’Brien expressed the height of passion with
perfect freedom from lust. He indeed was the lover purified
by fire. The settings were elaborate to the extreme, the caba-
ret scene being something to remember. The Palais Royale
cabaret was transplanted to the studio and some remarkable
scenes recorded.

The Story: Ruth Graham, a young seamstress, is in poor
health but works steadily to support her aged father and her-
self. Howard Marston, a waster, has become so involved in
dissipation that he resolves to commit suicide. Ruth finds him
in the park about to shoot himself and prevents him. She lis-
tens sympathetically to his story and takes him to her home.
He accepts and they are later married. Her father dies and
her life is bound up in the joys of her married life. Her health
does not improve and Howard cannot make enough money
to take her South. Too late one of his inventions is recog-
nized and paid for. When the money reaches him his young
wife has died from exhaustion and fever for a portrait he is try-
ing to finish. He goes to Paris to try to forget his sorrow.
There he meets Jeanne, the toast of the hour, who is so like
Ruth that he begs her to sit for the unfinished portrait. She consents and her reformation begins. She tries to learn to be
like Ruth, whose purity has held his love all these years. Howard loves her passionately but is seized by a revulsion
of feeling and throws her from him. Count Pascal persuades
her to return to her old life and thoroughly dishonored by
Howard’s treatment of her, she goes. Howard realizes that
he must save her and goes to Pascal’s rooms for her. A fight
takes place and Howard’s eyes are injured. Jeanne nurses
him and they learn to truly love each other. In his blindness
he learns to see the beauty in Jeanne’s nature and they find
happiness.
Jane and Katherine Lee in
"TROUBLE MAKERS"
Standard-Fox comedy-drama; seven parts; published December 9

As a whole. Interesting
Stars.................. Fair
Support.................. Good
Photography.............. Fine

The story: After the death of her husband Mrs. Lehr returns to her home town to live with her brother. Her two daughters, Jane and Katherine, get into all sorts of trouble and torment Job, the old gardener, until he finally runs away. In the ruins of a burned barn, the head of an old skeleton is found and the villagers believe it to be the head of Job. They immediately conclude that he has been committed and Mary, a weak minded lad, is connected with the murder. Mary is tried and found guilty. On the day of his execution arrives Mrs. Lehr and her daughters, while out for a ride, and Job working in a field. They hurriedly take him to the jail where they arrive just in time to prevent the execution of an innocent man. Orpheum Theatre, Chicago, patrons found "The Trouble Makers" enjoyable.

Gladys Hulette in
"OVER THE HILL"
Astra-Pathè drama; five parts; published December 30

As a whole.............. Fair
Story..................... Average
Stars..................... Pleasing
Support..................... Suitable
Photography.................. Good

"Over the Hill" is five reels of average screen entertainment. It is a newspaper story carrying with it the fascination which these stories seem to hold for spectators. While not altogether new, there are a number of diversions from the beaten track and it should prove a good subject for the average audience. Gladys Hulette is pleasing as Esther Neal and Chesty Barnett affords her a good partner. J. H. Gilmour, Daniel Mason, Wm. Parke, Jr., and Richard Thornton. The direction is by William Parke.

The story: Upon the death of his grandfather Esther becomes an assistant in a newspaper office and is promoted to society editor. Allan Stone, her fiancé, and advertising manager, is anxious to secure an advertising contract from the lawyer. The enforcement of the contract means the permanency of his position. The editors print a "spite" story about Rose Lawler, and Esther, knowing that this will injure Allan's opportunities for securing the contract, burns the entire edition. As a reward Allan gets the contract and some stock in the newspaper, which makes possible the marriage between himself and Esther.

Elise Ferguson in
"ROSE OF THE WORLD"
Artcraft drama; five parts; published January 7

As a whole.................. Well done
Story...................... Interesting
Stars..................... Well cast
Support.................. Good
Settings.................. Good
Photography.................. Good

"Rose of the World" is done with that finesse that lifts it out of the class of average productions and sets it on a pedestal. It has been beautifully produced from the book by Agnes and Edgerson Castle.

There are some well staged battle scenes depicting a fight between natives in India and some excellent night photography. There is a host of quaint situations. Elise Ferguson does excellent work and wins the sympathy of her spectators from the start. Wyndham Standing enacts the role of Capt. Harry English in an admirable manner. Other members of the cast are Claire Harlow, Jane Sloan, Percy Martin, Ethel Martin and Sloan De Mashe. The splendid direction reflects much credit on the efforts of Maurice Tourneur.

The story: Harry English, it is reported, has been killed in a battle between natives, and his wife, Rosamond, marries again. As time passes her love for her dead husband mounts. Her love for the man she has married. She goes to live in a far off home and breaks the news to her husband the truth. She becomes ill and in her ravings asks for Harry. The captain, who had not been killed, learning that his wife was married, disguises himself as a native and becomes secret keeper. He manages to find her at the psychological moment and after the effect of the shock has passed they are happily reunited.

Mary MacLane in
"MEN WHO HAVE MADE LOVE TO ME"
Essanay-Perfection drama; seven parts; published special

As a whole. Unusual
Story.................. Original
Support.................. Good
Photography.................. Good

The unusualness of "Men Who Have Made Love to Me" and the popularity of the story as a book augurs well for the screen version. In addition to the production being interesting and well produced, exhibitors have the eccentricities of the star to aid them in advertising the feature, since Mary MacLane has been a subject of both curiosity and interest for a number of years, and there is every reason to believe that it will prove a profitable attraction.

Miss MacLane relates the stories of her six love affairs and each episode of life she introduces are pictured upon the screen, Miss MacLane playing the leading part. She does this in a manner which makes one forget that this is her first appearance before the camera. Each of the six men selected for the respective lovers is well cast and handles his role satisfactorily. Arthur Berthelet is responsible for the direction.

The story: Mary MacLane tells of a callow youth who came to her life and fancied himself in love with her, but after a time he bored her and she sent him on to his fate. The next was a literary man who dominated her and ruled her until she was in misery. He, too, grew tiresome and her engagement was broken. The younger son of a charmer followed on the heels of the literary man, to be outdone by a prizefighter. A note from the prizefighter's sweetheart solved Mary's heart and she sent him on his way. The next was a bank clerk, and the sketches he drew of a bright future gave Mary something to look forward to, but when he learnt that Mary used cigarettes, this romance ended. Mary's latest lover was a married man, whom Mary abhorred and feared, and of whom she was finally able to rid herself.

Viola Dana in
"THE WINDING TRAIL"
Rollo-Metro drama; five parts; published January 14

As a whole.............. Fair
Story..................... Incomplete
Star..................... Average
Support..................... Agreeable
Photography.................. Good

The most interesting thing in "The Winding Trail" is the dancing of Viola Dana. In these scenes she is dainty, capricious and charming. The story is but an average one, however, with many things left unexplained, and constantly felt. It is of a very melodramatic type and undoubtedly will make its strongest appeal to audiences who admire the work of Miss Dana, whose role is not the bit star has had her bit. Members of the cast are Claire Harlow, Bruce, Mabel Van Buren and Hayward Mack. The direction is by John H. Collins.

The story: Audrey Graham is anxious to get revenge on Dan Steele, whom she considers responsible for the death of her sister. She goes to the mining fields of Alaska as a prospector. They are stopped by a band of outlaws, and intend to leave them to starve. In the garb of a child, Audrey goes to Jim Wando, the leader who, hears to her plea as she gives the prospectors food and water. Pedro, an undisciplined lover of Audrey's, tells Jim how he has been fooled and intends to keep Audrey. She tells him her reason for being there, however, he promises to leave her go if she will bring Steele to him. She lures Steele there and Jim turns over to his "bride of hate," who evidently had reasons for disliking him. The "bride" shoots and kills Dan to gain Audrey's love, but she sends him back to his wife.
Dorothy Phillips in
"BROADWAY LOVE"
Bluebird drama; five parts; published January 21
As a whole.................Average
Story........................Fair
Star..........................Splendid
Support......................Excellent
Settings.....................Sufficient
Photography................Good

"Broadway Love" is a good average program feature, with fairly interesting story. Dorothy Phillips is seen to good advantage and picture-play patrons should find the story of efficient service of her character to be a good supporting cast, consisting of William Stowell, Juanita Hansen, on Chaney, Gladys Tennyson and Harry Von Meter. The action is by Ida May Park from W. Carey Wonderly's story. The story: At a party given Cherry Blow, Midge O'Hara means of saving Jack Chalvey from ending his life over the selfishness of Cherry Blow and sends him on his way. She meets Henry Rockwell, who offers to take her home when he pleads illness. He, misjudging her, forces his attentions in the taxi and she jumps from the speeding machine. He is injured and Henry is repentant. They come to an understanding and Midge goes to Atlantic City to fully reprove from her illness. Here she finds Jack Chalvey again and circumstances force Jack to introduce Midge as his wife. Rockwell arrives at the same hotel, proposes to Midge, and accepted. When he introduces Midge to Jack's friends as an intended wife, explanations are called for. The appearance Jack and Cherry Blow, announcing their intended marriage, ears things up, and Midge and Rockwell plan a bright future.

Mae Marsh in
"FIELDS OF HONOR"
Goldwyn drama; six parts; published January 14.
As a whole.................Splendid
Story........................Exceptional
Star..........................Exquisite
Support......................Splendid
Settings.....................Splendid
Photography................Very good

"Fields of Honor" is the type of production an exhibitor knows, who has to give his patrons the best to be had film entertainments. This particular production, featuring Mae Marsh, has been excellently produced. No detail of direction has been overlooked; its humaneness, pathos and humor are washed away the artificiality of much of screen fiction. Com- piced with the acting of Miss Marsh and her supporting cast, "Fields of Honor" is truly a big production.

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The photography is excellent throughout. There a many sensational shots, the exception bits of outdoor photography showing the French and German battlefields where during the struggle Paul meets Hans, a German, and the sweetheart of Paul's sister, a tragic moment for the two friends, but they are spared illing each other when a stray shot kills Hans. Ralph Ince is responsible for the direction and in the sup- porting cast appear Marguerite Marsh, Vernon Steele, George ooper, John Wessel, Neil Moran and Maud Cooling.

The story: When Marie Messeur comes to America with her brother Paul, her sister Helene and Helene's sweetheart, he meets Robert Vorhis, an artist. It is a case of love at first sight. After a short acquaintance Vorhis declares his love for Marie. He goes to California with his mother and in his absence Marie's sister dies and her sister's sweet- eater meets his death on the battlefield. Robert returns to find Marie has started for France as her last resort of salva- tion. He arrives on the vessel in time to keep Marie from going to France.

Keenan and Love as Pathe Stars

Frank Keenan and Bessie Love have completed their first theatre plays and have started work on their second big fea- tures under their new banner. Mr. Keenan's finished picture is "Loaded Dice," scenario- ted by Gilson Willetts from the novel by Hillary A. Clark, and directed by Herbert Blache. Bessie Love's initial Pathe picture is "Spring of the Year," from Henry Kitchell Webster's "The Painted Scene," produced under the direction of Mme. Alice Blache. Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven and Jack Dunn appear in support. The story is of a little country girl who comes to the city and through the charm of outh and innocence makes good on the stage.

“Jack Spurlock-Prodigal” Heads List
Of Fox Special Features for Feb.

William Fox has announced his special features program for February. George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix will be the stars featured.

The first picture will be "Jack Spurlock—Prodigal," which George Walsh is completing under the direction of Carl Har- baugh. This is down for February 3 and is the picture which the Fox management is advertising as a big extra-special pro- duction, made exclusively for those who have contracts for Fox Special Features. The story is taken from the book of the same name written by George Horace Lorimer, editor of The Saturday Evening Post.

"The Moral Law," starring Gladys Brockwell, to be pub- lished February 10, shows the star in a double role. The two characters are half-sisters of very different dispositions. Most of the scenes are laid in South America. The picture is being made under the direction of Bertram Bracken.

Jewel Carmen's second picture as a star will be entitled "The Girl With the Champagne Eyes" and will be published February 17. The story is that of a girl who drifts into a life of lawlessness and is reformed through the influence of a man on whom she had brought trouble in her own efforts to escape arrest.

GEORGE WALSH, WHO WILL BE SEEN IN "JACK SPURLOCK, PRODIGAL," AND GROUP AT FOX STUDIO (Wm. Fox)

The February 24 picture will be Tom Mix in "Sixshooter Andy," which is being made under the direction of S. A. Frank- lin. The cast includes Enid Markey, George Stone, Buddy Messenger, Lewis Sargent, Virginia Lee Corbin, Violet Ral- cliffe, Marie Messinger, Bert Woodruff, Sam Degras, Charles Stevens, Patrick Crysman, Robert Fleming and others. The story deals with life in a Western town where the sheriff is in league with the lawless element.

“His Royal Highness” Is Forthcoming
World-Pictures Brady-Made Picture

Comedy contrasts with exciting moment in "His Royal Highness," the next Carlyle Blackwell-Evelyn Greeley play- photo for World-Pictures Brady-Made, which is to be pub- lished next month.

The hero is the star football player of his college, whose thoughtless manner of plunging into every adventure that pro- vokes itself keeps him in constant turmoil. His chum at the university is a studious young foreigner who is summoned to Paris by cable and invites his friend to go along as his guest. In Paris, his friend is injured in a fight with an Apache and discloses to the young American that he is a prince who has been traveling incognito. He asks his friend to take the throne of his principality until he can recover. After ascending the throne the American falls in love with the princess of a neighboring country, and plunges his own principality into war. The situation is finally cleared up by the real prince, who has recovered from his injury.
Mutual Offers "Beauty and Rogue"
And "Who Loved Him Best?" Starring Mary Miles Minter and Edna Goodrich

"Beauty and the Rogue" has been selected as the title for Mary Miles Minter's forthcoming Mutual-American feature, a five-reel production scheduled for January 28.

"Beauty and the Rogue" was produced under the working titles of "Bobby" and "Mlle. Tiptoe." It was directed by Henry King, who directed Miss Minter in "The Mate of the Sally Ann."

The story is built on the efforts of a well meaning young woman to effect the reform of a crook in the course of which she herself is seduced. The picture which result in the arrest of a handsome stranger will afterwards prove to be the general counselor of her father's interests and the man of her heart.

Edna Goodrich in Studio Story

Edna Goodrich's next Mutual photoplay will be "Who Loved Him Best?" a five-reel production in which Miss Goodrich is cast as a motion picture star and many of the scenes of which are laid in the Bohemian quarter of Washington Square, New York. It will be published February 4.

"Who Loved Him Best?" was produced under the working title of "Art and the Woman" at the Long Island studios of the Universal Film Corporation under the direction of Dell Henderson.

The plot has to do with the efforts of an unprincipled young sculptor to steal the successful statue of his studio partner that comes to grief through the vigilance of Doria Dane, the motion picture star, who has forsaken her chosen profession to become a sculptor's model because she loves the sculptor.

Universal Schedules Five-Reelers
Nearly Three Months Ahead to April 22

Five-reel productions to supply exhibitors of Universal's product for the next three months have been scheduled by President Carl Laemmle of that organization, presenting all of the stars that have lately come under Universal's banner. Under the arrangement, there is no program designation for these attractions, each carrying either name of the star or the producer as the advertising feature of the individual offering.

The publications for February are Louise Lovely in "The Picture of Life," February 1; Herbert Rawlinson in "The Crash," February 15; and Harry Carey in "Wild Women," February 25. "Nobodys Wife" will be another feature starring Louise Lovely, to be produced at the end of March attractions, the schedule continuing as follows:

Ella Hall and Emory Johnson in "Donna Perfecta," produced by Elsie Jane Wilson, is the March 11 issue. Ruby La Faye, Great Learner, Winter Hall, Maxfield Stanley, and Harry Holden are in the cast.

Harry Carey in Western Play

"Back to the Right Trail," a Harry Carey production, by Jack Ford, with Molly Malone and Vesta Pegg featured in the support, is the March 18 production.

Louise Lovely in "The Quest of Juan" is the March 25 production, directed by Edgar Jones. Philo McCullough heads the supporting company, which also includes Charles Hill Mailes, Marc Fenton, William Chester and Gertrude Aster. The little Miss Brey, Claire Du Brey, Charles Hill Mailes and William Carroll will have prominent supporting roles.

Ella Hall Production April 6

An Ella Hall production, featuring Emory Johnson, in a screen version of Louis Zellner's story "Lady Edson's Daughter," has been prepared for April 6. The supporting company will be headed by Dave Morris, T. D. Crittenden and Douglas Gerrard.

Harry Carey feature, produced by Jack Ford, from Owen Wister's story, "Lin McLean," is slated for April 15. Molly Malone will be featured in support of Mr. Carey, with Vesta Pegg in an essential role.

"New Clothes" will be a Louise Lovely production, directed by Edgar Jones, to be issued April 22. Philo McCullough will be leading man, with Edna Maison and Winter Hall in the supporting cast.

ECONOMY IN LOBBY DISPLAYS

By Parke Vawter

In these days of war and taxation the exhibitor is compelled to look for the most for his money. Every motion picture theatre must have a lobby, one of inviting appearance; therefore, the posters must have the same appearance or the effect of the lobby is lost and its effect on the public and picture fans is reflected in the receipts.

There are a great many theatres with their own art departments, and in those instances the poster service is much better and less expensive than ordering from the local sign painters and show card writers. The theatre with its own poster department need not worry about the lobby advertising in case a feature fails to show up at the proper time, as the emergency posters can be made in a short time for the substituted film.

The poster as a rule is made on mat board, and it is this that makes it expensive. Mat boards at this time are at low price, even when bought in thousands. It is a hard matter to buy the 30x40 mats of ordinary quality for less than 10 cents each, and the novelty boards and class I mats are almost prohibitive in price. The theatre using thirty mats each week at a cost of 25 cents each, will spend $390 during the year for mat boards alone, and after they are once used they are virtually scrap paper.

It has been demonstrated that the mat boards waste can be greatly reduced by using wall board, such as a Wallboard, Cornwell board, or any of the heavy boards used in place of plaster.

The wall board is cut to fit the lobby display frames. The artist in charge of the poster department coats them in either the color wall color wood coatings on the market (Alabastine, Muresco, Cal-o-tint or Whiting), and dry colors to give the desired tint can be used very successfully. After the wall board has been coated, lettered and washed off read to be lettered. The water color coating dries with a sati dull finish, making a very attractive, good reading poster, an easy thing with the use of glass over the poster, eliminating the glass breakage, which in the course of a year will run into considerable money.

As stated above, mat boards for one year, at 30 cents each, cost $390. Sixty wall boards, 30x40, will cost $30. Two wall boards can be coated, lettered and washed off again, and every time a wall board is laundered the house saves the price of a mat board that would be of no value at all. It had been once used. A great many poster artists cut openings in the mat boards to insert photos. With the wall board it is the better plan to fasten the photo on the mat with sma thumb or push tacks, which gives a very good effect, is a tin saver, and does not destroy the surface of the board. The thirty times, equivalent to 1,800 mat boards, and the approximate cost material to coat one wall board is 1 cent, or $18 for the year. Deducting that from the cost of 1,800 mat boards and you readily see the saving is worth while.

Using water colors, a handy man with a lettering brush can get any effect he desires—pictorial backgrounds, and the momentary backgrounds, grained, stippled, mottled, and he is acquainted with the relief bulb he can get all the emboss effects desired. There is no limit to the medium at hand—limit is with the man doing the work.

The exhibitor, looking over three houses, the wall board question is a thing to be looked into seriously, because the expenditure for mat boards is considerable. Therefore, he can get something to substitute at a saving, and at the same time something that is more effective than highly colored and highly priced mat boards, for his lobby display posters, naturally will want anything to stop the talking. T above is written with this end in view.

New Play for Bushman and Bayne

Francis X. Bushman and Beverly Bayne, the Metro stars will soon be seen in "Under Suspicion" a society crook story adapted by Albert-Shebly Le Vicon from Hugh Wheel's "The Woolworth Diamonds," William S. Davis, who produced "Alias Mrs. Jessop," starring Emily Stevens, is directing Bushman and Bayne in their new picture.
Goldwyn to Follow “Thais” With Plays
Starring Marsh, Normand and Kennedy

Goldwyn Pictures, having launched “Thais,” starring Mary aden, is to follow this with three pictures which present distinct variety of star and story appeal.

Mae Marsh is to be seen January 14 in “Fields of Honor,” from the story by Irvin S. Cobb, which appeared in the Saturday Evening Post. It is a tale of trials and triumphs of a young French girl, who comes to America with her brother, and sister and her sister’s Teutonic lover, just before the war. She war plunges the little family into sorrow just when America has begun to smile upon them. How the heroine wins happiness at last, after the French boy and the German have met on the battlefield, supplies the climax to the story.

In the cast will be seen Vernon Steele and Marguerite Marsh, who has acted already in a number of Goldwyn Pictures. The rector is Ralph Ince.

Mabel Normand As Modiste

The second Goldwyn star, Mabel Normand, will be seen January 28 in a story by Edgar Selwyn. It is called “Dodging Million” and displays Mabel Normand clad in silks and minerals. There is a man in a modern show business of a heritage untold millions which is hers through the death of an unknown Spanish relative. Tom Moore appears in support. The director is George Loane Tucker.

Ralph Ince is the Goldwyn star to be seen February 10, in “Our Little Wife,” the Broadway play by play. It revolves about the perplexities of a bride who from three rejected lovers on her honeymoon and scenes in which she has a violent and jealous housemaid, Ethel illy, formerly with D. W. Griffith’s coast staff, directs “Our little Wife.” The cast are Marguerite Marsh, George Forth, Salter Hiers, Kempton Greene and Wm. B. Davidson.

William Russell’s Latest “In Bad”
Tops Mutual Schedule for Jan. 21

William Russell is scheduled to appear in his next Mutual production January 21, under the title of “In Bad.” This picture was produced under the direction of Edward lomo, who also directed the American star in “New York,” “Snaf Judgment” and “The Sea Master.”

“In Bad” features Russell as Monty, the impetuous nephew of a society woman. Unshackled by conventions and age, he decided leaning toward the many art of fast cuts, he engages an ex-pugilist to help he blood in circulation and shock the effete society set. A boxing-bout results in Monty being knocked over the bulastrade on the second floor of his home and landing in the hall below at the feet of the girl whom his aunt wants him to marry, but who is disgusted him.

Russell Rescues Whole Party

Finally Monty’s escapades with his sparring partner land him in jail. When he gets out, he follows the girl and the exploring party she is with to South America, where he rescues the whole party from a gang of thugs after a thrilling........

Pearl White in New Pathe Serial

“The House of Hate” is announced as the next serial to be published by Pathe, in which Pearl White will play the lead.

EXHIBITORS HERALD

THE PERISCOPE

By Fuller Pep

Good morning! Have you sent your figures, compiled since the war tax became effective, to the Allied Exhibitors’ Legislative Committee? They need them to fight your case before Congress.

Tea and Pictures

New York has a movie theatre manageress—Miss Katherine Russell Bleeker, former society photoplay producer. She has swept out the manager’s office, thrown out the cuspidors and pictures of ladies in tights and decorated the office chairs with chintz at the Broadway Theatre, Forty-first and Broadway, and now serves tea to patrons from 4 to 6 each afternoon.

There’s enough forecastin’ being done these days to make one’s head spin.

Pretty soft for George Arliss, collecting $20,000 on a contract to act before the camera, and never working a day.

Mother’s a Chaplin Devotee

A want ad in a Michigan paper reads:

Wanted—A kind and gentle lady to take care of my baby next Friday night while I go to the Temple Theatre to see Charlie Chaplin. Phone 220.

Thomas H. Ince says the public loudly demands but never pays to see allegorical, symmetrical and diabolical picture plays. Here’s T. H. Ince, the public confused with a few high-brows who seldom attend motion picture theatres.

The Reviews Will Suffer

With the decline of luncheons at private showings due to the war it behooves the Hooverizing trade paper critics to pull in their belts. This won’t add beauty to the reviews of these special super-features, however.

If some of those P. A.’s who object to the gentle art of kidding indulged in by a few reviewers could overhear the remarks of some of the prospective buyers, they’d lay off on that “It’s another ‘Birth of a Nation’” stuff and tip the boss off that he has a punk picture.

Speaking of camouflage (a popular word these days), it is not new to the film trade. How about “he’s in conference.”

New York’s six lightless nights a week brings out the crowds on Saturday evening in droves and makes the once-a-week-Great-White-Way look like Main street back home.

That General Entertaining P. A.

The energetic, indefatigable Bert Ennis stops at no expense apparently when he sees a chance to entertain the reviewing squad, remembering, no doubt, the days when he was wont to line and smoke as one of the number. Hence he hires one of Uncle Sam’s fighters, one Fred Rath (a former reviewer) and a specially hand-picked quartet to sing Rath’s “international famous war song” entitled “When the Moon Is Shining Somewhere in France” at a showing of “The Crucible of Life.” Bert should follow this up with “How I Shot Maciste on the Italian Battle Front.”

Exhibes, who are kicking at lightless nights should be glad they’re not doing business in Switzerland where motion picture theatres are compelled to close down twelve nights a month as a measure of economy.

Bennie’s a Actor Now

At last he’s went and done it. Bennie Ziedman. We mean. He’s busted into pictures. Herefore he was content to let his light shine under Doug’s bushel, but nay, no more. Bennie plays the role of a reporter in “A Modern Musketeer,” and a darn good one, we’ll say.

California officials apparently do not appreciate that “Spirit of ’76” film that Robert Goldberg spent so much time and thought to produce. He’s still languishing in jail in Los Angeles.

Extra! Extra!!!

Virginia Valli, Essanay star, cannot ride on a merry-go-round without getting seasick.

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Eight Powers 6B Machines Furnish Entertainment for Four Audiences

One of the most unique screen entertainments ever held was given recently by the Kansas City Star, in the Convention Hall, Kansas City, when the fairy tale, "The Seven Swans," featuring Marguerite Clark, was presented in quadruplicate on a four-sided screen to thousands of people.

Three performances were given on Saturday and Sunday, December 29 and 30, respectively, at which the immense hall was filled to capacity.

To project the picture eight Powers 6B cameragraphs were used. These were installed under the supervision of William W. Lewis of the Nicholas Power Company.

A novel feature of the entertainment was the projection of the same scene on all four sides of the immense screen simultaneously. The synchronization was perfect throughout.

The operators in charge of the eight machines, furnished by the local union, were: F. R. Cessna, W. H. Weston, R. R. Ransdell, Lee Sargent, A. W. Lee, Charles F. Mehling, W. C. Kress and W. L. Wagner. They were under the charge of Mr. Lewis and their able work called forth much praise.

Stand Firm and Don’t “Grouse”

SAMUEL S. HUTCHINSON.

There has been everything but wisdom and foresight in the manner in which some of the film trade went forth gaily to meet conditions of which they knew nothing or cared less. As long as the revenues continued to roll in, they jubilantly continued on their way, secure in the thought that the goose that laid the golden egg would hang around the premises permanently.

But when the revenues began to slow down, they stopped short in their tracks. They betrayed considerable resentful bewilderment and began to blame everybody, but themselves for a condition which they created in their own wilful ignorance.

They have blamed the present situation in the film industry on the war, on taxes, on the apathy of the people, on the misunderstanding of the legislators, on everything but the right thing.

They are in a situation that they have created for themselves and they are tangled in a web of their own weaving. For, to paraphrase a well known quotation, “where there is no vision the pictures must perish.”

Some of us who have been in the film business since it was started; who have learned to read the signs ahead and to look after our engines and see that we will carry us through in bad weather; who have sought to make the merit of our pictures speak for itself and who have tried to do business on the principle that there are still plenty of people in the country who like to be entertained with a wholesome picture of a tonic quality and a clean atmosphere; those of us who have learned this, are more ready to do our share in helping to adjust the interests of the film industry to the changed conditions of today.

We are loyal to the motion picture.

We have been depending too largely on emergency action, as I view it. But before us there is a creative period in which we may utilize the apparent dullness of the industry to gather momentum for a future balance of prosperity and sincerity. There may be deflated values here and there; but such film producers as have had the vision to prepare for the reaction that we know must follow the first swift flights of fancy in the business, may hope to come through this crucial period with greater financial security than before.

That is, if we eliminate the non-essentials and get down to brass tacks and WORK.

There is no great demand for pessimists in the picture business and the sooner they “grouse” themselves out of the industry the better for the industry itself.

UNIVERSAL PLANS ANOTHER SERIAL

With "The Mystery Ship" running current and "The Bull Eye" ready to start February 4, Universal has just begun operations on a third serial. Ben Wilson and Neva Gerber have reached the tenth episode of "The Mystery Ship," and Eddie Polo and Vivian Reed are the adventurers in "The Bull's Eye."

The new serial will have a jungle plot, with wild animals as a feature, and will be called "The Tiger's Claws." Mar Walcamp will play the leading role. Ben Wilson and Neva Gerber will begin preparation for a chapter production to supersede "The Mystery Ship" and Eddie Polo and Vivian Reed will be assigned on another serial when "The Bull's Eye" is completed. It is announced that Universal will keep sera overlapping serials throughout the forthcoming year.

DATE OF WALSH FILM CHANGED

Bad weather conditions having interfered with some takes which Director Carl Harbaugh desired to make in "Ja Spurlock-Prodigal," featuring George Walsh, the date of issue of this Fox feature has been changed from January 27 to February 3. The January 27 picture will be June Caprice in "T Heart of Romance."
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY

The Film Market

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January 15, 1918

This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Pickles, Art and Sauerkrout" (Vitagraph)—Action of man with baby indicate the latter has wet itself; man planting pillow under wet baby.

"The Masked Dancer" (Favorite)—Subtitle: "Next morning"; dancer and Monroe drinking at table; gagging woman.

"When Men are Tempted" (Vitagraph)—Two closeups of pistol in man's hand; two scenes of men engaging each other.

"Torpedo Pirates"—(L.Ko)—View of hat stuck to man's back hat and man pulling same off.

"Week End Shopping" (Jaxon)—Additional eliminations. All scenes of man with legs spread apart and with same around woman; second scene of man and woman on top of each other on floor after spilling bucket of water; last four scenes of man looking at model's legs.

"The Mystery Ship" No. 9 (Universal)—Reel 1, three closeups of Chinaman throwing girl with dagger; man praying window open and entering house. Reel 2, man dragging cotton and placing it in phone transmitter; all scenes of man in torture chair; live fight scenes; putting unconscious girl into auto; threatening man with poker; slugging man at garden gate.

"The Hidden Hand" No. 7 (Pathé)—Reel 1, two scenes of girl suspended over lime vat; throwing man into vat and following scene of his climbing out.

"Convict No. 903" (Pathé)—Payment of blackmail; letter of blackmail ending with a signature; theft of jewels.

"His Own People" (Vitagraph)—Shooting by warden; near view of door closing on man and girl.

"Dead Man's Papers" (Gaumont)—Slashing harsch.

"The Call" (Vitagraph)—Second and third scenes of strangling man.

"Brother Officers" (Apex)—Shorten three gambling scenes.

"Step Lively" (Pathé)—Two views of 25c piece.

"Over the Hill" (Pathé)—Thumping nose; stealing money from safe.

"The Kitchen Lady" (Paramount)—Three scenes of woman kicking man.

"Malmed in the Hospital" (Netor)—Man throwing legs across girl's lap.

"Who is Number One?" No. 18 (Paramount)—Subtitle: "If you're not here in 30 minutes, both will die"; closeup of handwriting by T. T. T.

"Blue Jeans" (Metro)—Subtitle: You have transgressed the moral law, etc.; starting of saw and laying man in machinery; three scenes of man and woman.

"Her Husband" (Favorite)—Man taking money from safe; two dead body scenes.

"Fields of Honor" (Goldwyn)—Subtitle: "So you're looking for a home, etc."

"A Birthday Blunder" (Triangle Comedy)—Permit refused because this film features scenes of an inn and dance nature.

"Bull's Eye" No. 2 (Universal)—Reel 1, sheepmen shooting at passengers on train; pulling man off horse by his hair; knocking down half unconscious man; kicking prostrate man; two shooting scenes in which men fall; three scenes of cattle rustlers shooting at Cody. Reel 2, shooting Clayton and his falling; binding man to tree; Sneeny suggestively leering at girl; all scenes of girl struggling in man's arms; man carrying girl off.

"Dakota Dan" (W. H. Productions)—Shooting man; man looking door on self and girl.

"The Slave" (King Bee)—Reel 1, entire incident of man throwing lobster on girl's back; all scenes of it on man and girl; man crouching back with dagger. Reel 2, last two scenes of pulling man through window where his trousers come off.

"Stolen Honor" (Fox)—Reel 3, man putting picture in pocket after cutting frame; subtitle; comedy. Reel 4, scene of man forcing girl's bedroom door; both bedroom struggle comes before Virginia enters; four scenes of man suggestively leering at bedroom door.

"Ghost of Yesterday" (Select)—Reel 3, flash two scenes of girl on table surrounded by men; first closeup of girl in gown cut low under arms. Reel 4, checking scene.

"The Wolf and His Mate" (Universal)—Reel 1, last three fight scenes. Reel 2, pulling window; forcing child through window; man and woman working at safe.

"His Punctured Reputation" (Keystone)—In scene where woman is disrobing behind screen, eliminate view of her bare back and shoulders.

"Daybreak" (Metro)—Subtitles: "Now I know the truth—you have a child and Dr. Brett is the—"; "Yes, and I know who the father"; shooting scene.

"Face Value" (Bluebird)—Girl coming from behind post and fainting in man's arms; man stealing pocketbook.

"One Good Turn" (Vitagraph)—Subtitles: "You no kill she princess etc."; "The Princess must not live"; "I kill her"; threatening woman with gun; binding woman to bed.

"Taming Target Center" (Paramount)—Reel 1, two roulette scenes; throwing man to woman; woman holding swish on her lap; girl sitting on her lap and try to kiss h m; subtitle; "Not that gal, I ain't that kind"; woman flapping skirt; Chinaman on table thumbing nose; two scenes of girl and sheriff in bed together; shooting by girl in rear and subsequent scene. Reel 2, scenes of minister and girl in silhouette; subtitle: "You hurry, I see it all now and scene following pointing to minister's coat and girls waist; man kicking other man in fight scenes.

"Molly Go Get 'Em" (American)—Burglar forcing drawer; two scenes of rifling drawer.

"The House of Glass" Well Under Way Shows Famous New York Landmarks

A number of familiar New York landmarks will appear in the screen version of "The House of Glass," the new Select production now being filmed by Clara Kimball Young and her own company. Jefferson Market and the Pennsylvania railroad station, Blackwell's Island and the Tombs all figure prominently in the action of the play and several scenes have been taken at each location.

"The House of Glass," which is now well under way, promises to eclipse all of Miss Young's former screen plays. As Margaret Case, former Blackwell Island inmate, she has a role at once appealing and with unusual opportunities for emotional interolation. She is assisted by a cast which includes Corliss Giles, Edward Kimball, Pelli Trenton, James T. Laffey, Josie Sadler, Norman Selby, Kid McCoy, William Waltman, Peggy Burke and Doris Field. The picture is being directed by Emile Chautard and will be the next of the star's Select offerings.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BIJOU DREAM—Select, "Ghosts of Yesterday," with Norma Talmadge.


Isaac Wolper Outlines Proposed Activities of Mastercraft Corporation

Isaac Wolper, vice-president and general manager of the newly formed Mastercraft Photo-Play Corporation, while in New York last week arranging details for the new company, in a short interview outlined briefly the proposed activities of the company. For a number of years Mr. Wolper has been prominent in financial affairs in Boston and it was less than a year ago that he became interested in the motion picture industry.

"After spending a great deal of time and money in carefully investigating the motion picture industry," Mr. Wolper said, "I am thoroughly convinced that there is ample room for a picture organization operating on purely business lines making productions of exceptional magnitude. The men who are my associates in Mastercraft Photo-Play Corporation are men of not only sound financial standing, but men who have really achieved distinction in large business enterprises and who are now going to devote their entire energies to the development of this enterprise upon which we are launched.

"In all of our departments, strictly business principles will be followed out. It is our intention to make no less than four nor more than seven productions a year, but in making these productions we will spare neither effort nor expense in securing the best talent obtainable to make photographs that are really superior in all that the term implies."

"In addition to our studios in Boston, which when completed will cover over fifty acres of ground, we will also have large studios in California. Eugene Farnsworth, president of our company, is in California at the present time looking into these details and as soon as they are completed he will return to New York where we will arrange the final details for the filming of the first production.

"Thomas Dixon, Jr., whose 'Birth of a Nation' is without exception the finest offering the screen has borne, will be a member of the new organization, and I believe our first production will be a picturization of one of his works. Ever since the making of 'The Birth of a Nation' producers have been making Mr. Dixon flattering offers for his other works, but up to the forming of the Mastercraft Photo-Play Corporation he has steadfastly refused these offers as he wanted to be assured that the visualization of his stories would be of such magnitude as not to depreciate his work, after the making of his initial photoplay spectacle.

"I hope to be able to announce within the near future the names of other writers who have won a high place in the world's literature, whose stories will be visualized by Mastercraft, but I want to assure the exhibitors and the general public throughout the world that we are not boasting when we predict that Mastercraft Photo-Play productions are going to mark an epoch in the history of the silent drama."

Wholesome Films Move To Larger Accommodations

Wholesome Films Corporation removed this week to larger quarters in the Shops Buildings, 17 North Wabash Ave. The new location gives Wholesome increased space, which is required through the expansion of the business and will house the executive offices of the company.

"The enlarged quarters has been made necessary through the growth of our business," said M. J. Weisfield, general manager. "The volume of our business has been steadily increasing and in order to keep up our standard of service it has become necessary to take on additional facilities."

The new offices also will be the distribution center for serving the Middle West territory.

Stockholders Elect Rothacker Directors

Stockholders of the Rothacker Film Manufacturing Company of Chicago, at a meeting held this week, elected directors for the ensuing year. The choice in each instance was unanimous.

Those elected were Watterson R. Rothacker, David Beaton, Jr., A. A. Rothacker, H. J. Aldous and John Hahn.

War Tax in New Castle

New Castle, Pa.—Patrons of motion picture theatres in this city will pay approximately $5,000 monthly in war tax to the government. At this figure the average contribution of each motion picture theatre in the city is $500.

Many of the theatres are still absorbing the war tax in the admission price, but a number have increased the ticket fee by five cents, this to include the war tax.

Mme. Sonia Markova
In Second Fox Film

"A Heart's Revenge"

Madame Sonia Markova's second production as a William Fox star will be published January 20 under the title "A Heart's Revenge." This Fox Special Feature is said to contain a number of thrilling scenes including a motorboat chase on Barataria Bay.

Rivalry in love between a Russian nobleman and an officer in the United States navy furnishes the theme, Madame Markova portraying the role of the heroine, the daughter of the Russian ambassador. A Chinese poison is employed by the nobleman in temporarily getting rid of the naval officer and the plot thereafter revolves about the girl's efforts to learn her sweetheart's whereabouts.

George Backer Buys Ince's "The Cast Off"

"The Cast-Off," a Thomas H. Ince production with Bessie Barriscale as the star, has been purchased by George Backer for distribution through Four Square Pictures. The photoplay is in six reels and was directed by Raymond E. West, under Mr. Ince's supervision.

Experts who have seen "The Cast-Off" at a specially arranged private showing agree, it is said, that it is one of the strongest in its heart appeal which has been produced in the last three years. The story is by C. Gardner Sullivan and is not alone gripping in its drama an pathetic but has bits of appropriate comedy and human touches that are very rea

Two Scenes from "The Knife"

Production on "The Knife," Alice Brady's next Select picture, was completed last week and the film is now being cut and titled.

The story deals with the life of a young Southern girl who falls into the hands of a gang of white slavers. It is a powerful melodrama and gives Miss Brady a role at once forceful and appealing. In the next appear Frank Morgan, her leading man, Craufurd Kent, Helen Lackaye, Paul Doucet, Alice Hollister, Johnnie Walker and Frank Evans.

The Knife Completed
Starring Alice Brady

TWO SCENES FROM "THE KNIFE"

ALICE BRADY PLAYS THE LEADING FEMININE ROLE IN THIS SCREEN ADAPTATION OF EUGENE WALTER'S PLAY (Select Pictures)

34
SYNOPSIS—
"MODERN MUSKETEER:"
Five reel comedy-drama. Directed by Adolphas St John. 
Produced by Artcraft. 
STORY: In the Grand Canyon Ned Tucker meets Elsie Dodge and becomes attracted to her. He finds Vandevere eloping with Elsie court. It arouses his anger when Vandevere takes her riding in the canyon, he follows. The Indian guide and Vandevere each plan to force their unwelcome attentions upon Elsie, but Ned arrives in time to rescue the young lady, for which he receives his just reward. 
(Reviewed in this issue.)

"ROSE OF THE WORLD:"
One reel drama. Directed by Adolphas St John. 
Produced by Artcraft. 
STORY: After her husband's report an eloping Rosamond marries again, but as time passes she finds her love for her first husband surmounts her love for her living husband. The strain proves too much and she takes down crying for Harry. Harry, who has only been wounded, has been acting as secretary to Rosamond's husband and when learns the truth he throws off his disguise and he and Rosamond are happily reunited. 
(Reviewed in this issue.)

ROADWAY LOVE:"
One reel drama. Directed by Adolphas St John. 
Produced by Bluebird. 
STORY: When Henry Rockwell meets judge O'Hara, a chorus girl, he believes her to be the same as the other girls, but he finds out Middle of a different type of his respect for her leads to love. And after all the misunderstandings have been solved, the future looks bright. 
(Reviewed in this issue.)

"HEN WHO HAVE MADE LOVE TO ME:"
One reel drama. Directed by Adolphas St John. 
Produced by Bluebird. 
STORY: Mary is first loved by a calico youth, but he bores her and she becomes engaged to a literary man, who dominates her. Whim. Through a misunderstanding the engagement is broken. The next lover is the younger son of a baronet and so gives place to a prize fighter. A friend of the prize fighter uses Mary to arrange, and when he turns a bank collector, who breaks the engagement when he learns that Mary smokes, a marriage with her soon results herself of here. 
(Reviewed in this issue.)

"THE WINDING TRAIL:"
Five reel drama. Directed by Adolphas St John. 
Produced by Rolf-Metro. 
Director, John H. Collins. 
STORY: Audrey Graham goes to Alaska to wreak vengeance on Dan Steele, responsible for the death of her sister. She meets Jim Wando, who, too, is anxious for vengeance on Dan and asks Audrey to bring Dan to him. Audrey does and Jim tells her of his love, but she asks him to return to the wife, whom he had once, because of Dan. And Jim does. 
(Fully reviewed in this issue.)

"BEAUTY AND THE ROGUE:"
Five reel comedy-drama. Directed by Adolphas St John. 
Produced by American-Mutual. 
Author, Arthur Berthelet. 
Director, Henry King. 
STORY: Roberta Lee goes visiting on a ranch and while there does not everything and works in the field. Dick Van Stone, a general manager for his father, sees her and at first believing she is a boy, sets her at digging worms. When he discovers his mistake he becomes interested. He presents her with a brooch, which happens to be her own which was stolen, and believing her a thief he has Dick arrested. He sends her father a wire to that effect and then sends another wire telling him that she and Dick are engaged. She learns that her father's former gardener is the real thief. 

"THEIR LITTLE KID:"
One reel comedy. Directed by Adolphas St John. 
Produced by Strand-Mutual. 
STORY: Billie and Jack, anxious to please their uncle who has money, endeavor to find a baby when they believe their uncle expects they have one. They mistake a book agent for the uncle and produce a borrowed baby, who is demanded by its irate parents. Uncle appears on the scene and explains that he meant Billie when he spoke of the "kid." 

"JULES OF THE STRONG HEART:"
Directed by Adolphas St John. 
Produced by Paramount. 
Author, William Herriott. 
Director, Donald Crisp. 
STORY: Jules LeMaire comes to the logging camp of the Nemo Lumber Company and because of his devotion to an infant which he brought with him, he wins the admiration of his daughter of the foreman. Joy bears misleading stories about Jules and his baby, but when she learns that he took the baby in order to save it from the factor of another camp, and when the baby's father comes to the scene, she lets Jules know he loves him. 
(Fully reviewed in this issue.)
"BY RIGHT OF PURCHASE." Six reel drama. Featuring NORMA TALMADGE. Produced by Select. Director, Charles Miller.

STORY: Margot Hughes, seeking a financially successful marriage, becomes the wife of Charles Grafton, who really loves her. In time she comes to love her husband, but Chadwick, adhering to the terms of a contract which requires that for three years they shall be man and wife in name only, is cold toward Margot, which leads her to believe that he does not love her. Through him she learns of Margot's love and searches for her finally. In France as member of an expatriation force, he meets Margot now a Red Cross nurse and they are reconciled.


STORY: John Corbin slays his wife when he returns unexpectedly and finds a man from Fréjus. His evidence is considered that of a crazy man and he is sent to an asylum. He is released to attend the wedding of his son to the daughter of a bird farmer, Hyde. But for the sake of the children, he refuses to tell why he killed his wife.


STORY: Jeanette Gontreau is held responsible for hidden messages being written to German soldiers held prisoners. Harry Ledyard, a spy, first discovers the messages and when he finds Jeanette a white haired lady, he will not see her arrested and tells of his suspicions. Frederick Armstrong, who had been helping Jeanette co-operate for the soldiers, is the guilty man and is forced to confess when caught in the trap. Harry then learns that after all Jeanette is a beautiful young girl.

"MAIMED IN THE HOSPITAL." One reel comedy. Featuring MACK SWEENEY. Produced by Nestor-Universal.

STORY: Sterling and Silver, in love with a pretty nurse, both endeavor to get into a hospital. Sterling is successful but Silver has a hard time until he stands in front of a 'No Trespassing' sign for the soldiers. The result is a dangerous operation which convinces him that it is easier to get into a hospital than it is to get out.

"HIDDEN HANDS." Episode 8 "The Mystery Ship." Two reel drama. Produced by Universal.

STORY: Miles Gaston and Jack Fay crush a suit of clothes in which Betty is hiding, pushing it into the lake and Betty is about to be drowned when the man of mystery puts her safely ashore. She meets Jack and tells him of her troubles. Jack wiles Gaston, who has gone to San Francisco and fallen into a trap set by Russell and his gang. By assuming the disguise of a Chinese girl, Betty endeavors to escape from her captors, but is unsuccessful.


STORY: Hirtzmann and his confederates get the platinum from Virginia and Winthrop and start toward the coast, where a vessel is waiting. Virginia and Winthrop, after successfully escaping from a burning building, pursue. Arrived, they find their party outnumbered by the opposing side and so make their escape over a road which leads over a cliff and lands them in a river bed. Stunned at first, they are able to pick them up and find a hiding place.

"HOME-RUN AMBROSE." Two reel comedy. Featuring MACK SWAIN. Produced by L-Ko-Universal.

STORY: Ambrose finds that in order to marry the village belle he will have to attend college, so his mother mortgages their bakery shop and Ambrose goes to college. He arouses the enmity of Cherry Blossom, who is also in love with Nell, when he borrows George Himes' car. The next day he wins the baseball tournament for his college, also Nell and sufficient money to pay off his mother's mortgage.

"HELL'S CRATER." Five reel drama. Featuring GRACE CUNARD. Produced by Universal. Director, W. B. Pearson.

STORY: Finding that he has been duped and robbed Jim Shamrick takes Cherry Maurice, a beautiful dance hall girl, to his mine and forces her to work for the gold which she took from him. Bill Gordon, really responsible for Jim's robbery, finds a photograph of Jim's sister, and, falling in love with it, sends for her. The arrival of the girl drives all the lust out of him and he becomes anxious to undo the wrong done Jim. After a year's time Jim and Cherry return to Gordon's, but are overtaken in a storm. When Jim regains consciousness he is ready to believe that all the happenings were a dream.

"GATES OF GLANDNESS." Five reel drama. Featuring MADGE EVANS. Produced by World. Director, Harry Knolls.

STORY: Because he marries against his father's wishes Myron Leeds is disherited and he finds it difficult to support his wife and daughter. Beth, Roger, who too, loved Myron's wife, is stern to his wife and at the death of their son does nothing to comfort her. Beth comes into Roger's home and he wins her stern uncle and when, through Myron's attempt to rob his brother, he learns Beth's identity and Myron's circumstances, he forgives all and exonerates his wife and his family make their home with Roger.

"THE BEAUTIFUL MRS. REYNOLDS." Six reel drama. Featuring CAROLYNE BLACKWELL as JUNE ELVIDGE. Produced by World. Author, Samuel Weller.

STORY: Alexander Hamilton, though married, loves Maria Reynolds. Some letters which he has written Maria fall into the hands of Burr, his bitter enemy, and are sold. A confession from Hamilton restores him to public favor, and he defeat Burr for governor. Burr insists on a duel in which Hamilton meets his death. Maria tells herself when she hears the news.

Universal Exchanges Begin Distribution of Finley Series

The distribution of the Finley Nata Series of fish, bird and wild animal nature studies, through Universal exchanges, began January 14 with "Wild Birds and Animals at Home." The pictures will be carried in one-reel form whenever the length will permit, and other instances the reel will be split into a selection.

William L. Finley, supervisor of Oregon State Fish and Game Commission, has been for three years raising these animals in his natural life. It is declared that nothing intimate and authoritative on animal life, fish pictures in animated form, has been attempted until it was only through the opportunities Finley's occupation afforded that "close-ups" of wild life became possible.


Hoffman Visits Exchanges

M. H. Hoffman, of Foursquare exchanges, left New York last week to visit the Foursquare exchanges in Boston, Montreal, Toronto and St. John, A. From conferences with Samuel Runstein, of Boston, and General and楞son Managers J. J. Unger and M. Hughes, of Montreal and Canada, he will meet the progressive exhibitors of New England and Canada.
**THE AMERICAN EXHIBITOR**

**Woman Exhibitor Frustrates Panic In Theatre Fire Assures Patrons There Is No Danger and Directs Them To Exits**

Chicago, III.—Mrs. Emma Cohen, manager of the Casino Moving Picture theatre, 51 West Madison street, with the aid of Patrol Sergeant G. A. Thoma, prevented a panic among patrons of the use when fire broke out shortly after midnight on the evening of January 10. It was reported that one woman was severely injured but this could not be verified.

The fire started in the basement of Weeghman Dining Room, a large restaurant on the second floor of the Cohen’s building, which was burned out by a radiating fire in the rear of the theatre.

The organ player played the piano while the audience waited and during the time the theatre was burned out by a radiating fire in the rear of the theatre.

The fire, which started in the basement of Weeghman Dining Room, a large restaurant on the second floor of the Cohen’s building, which was burned out by a radiating fire in the rear of the theatre.

Mayor of Stillwater Defends Sunday Shows

Stillwater, Minn.—Mayor J. R. Kolle of this city, told a meeting of the ministerial association recently that under present conditions he favored the daily motion picture shows. The occasion of his talk was the meeting of the clergy to look into Sunday closing.

He expressed the belief that this would increase the Sunday evening church attendance.

“I am of the opinion that motion pictures here in Stillwater,” said the city’s executive, “if they are closed in Stillwater on Sunday night it will only be a means of attracting a large number of young people to St. Paul and Minneapolis for the purpose of attendance to the picture shows there. If that were the greater harm than ever would come to our young people as it would be necessary to keep later hours while the number of temptations would be greatly increased.”

**COAL SHORTAGE MAY CLOSE ELGIN THEATRES**

Elgin, Ill.—(Special to Exhibitors Herald)—Spurred on by an acute coal shortage in Elgin, Benjamin S. Pearsall, local fuel administrator, will undoubtedly within a few days ask the motion picture theatres of this city to close down for two nights each week. The administrator is also arranging a schedule which will provide for stores being open but eight hours a day, from 10 a.m. to 6 p.m., and for the closing of lodge halls, billiard parlors and bowling alleys at 9 p.m.

There are four motion picture theatres in Elgin which will be affected if the demand of the administrator is complied with. They are the Grand, managed by William Newman; The Star, directed by Ralph Crocker; the Orpheum and the Temple, owned by Henry Rong and Frank Vanston, respectively.

**Rail Tie-Up Delays Shipment of Films**

Wilkes-Barre, Pa.—Because of cold weather and the recent heavy snow, theatres in the city have been severely handicapped through inability to receive their films regularly. Exhibitors have at times been forced to forego morning performances and have frequently been compelled to wait until evening before their shows arrived.

Theatre in the outlying portions of the city who make no attempt to give forenoon performances, have not so keenly felt the interrupted schedules of the railroads. They have, however, not infrequently, had to dispense with afternoon performances.

**Bijou Theatre Razed; Operator Escapes Death**

Kaukauna, Wis.—The Bijou theatre, a motion picture house, of this city, was completely destroyed recently in a fire, which is believed to have originated from crossed electrical wires in the projection booth. The loss is more than $3,000, over half of which is covered by insurance.

The theatre had a seating capacity of 500 but was only partially filled when the fire broke out. The patrons made an orderly escape to the street. The machine operator narrowly escaped injury.

**Alliance Man Leases Lorain Picture House**

Lorain, Ohio—Peter Tender, of Alliance, owner of a large chain of moving picture theatres in the state of Ohio, has leased the Majestic Theatre in this city and has announced that the playhouse will, in the future, be devoted exclusively to the showing of photoplays.

Mr. Tender will completely remodel the present structure as well as have it rewired to obtain better electrical ef-

fects. It is believed that the theatre will be ready for formal opening before the end of this month. A new seating machine will be installed and a new booth built.

**Metro Gets Rights to “The House of Mirth”**

Motion picture rights to Edith Wharton’s novel, “The House of Mirth,” have been acquired by Metro Pictures Corporation for the use of Emmy Wehlen, and the screen version will be placed in the presentation of a condenscd version of Albert Capellani. June Mathis and Albert Capellani have prepared the screen version, which will be given a careful and elaborate setting it is announced.

**Strand Theatre, N. Y. Presents “Carmen” As Added Feature**

The combination of screen and operatic entertainment has proved a big success at the Strand Theatre, New York, according to an announcement from Harold Edel, managing director. For the first time in the history of the photograph theatre, such an entertainment was presented at the Strand last week and record attendance was the result. Special scenery and costumes were prepared for the presentation of a condensed version of “Carmen,” and the ovations accorded this offering at every performance are said to indicate that this form of entertainment will become more frequent.

Oscar Spirencu, who conducts the Strand orchestra, collaborated with Director Edel in the preparation of the music and presentation of this novelty. The famous opera was condensed so that it could be shown in thirty minutes, with four people. The opera was presented in conjunction with appropriate scenery and lighting effects and took the place on the bill of the usual vocal solos.

The complete bill in the order of its presentation included: The Star Spangled Banner,” as the opener by the entire orchestra with special visualization on the stage disclosing an artistic drop showing Fort Sumter in the distance being fired upon; number two was the overture offering “Tales of the Vienna Woods,” with a Zither solo; number three, zoological pictures; number four, Strand Typical Review, number five, violin solo; number six, Pauline Frederick in “Mrs. Dane’s Defense”; number seven, “Carmen,” with four people and special scenery: number eight, scenic and educational pictures; number nine, a James Montgomery Flagg Edison-Perfection comedy, and number ten an organ solo.

“The introduction of opera into the photoplay theatre in conjunction with a bill of screen entertainment, has proved a big success,” said Mr. Edel. “The presentation of ‘Carmen’ in thirty minutes, was no small task, but the result is more than gratifying.”
Producer Appears Before Chicago's Censorship Board

Herbert Brenon Asks That He Be Allowed to Make Changes Suggested for Pictures

Herbert Brenon, the producer, appeared before Major M. L. C. Funkhouser and the Chicago Censorship board last Monday and addressed the body concerning his production of "Empty Pockets," which will soon be shown to the board. Mr. Brenon arrived in Chicago on Sunday morning on the Twentieth Century Limited, which was delayed twenty-three hours by a blizzard. Mr. Brenon visited the office of the second deputy of police in company with Ralph Kettering and Roeo Stryer. His address to the censorship board was followed by an hour's consultation with Mr. Funkhouser.

"I am here for one reason only," said the producer. "No longer do I wish myself to be but a printed title to you. I want you to think of me as a sincere man with an avowed purpose. I have not come here toUpbayd you as other producers have done, and I am content that you view my picture, 'Empty Pockets,' with a conviction that I have been sincere in producing it. I am not going to go to court to force you to pass this picture, but I am going to ask you to give me an opportunity, personally, to make changes that you deem necessary.

"I have just come from producing 'The Third Floor Back,' in which the spiritual reincarnation of the Lord visits a lodg- ing house beset with bigotry and malice and brings sunshine and contentment to those within. It cost me $110,000 to produce that picture and I shall probably sell it at a loss. 'Empty Pockets' was produced for much less money and was sold with 10,0000 to have the service I put it into production. Thus, the profits of one melodrama are used to produce the more artistic ventures which I sincerely hope to produce.

"No longer think of me as a printed bit of celluloid, but remember always in viewing my productions that I am not adverse to criticism. It is right sense, and that I will always be open to the right kind of advice, and am sincere in my efforts to make the motion picture industry my most worthy achievement.

Can't Donate Services

Friends of Captain Robert Warwick, who have been engaged in working out a proposition whereby the former stage and screen star would appear in a film feature dealing with some phase of the war, to be made for the benefit of the Red Cross, have been informed that it would be impossible to have the services of Captain Warwick for such a picture.

Joseph Santley and "Oh Boy" Co. Make Comedy for Titan Pictures

Joseph Santley and the members of the "Oh Boy" company are busy at the present time making a one-reel comedy for the Titan Pictures Corporation under the auspices of the American Military Relief Association. Mr. Santley and the members of his company volunteered their services when they learned that a fund realized from the sale of the films goes to the boys over there. It is the intention of the musical comedy star, after the picture has been produced and his company is on tour, to carry a print with him and to use it in connection with the sales in support of the next Liberty Loan. The picture is being produced under the direction of Rex Weber, director of the Titan Pictures Corporation, and will be released by Giant. The lights, camer- a, scenery, and all the services of the Titan Pictures Corporation are at the disposal of the project.

The American Military Relief Association is showing this week a one-reel comedy at the Ziegfeld Theatre and at the Ziegfeld Theatre, Chicago, in which Ernest Truex and his family play the principal roles," said Mr. Clark. "This is another case where a star of the legitimate drama has volunteered his services for the benefit of Uncle Sam's boys. These patriotic and loyal citizens have found time with all of other duties to donate and contribute their services for the benefit of the soldiers. The least a patriotic citizen can do, who is going to patronize a theatre is to patronize one of the theatres in which Mr. Clark's show is showing under the auspices of the American Military Relief Association are shown."

Among the other pictures soon to be distributed featuring "Oh Boy" is Grape- win, who has also contributed his services. Mr. Grapewin is widely known as a member of the team of "Grapewin & Lillian" and also as the producer of the Great "Vaudeville Headline" attraction. The feature in which Mr. Grapewin appears is "The Hawaiian" and is a "treasure of the Hawaiian Hula Huk and the Ukulele craze.

EXHIBITOR'S HERALD

EXHIBITOR IS KEY TO FILM INDUSTRY SAYS CARLE CARLTON

Crest President Asserts Producer Who Keeps Best Interest of Theatremen in Mind Gains in End

The exhibitor is the real key to the present situation of the motion picture industry, in the opinion of Carle E. Carlton, president of the Crest pictures.

"The producer who keeps the best interests of the individual exhibitor and theater manager in mind every minute of the time is the one who is bound to gain the recognition which goes with patronage," Mr. Carlton said.

"In the production of features that are as big as 'The Grain of Dust,' the exhibitor ought to be made to feel that the maker of the picture is as keenly inten- ded on his success in booking it as if he himself were the exhibitor.

"It is for this reason that we emphasize the point that exhibitors who deal with us direct will be assured the exclusive rights to the feature, whether or not the state rights privileges are subse- quently disposed of.

"This is why an exhibitor contracts for 'The Grain of Dust,' or any Crest feature, for that matter, he knows what to expect. If the state rights territory is not ac- quired before the picture is finished, the film will be supplied to him direct.

"This method is based on simple equity, and a policy which means that we hold back all our output the way down the line."

Hotaling Completes 700th Original Comedy

Arthur D. Hotaling has just completed his 700th comedy: "The Soup and Fish Ball." And this means 700 comedies without one written line of script. Mr. Hotaling is one of the pioneers of the comedy-producing field and his long applied knowledge of what makes screen- play laughter laugh to advantage is his Essanay productions.

"The Soup and Fish Ball," to be pub- lished January 26, deals with the amusing and exciting results of an argument between two "hod-carrying" gentlemen, clash that is brought to a climax during a grand ball. In this picture the largest group of comedy players yet employed in Mr. Hotaling's Essanay comedies con- tribute the fun.

General Film reports continued an encouraging popular trend of the year's one-reel comedies, as well as the one-a-week scenes. For January 26 on the scene program is offered "A Romance of Rai-

Sawyer and Lubin Print "Mother" Story In Compact Form

Messrs. Sawyer and Lubin of Gene Enterprises, Inc., which organization produces the George Loane Tucker product "Mother," have completed arrangements for an extensive line of exploitation material to accompany the picture. The story built around the electrification of rain drops and starring Virginia Valli."

"Mother" Story

Print "Mother" Story

In Compact Form

Sawyer and Lubin

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In Compact Form

Sawyer and Lubin

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In Compact Form

Sawyer and Lubin

Print "Mother" Story

In Compact Form
Watterson B. Rothacker, of the Roth-ker Film Mfg. Co., is speeding East with his Twentieth Century commuter's ticket, expecting to lounge about the o tel Biltmore, January 12, returning unwound bound about the 18th via Washington D. C. With this becoming monthly habit, and a spring, summer, tum and winter jaunt to the west said points, we'll say travel has come a chronic habit with Watty.

Reports state that Dick Nehls, of the merican Film Co., was freed from a ge snow drift last Monday morning, January 7, at the corner of Granville, evne and Broadway, after a real Arctic p from Elgin, where he had been ending Sunday with his brother, com- memorating the anniversary of his thirty-third birthday. Well, Dick, old p., may you be granted many more opportunities, regardless of the other man's pranks.

Harry Charness is now associated e Greier & Herz exchange in the city, sake St. Clair waves the G. & H. inner before the Indiana trade.

A. Teitel, "the man who knows how" clean filmlubs, is surely: presented to SOME gift this past Yuletide. Yes, other and babe are doing splendidly, he arrived a few days prior to Christ- mas and requests all congratulations to addressed Miss Beatrice Teitel, in e of her smilin' daddy.

(Overheard on the Fifteenth Floor, Consumers Building)

"Hello, Abe."

"Howdy, Mawrus."

Mawrus—You should have heard vot in.

Abe—Vell, go on, I should for you to be a listen.

Mawrus—Lawst week, comedon down vn, about 10 p. m., gettin' frum off a late street car, I should see a coupel of trop vagons buck up und unload a batch of convicts, wan comique, in the nds und put them to work shufflin' v. Oi! Oi! such a sight! Say, Abe, u should give it an esk, from vare by should get them convicts, yes? Abe—Alright, Mawrus; we give it up, here did they get 'em?

Among the recent visitors to the thacker Laboratory Studio were Ed- ger Lewis, the director, and A. I. Smith, producer of the Alaska pictures.

N. J. Baumer, studio manager of the thacker Film Mfg. Co., is about to it the lukewarm "gruel diet" he has in engaged in the past several weeks e the company were attack of consi- lars. We know it's tough goin', N. J.; ve been there.

Tesse Lasky passed a few hours with January 9, en route to Los Angeles. e contemplates staying west for sev- el weeks and stated further that Fred e, a real Alligator, would spend time during the summer months for the west coast studios to

CHICAGO TRADE EVENTS

By "Mac."

filimize his wondrous acrobatic and stunt feats, for which special scenarios are now being created.

Tiry Miller, of the camera department of Rothacker Film Mfg. Co., has just returned from Penn- sylvania, where he was producing a mul- tiple reel industrial subject, and will shortly return for the purpose of adding several new reels to this feature.

M. G. Watkins, secretary of France Films, Inc., after completing an extended sales tour throughout the south and southeast, left old Georgia, arriving home for the Christmas holidays. He expects to leave Milwaukee January 12 for New York, staying over for the coming Expo.

We note be th' Northwestern "L" trax that "Gene Dryly, of the Mutual Film Corporation, have forsaken th' "stove-heated Irish" of the West Side for th' "steam-heated clan," gather over th' North Side, Begob, "tis a fast growing mob, so it 'tis," and moreover power, to yer, 'Gene, me by, fur seein' the since of jinng the gang.

Geo. Berg, of the Amalgamated Film Service, has started 1916 with a full line of new copies of films, comprised of Keystone, Chaplin, and a varied selection of five-reelers, with a number of well known stars. Georgie can be seen at the same old stand in the Schiller building.

That was surely a sad lookin' Packard full of hope plowing its way through the storm Sunday a. m., about January 5, but the faithful white plane, for Spence Rogers and pal Bill Meeke cer- tainly arrived home O. K. Well, all we know is that Ernie Young, of 'scalf' fame; Clarence Kolb, the other half of Kolb & Dill, regular fun manufacturers, in company with the aforementioned gentry, were in "financial session" at the Hotel Sherman for quite a spell, adjourn- ing as before mentioned.

J. M. Hayes, broker de luxe for filmlubs of all kinds, is now occupying his new quarters on the sixth floor of the Schil- ler building. Bein' as he is reckoned a tolerable busy party, looks to us like a pretty foxy move. He has a clear savin' of two floors and travels back and forth in the lift to his office, by hickey.

Well, if it ain't our old friend, Tom North (some physiogy to that name in ole Chi this day and age), the special representative for Pathe, right here in our midst, giving Ralph Proctor all the dope on the new war film, "The German Curse in Russia." Tom has just completed his itinerary, covering Minne- apolis, Milwaukee, Cincinnati, Detroit, Cleveland, Pittsburgh, and the Philadel- phia Film Mfg. Co., where he, from—well, we don't know. Looks as though it would be about July before Tom leaves us if old King Frost sticks around much longer. Wot's the diff, he's a good scout and we are always glad to mitt him—we mean Tom, yer understand.

Great gods and little fishes, list and be enlightened. I, Maynard Schwartz is now associated with the Central Film Co. and with the vast store of exhib knowledge which Maynard piled up through associations while directing the affairs of his own exchange, the Reliable Fea- ture Film Co. and Schwartz Films, the past few years, he should prove a real find to his present affiliation.

Screen Opinions, the Cahill-Igoe Co. publication, is now doing business in its new and much enlarged executive offices. If the present place established by this up and at 'em concern does not let us down soon, it wouldn't surprise us in the least to hear that they had made arrange- ments to take over the entire structure at 117 West Harrison street. Well, let 'er go at that!

O! those "ducks" that fly wild! There's no such thing as a "Miss Deal," heaves one Fred McMillon, and be jibbers, he hav' Mr. Hoyle (the Webster on cards) to back him up, so he hav'. Don't argue with us; see Me, that's all.

Rothacker Mfg. Co.
Declares Dividend
Plans Big Extensions

At a recent meeting of the Board of Directors of the Rothacker Film Manu- facturing Company held at Chicago, a cash dividend of 7 per cent was declared on the preferred stock for the fiscal year of 1917.

General plans for a large extension of business activities were outlined by Pres- ident Rothacker and approved by the board.

While the details of these plans will not be divulged to the trade until later, it is understood that they embrace spe- cial operations in New York and on the Pacific Coast, as well as some new ven- tures of magnitude at the Rothacker Studios.

A vote of thanks was given to the members of the First National Exhibiti- tors' Circuit for their expressions of praise for the work done on First Na- tional films by the Rothacker Laboratory.

Edgar Lewis Consults
With Chicago Mfrs.

Edgar Lewis, the director, stopped off at the Rothacker Studio, Chicago, on his way to Los Angeles for the purpose of conferring with Watterson Rothacker about the technical work on his new feature entitled "The Sign Invisible" which will soon be published through the First National Exhibitors' Circuit, and which will be manufactured by the Rothacker Laboratory.

Mr. Lewis spoke enthusiastically about this picture, and also promised much for his new feature now in work, a sam- ple print of which is expected at the Rothacker plant early in February.

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Halifax Motion Pictuemmen Start Fund
To Aid Sufferers in Recent Big Disaster

Great praise has been bestowed upon the motion picture theatre managers in the stricken city of Halifax for the splendid manner in which they responded to the appeals for aid for the sufferers. Various organized and unorganized schemes were evolved and carried through to good effect.

The theatre managers, as a whole, did everything in their power to help the sufferers secure food, shelter and clothing. Theatres were thrown open where first aid measures were given to those unfortunate who were injured.

While none of the theatrical fraternity, as far as can be learned was killed outright, some suffered wounds, while others lost their homes and everything they had in the way of worldly goods.

J. T. Malone has moved his offices from the Rialto Theatre building, Montreal, to the building formerly occupied by the Regal Films, 337 Bleury street, Montreal.

Announcement has been made that the Regal Films, Limited, will take over the distribution rights for the Dominion of all subjects of the Globe Films Limited. This includes the new Paralia Plays, which are to be issued in Canada, starting the first of the year.

Globe Films, Limited, was organized six months ago by Arthur S. Cohen. Phil Kaufman, a well known figure in Canadian film circles, was elected vice-president of the new arrangement which has just become effective. Mr. Kaufman goes over to the Regal Films as general sales manager. Mr. Cohen will continue to act as president of Globe Films, Limited.

George Perkins of the Perkins Electric Company, and Abe Fischer, general manager of the Independent Film Company, of Montreal, have returned from New York where they purchased "The Public Defender" and "The Peddler" from the United States Amusement Company.

The new Princess Theatre, of Montreal, has opened for business. The theatre building in itself is modern and the seats are arranged so that all occupants command a good view of the stage. The acoustics are especially good.

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A RAY COMPANY
Golden Spoon Mary," C., 1,000.

AMERICAN JAPAN PICTURES
The Land of the Rising Sun.

AMERICAN STANDARD PRODUCTIONS

ANTI-VICE FILM COMPANY
is A Guy Safe?" five reels.

ARGOSY FILMS, INC.
Where D'Ye Get That Stuff!" five reels.

ARROW FILM CORPORATION
The Desmester," nine reels, with Derwent Hall Came.
The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
Who Knows," five reels.

BIographies COMPANY
For Condoned Sin," six reels.

BLUEDIBLD
"The Eagle's Wings," five reels, war drama.

BRENNON PRODUCTIONS
one Wolf," seven reels, with Hazel Dawn.

CARDINAL FILM CORPORATION
oon the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY
on one-reel comedy per week.

CINEMA WAR NEWS SYNDICATE
merican War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORP.
thirteen Labor of Hercules," twelve reels.

CINEMA CORPORATION OF AMERICA
Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED
Birth of Character," five reels.

CLENE PRODUCTIONS
ama," eight reels.
Rena," eight reels.
Eyes of the World," seven reels.

CORONA CINEMA COMPANY
urse of Eve," seven reels, with Ewald Markey.

CORPORATE CINEMA CORPORATION
Believe," seven reels, with Melton Rossmer.

CREATIVE FILM CORPORATION
Girl Who Didn't Think," six reels.

CRUST CINEMA CORPORATION
chose Prince," eight reels.

F. P. DONOVAN PRODUCTIONS
illy's Day Out," one reel, with Billy Quirk.
illy's Elopement," one reel, with Billy Quirk.
illy, the Governor," one reel, with Billy Quirk.

EBONY FILM CORPORATION COMEDIES
at Blackband Waish Man," one reel.

EDUCATIONAL FILM COMPANY
igh, Low and the Gimp," one reel.
 Mysteries of Crystallization," one reel.

EMPIRE FILM COMPANY
eh Marriage Bond," five reels, with Nat Goodwin.

E. I. S. MOTION PICTURE CORPORATION
aloon 44," five reels, with George Soule Spooner and June Daye.

EMERALD MOTION PICTURE CORPORATION
Slacker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION
ighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
ice in Wonderland," six reels.

EUGENIC FILM COMPANY
irth," six reels.

EUROPEAN FILM COMPANY
ghting for Verdun," five reels.

JUVENILE FILM COMPANY
or Safe-A Daddy," one reel.

KAY PICTURES COMPANY
Sun.$

LEXINGTENMENH PHOTOPLAY CORPORATION

M. H. HOFFMAN, INC.
"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"Whither Thou Goin'" five reels, with Orvin Johnson and Rhea Mitchell.
"The Sin Woman," with Irene Fenwick, Reina Davies, and C. Bruce.

MANN CORPORATION OF AMERICA
Thru," seven reels, with Sydney Ainsworth.
"War Prides," C., two reels, with Flora Finch.

MCCAY PICTURES CORPORATION
"Submarine Chasers,"
"Cheese Tama,"
"Janitors,"
"A Chemical Calamity,"
"As Prospector,"

MORRIS CORPORATION
nin the Italian Battle Front.

MUNDIAL CORPORATION
om the Law," with Marguerite Courtou.

NATIONAL ENTERPRISES, INC.
"The Devil's Playground," with Vera Michelema.
"Conquest of Canaan," five reels.

NATION'S FIRST CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

NATIONAL FILM CORPORATION
"A Mormon Maid," six reels, with Mae Murray.

NOHM CORPORATION
"The Lion," six reels, with Jane Gail.
"Mother," six reels, with Elizabeth Rixton.
"The Warrors," seven reels, with Maciste.

OISEL CORPORATION
"The Web of Life," five reels, with James Cruz.

PALL CORPORATION
"Rex Reach on the Spanish Main," five reels.
"Rex Reach in Pirate Haunts," five reels.
"Rex Reach in Footsteps of Capt. Kidd," five reels.

PALL CORPORATION OF AMERICA
"The Woman and the Beast," five reels.

PAIL CORPORATION
"The Birth of a Nation," nine reels, with H. B. Walthall.
"Intolerance," nine reels, with Max Marsh.

PALL CORPORATION OF AMERICA
"Maciste," six reels.
"How Uncle Sam Prepares," four reels.
"Camille," six reels, with Helen Hespina.

PALL CORPORATION OF AMERICA
"Civilization," ten reels.

PALL CORPORATION OF AMERICA
"Monster of Fate," five reels.

PALL CORPORATION OF AMERICA

PALL CORPORATION OF AMERICA
"The Battle of Gettysburg."
"Wrath of the Gods."

PALL CORPORATION OF AMERICA
"Madame Sherry," five reels, with Gertrude McCoy.

PALL CORPORATION OF AMERICA
"The Submarine Eye," seven reels.

PALL CORPORATION OF AMERICA
"Should She Obey," seven reels, with Alice Wilson.

PALL CORPORATION OF AMERICA
"The Great White Trail," six reels, with Doris Kenyon.
"One Hour," six reels, with Zena Keefe.

PALL CORPORATION OF AMERICA
"The Bargain," six reels, with W. S. Hart.

PALL CORPORATION OF AMERICA

PALL CORPORATION OF AMERICA
"Humility."
"I'm an Terribie," six reels.
"Loyalty." 
"Robespierre," seven reels.
"Tyranny of the Romans." 

PALL CORPORATION OF AMERICA
"Hate," seven reels.

PALL CORPORATION OF AMERICA
"Race Suicide," six reels.

PALL CORPORATION OF AMERICA
"First National Exhibitors' Circuit, Inc.
"On Trial," nine reels, with Sydney Ainsworth.

PALL CORPORATION OF AMERICA
"War Prides," C., two reels, with Flora Finch.

PALL CORPORATION OF AMERICA
"Submarine Chasers,"
"Cheese Tama,"
"Janitors,"
"A Chemical Calamity,"
"As Prospector,"

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"One Hour," six reels, with Zena Keefe.

PALL CORPORATION OF AMERICA
"The Bargain," six reels, with W. S. Hart.
LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

"My Father," two parts.

"My Mother," two parts.

"Myself," two parts.

"The Call to Arms," two parts.

"The Secret Trap," five reels.

KING BEE COMEDIES

"The Peer," two reels, with Billy West.

"The Bandmaster," two reels, with Billy West.

"The Slave," two reels, with Billie West.

"The Stranger," two reels, with Billie West.

KLOTZ AND STREIMLER, INC.

"Whither Thou Goest?" five reels, with Orrin Johnson and Rhea Mitchell.

KIDS' FEATURE PICTURES

"Germany on the Firing Line," five reels.

"France on the Firing Line," six reels.

"The Unborn," five reels.

"The Married Sins," six reels, with Florence La Badie.


"The Time of a Good Life," with Mildred Harris.

LINCOLN MOVIE PICTURE COMPANY

"The Realization of a Negro's Ambitions," two reels.

"The Trooper of Troop," three reels.

MARINE FILM CORPORATION

Aug. 28—"Lorelei of the Sea," five reels, with Tyrone Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASON DRAMA FEATURES, INC.

"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," five reels, with Peggy Hyland.

MONITOR FILM COMPANY COMEDIES

"Those False Teeth," one reel.

"Robinson Crusoe," one reel.

"How Levi Fooled the Folks," one reel.

"Dear Old Dad," one reel.

"The Ghost of Mooredown Manor," one reel.

MORAL UPBUILDING SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

MO-TOY COMEDIES

"Dinkling of the Circus."

"A Trip to the Moon."

"Goldie Looks and the Three Bears."

"Dolly Doings."

"School Days."

NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keeffe.

OGDEN PICTURES CORPORATION

"The Last of the Barons," five reels, with Lillian Walker.

SINDEY OLCOTT PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate," five reels.

"The Russian Revolution."

"Man's Law."

PARAGON FILM COMPANY

"The Whup," eight reels.


"Madame Whoo," five reels, with Bessie Barriscale.

"Rose of Paradise," five reels, with Bessie Barriscale.

"His Bloke of Honor," with Henry B. Washal.

PATRIOT FILM CORPORATION

"How Prepared Britain," eight reels.

PIioneer FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

 RADIO CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY KAPP


"The Struggle Everlasting," with Florence Reed.

HARRY RAYNER


CHARLES RANKIN


RENEWED PICTURES CORPORATION

"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SELS SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Sancho.

"The Garden of Allah," ten reels, with Thomas Sancho and Helen Ware.

"Devil Shall Take My Life!" six reels, with Thomas Sancho and Frisini Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Sancho.

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginie Lee Corbin.

Sept. 10—"Camille."

Oct. 7—"When a Man Sees Red."

Oct. 14—"The Aladdin and the Wonderful Lamp."

Nov. 4—"The Rose of Blood," with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginie Lee Corbin.


Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.

Dec. 16—"The Heart of a Lion," six reels, with William Farnum.

Dec. 20—"Du Barry," seven reels, with Theda Bara.

STANDARD NEWS FILM, INC.

"Demons of the Air," two reels.

SUNBEAM MOVIE PICTURE CORPORATION

"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

"The Fauvel," five reels.

"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michele.

"The Passion Flower," five reels.

UNIVERSAL

"Idle Wives," five reels.

"Where Are My Children?" five reels.

"Twenty Thousand Leagues Under the Sea," ten reels.

"God's Law," five reels.

"Robinson Crusoe," four reels.

"Hell Morgan's Girl," five reels.

"The Hand That Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels with Enid Markey.

"Those Who Pay," five reels with Beatrice Bartiscate.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

"The Fated Hour," six reels.

"The Slave Mart," six reels.

VICTORY FILM MFG. CO.


"Theodore and His Brothers"

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

"Sons Redeemed," with Sheldon Lewis and Charlotte Ives.

L. LAWRENCE WEBER PRODUCING CO.

"Raffles, the Amateur Cracksman," seven reels, with John Barrymore.

WHOLESALE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.


"Little Red Riding Hood," four reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
PATHE EXCHANGE, INC.

Pathe Exchange, Inc.

PERFECTION PICTURES

PERFECTION PICTURES

SELECT PICTURES CORPORATION

SELECT PICTURES CORPORATION

TRIANGLE FILM CORPORATION

TRIANGLE FILM CORPORATION

SERIALS

SERIALS
Madame

PETROVA

in her second

Petrova Picture

"The Light Within"

To be released on or about February 1, 1918

Exchanges of
First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins, President
25 West 44th Street, New York
MARY MILES MINTER

by damzel of girlish graces—
eyed fairy of the screen in
AUTY and the ROGUE"
which wide-eyed innocence
ms a callous crook.

PROFIT AT THE TICKET WINDOW
ed by American Film Company, Inc.
ble January 28 at all Exchanges
Mutual Film Corporation—
Announcing the
SCREEN TELEGRAM

A TWICE a week news reel of the highest excellence. A pictorial review of events of significance and interest. Made and assembled by experts. Offered as a highly finished product fitted for the finest screens and the most discriminating theatres in America.

MORE than “just a weekly,” a screen journal of de luxe quality and polish which makes it a choice supplement to the dramatic program.

FIRST edition to be released March the fourth—and available twice a week thereafter.

Distributed from
Exchanges of the
MUTUAL FILM CORPORATION
There's a barrel of money in the NEW BOOKING PLAN under which is offered the series of CHAPLIN-MUTUAL SPECIALS Twelve knockout comedies—Screen tested and profit proven—Ask the Manager of the nearest MUTUAL FILM EXCHANGE to tell you about it
SIDNEY OLCCOTT'S STUPENDOUS HEART INTEREST SPECTACLE

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE:
NEW YORK—129 Seventh Ave.
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CHICAGO—281 S. Wabash Ave.
DENVER—1725 Welton St.
SEATTLE—3014 Third Ave.
PITTSBURGH—127 Fourth Ave.
LOS ANGELES—514 W. 8th St.

PHILADELPHIA—125 Vine St.
CINCINNATI—281 Strand Theatre Bldg.
ST. LOUIS—281 Emerson Theatre Bldg.
Cleveland—318 Sloan Bldg.
WASHINGTON—9 E. St., N. Y.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—141 Golden Gate Ave.
MINNEAPOLIS—286 Film Exchange Bldg.

SOUTHERN STATES FILM CO:
ATLANTA—114 Walton St.
DALLAS—1946 Commerce St.
GLOBE FEATURE FILM CO:
NEW ENGLAND—28 Winchester St., Boston
FRANK GERSTEN, Inc.
NEW JERSEY—220 W. 42d St., New York C7.

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U.S. EXHIBITOR'S BOOKING CORPORATION
FRANK G. HALL PRES.
MARTYRED BELGIUM FURNISHES THE OVERWHELMING APPEAL OF The Belgian

BY FREDERIC ARNOLD KUMMER

WHILE IN ADDITION TO THE BIG SPECTACULAR FEATURES OF THIS GREAT SPECIAL PRODUCTION, THE TWO EMINENT STARS MR. WALKER WHITESIDE AND MISS VALENTINE GRANT MAKE IT AN EXTRA ATTRACTION OF EXCEPTIONAL BOX OFFICE VALUE

THOS. H. INCE'S NEWEST AND GREATEST SPECTACLE

The ZEPPELINS LAST RAID

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

THOS. H. INCE ~~~ SPECIAL PRODUCTION

Bessie BARRISCALE in Those Who Pay

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

YOU NEED THESE UNUSUAL SHOWS
THE SPY MENACE
FROM THE NEW YORK SUN.
“Germany’s first line of attack.”
So may be characterized the forces of the secret agents in all walks of life through which the Teutons have attempted since the eventful month of April last to damage American transportation and supply ships; to fire and destroy storehouses and plants for the manufacture of war materials; to sow far and wide the seeds of sedition; to wreck, ruin and pollute.

FROM THE TRIBUNE, PROVIDENCE, R. I.
Washington is a nest of German spies. Of this fact there cannot be the slightest doubt. It is fully accepted by United States Government authorities.

"THE EAGLE’S EYE"
By WILLIAM J. FLYNN
Recently retired Chief of the U. S. Secret Service
Is the story of the Imperial German Government’s spies and plots in America.
It is a twenty episode serial of facts. Into its revelations of how the Kaiser’s proposed reign of terror in America was prevented has been written a story of thrilling, heart-stirring romance.
"The Eagle’s Eye" is the supreme serial effort. It has no equal in appeal, in public interest, in the international importance and prominence of its story. It is a box office value too big to be figured from precedents.

Produced by THE WHARTONS
With the popular stars King Baggot and Marguerite Snow
Distributed by FOURSQUARE EXCHANGES
BOOKING OFFICES IN PRINCIPAL CITIES
Bessie Barriscale in
"Madam Who?"

Directed by
REGINALD BARKER

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

The three big facts
that cause you to read our ads
are:
That they are backed up
by great pictures;
and you want them
because You make money
by selling them
to the Public
who wants them.
That's plain!

NOW BOOKING

J. Warren Kerrigan in
A Man's Man
By Peter B. Kyne
Direction, Oscar Apfel

Henry B. Walthall in
"His Robe of Honor"
By Ethel and James Dorrance
Direction, Rex Ingram

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.
729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.
STOP! LOOK! LISTEN!

Are you progressive? If so, get in touch with us at once. Our staff of camera men is the only authentic staff that will produce a weekly of educational and industrial subjects. We will release our first weekly "THINGS PEOPLE SHOULD KNOW" January 10th. We are already receiving contracts. Do your booking at once.

MR. STATE RIGHTS BUYER, this is your opportunity. Get in touch with us at once and procure the rights for your territory. Don’t wait until the other man has it and then feel sorry that you did not wake up in time. Remember that the boat sails January 10th, and never waits for anyone; so get your reservations before it sails.

Wishing you a happy New Year, and assuring you of a successful one if you ship with us, we are

Cordially yours,

PAN-AMERICAN FILM CO.

First Volunteer Cinematagraph Unit
1337 Vine St., Phila., Pa.

Address your communications to Lieut. S. M. Loeb, Sales Mgr.

David B. Gally, Director General
CARLE E. CARLTON PRESENTS

LILLIAN WALKER

BY ARRANGEMENT WITH LESTER PARK
IN A FILM VERSION
OF DAVID GRAHAM PHILLIPS' GREATEST NOVEL

THE GRAIN OF DUST

SUPPORTED BY
EDITH DAY
RAMSEY WALLACE
CORENNE UZZELL

"WHO'S THERE?"

STOP GUESSING
Put yourself in line for big receipts with a State Right Production that is bound to win.

NOW IS THE TIME TO ACT
GET IN AHEAD OF THE OTHER FELLOW

BOOK WITH US AS PRODucERS
WE WILL PROTECT YOUR EXCLUSIVE RIGHTS,
DIRECT-OR THROUGH YOUR EXCHANGE.
WRITE US TO-DAY STATING FULL PARTICULARS
SEE

THE THRILLING FOOD RIOTS
THE FIGHT BETWEEN MAN AND GIRL ON GOLDEN STAIRS
THE 100-MILE-A-MINUTE "RACE AGAINST DEATH"
THE ELECTRIC CHAIR IN OPERATION
THE FIGHT IN THE JURY ROOM
THE POWERFUL SCENE IN THE COURT ROOM
SUSPENSE!  SUSPENSE!  SUSPENSE!

PERFECT ALL STAR CAST

William Fox Presents
THE 1918 CINEMELODRAMA STANDARD PICTURE

CHEATING the PUBLIC

Story by Mary Murrillo—Scenario by Richard Stanton and Ed. Sedgwick
Directed by Richard Stanton

BOX OFFICE SENSATION OF THE YEAR—BOOK NOW AT ANY BRANCH
TURNING THOUSANDS AWAY at the LYRIC THEATRE, B'WAY and 42nd ST. N.Y

FOX FILM CORPORATION
A Blessing in Disguise

The amendment to the sensational order of the fuel administrator which will permit motion pictures to remain open on Mondays during the weeks until March 25 when practically all the workers of the country east of the Mississippi River are away from their employment is an opportunity that will greatly compensate the motion picture industry not only for the theatres being closed on Tuesdays but also for the many other adverse conditions that have been at hand during the last few weeks.

The top-notch of popularity for the motion picture theatre in the entire district east of the Mississippi undoubtedly will be attained on Mondays for the next nine weeks. With practically the entire industry of the country at a standstill and nearly all stores and shops closed, the public will turn in great numbers to the motion picture theatre for amusement and diversion.

Exhibitors are particularly fortunate to have the benefit of this amendment which was arrived at following the initial promulgation of the fuel order. Washington made a wise decision in acceding to the requests of the theatre men who importuned that theatres be allowed to remain open during the coming nine Mondays in order that the public may have access to some desirable form of amusement and diversion during the days that it is kept away from its customary employment.

It is the opinion of many experts that the majority of theatres will receive a larger gross income during the next nine weeks under the open-Monday arrangement than they have been receiving during the last few months. In view of the necessary loss which practically every business of the country must sustain under the provisions of the fuel order the film trade is particularly fortunate.

The fuel order as originally promulgated would have been a tremendous blow to the film industry, but the open-Monday amendment gives indication of working a distinct advantage to the exhibitor and consequently to every branch of the business.

In recognition of this advantage the film trade may now redouble its efforts in further co-operation with the government in the various ways in which it is able because of its position which calls into intimate contact with it millions of citizens daily.

* * *

Elimination of Unfit

The reputation of several film men as capable executives have been blasted during the past few weeks because of their determination to attribute unsatisfactory conditions in their own companies to the general status of the business.

The prophet of calamity cannot be a prophet with honor, especially when the talk of adverse conditions is due to a localized and not a general condition. Every business has its periods of comparative depression—no commercial activity can maintain a steady standard of activity.

Recently in the film trade certain adverse conditions which should have been mastered months and years ago, together with the general conditions incident to the national crisis have created a comparatively unfavorable situation. But in spite of this the companies that have been properly managed, that have measured the volume of their output and the nature of it to the market requirements have been making steady progress.

The inevitable evolution of the industry would have eventually accomplished the same in the cases of those companies that have been hard hit.
Test for Exhibitors

THE lighting situation which is actually an important factor in the coal shortage is particularly an exhibitor’s problem. The lure of the incandescents is recognized as an effective stimulus to business, but one which exhibitors perform of circumstances will be compelled to curtail largely during the next few months.

There is no recourse from this situation; it is simply a part of the burden which exhibitors must shoulder for the cause of national defense. For some it will be a great sacrifice, for others it will be of small importance but for all it is an at-hand opportunity to give graphic proof of patriotism and to demonstrate that the men in the profession of exhibitors have the foresight to be able to think beyond the limitations of the box office.

A Patriotic Move

OVERLOOKING the underlying causes which may or may not have been responsible for the postponement of the exposition scheduled to open in New York next week, those in charge are entitled to a measure of credit for the good judgment evidenced in not holding an exposition during a time such as the present when a great national crisis exists.

In certain fields an exposition is necessary at which jobbers and middlemen are brought together to view products which they are called upon to retail to the public. But such a condition does not exist in the motion picture business and an exposition, no matter how viewed, is not essential to the welfare of the business.

Therefore the managers of the exposition, from reports at hand, took the one reasonable course possible in postponing the event thereby diverting from the film industry considerable criticism which undoubtedly would have been heaped upon it and allowing the industry to take its position in the ranks of those businesses which are obviously aware that the country is at war, and are showing a willingness to aid the cause.

Martin J. Quigley.

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Published Weekly by EXHIBITORS HERALD CO.
at 203 South Dearborn Street, Chicago
Tel., Harrison 7355

Subscription Price $1.00 Yearly

NEW YORK OFFICE
1480 Broadway, Tel., Bryant 51
James Beecroft, Manager

Member Audit Bureau of Circulations
All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office.
Forms close at 6 p. m. on Monday of each
Fuel Administration Order Boon to Exhibitors

Eleventh Hour Exemption of Motion Picture Theatres From Monday Closing Hailed With Joy—Exchanges Remain Principal Sufferers

Yielding to the representations of various committees of theatrical men, both to the motion picture industry and the spoken drama, Fuel Administrator Harry A. Garfield, late last Saturday night modified his seeking "heatless" day order and gave permission for these amusements as well as a number of others to remain open on the Mondays mentioned in his edict, providing they close Tuesday.

Never was the adage "it's an ill wind that blows nobody good" better illustrated than in the fuel administrator's eleventh hour ruling. This was one thing sought by the film industry to make a blessing out of what first appeared to be one of the worst evils confronting the business.

When it is taken into consideration that the entire country is practically at a standstill on that day; that the millions of persons made idle will naturally seek entertainment, the full force of the new order can be readily realized.

Tuesday Closing Popular

The conclusion of Administrator Garfield to make Tuesday the "fuelless" day for the theatres meets with the hearty approval of the exhibitors. This was the day most frequently mentioned by various organizations in their meetings as being the action taken by the government.

Monday has always been considered a dull day by most of the motion picture theatre owners. Under the new arrangement it will become the big day of the week, exceeding, it is believed, even Sunday point of financial return.

It is also a master stroke for the government, exhibitors point out, in the matter of increasing war revenue. Because of the fact that each emission sold to a place of amusement must be accompanied by the payment of a war tax, it is asserted that the government will be a large beneficiary in the action of its fuel minister.

Order Issued Abruptly

Mr. Garfield's resolution to permit the theatres to remain open on Tuesday came with nearly the same raptness as his original ruling. He had prior to this time refused to entertain this suggestion from various delegations of film men.

George M. Cohan, theatrical magnate and connected in various ways with the motion picture industry, added a committee to Washington to seek a measure of this nature. He told the authorities that in view of war conditions it would not be well for the public morale to deprive the people of all sources of entertainment.

Mr. Cohan was unsuccessful in his quest. He was told that there would be no exceptions to the order put in force by Mr. Garfield. He was given to understand that to exempt one industry would bring a deluge of similar requests.

Novel Reason Advanced

One of the novel reasons advanced to the lawmakers at Washington by a committee of New York theatre men was that the "psychological effect" upon the people of having a holiday on Monday and no place to go except home would be demoralizing upon the public. They suggested that the closing night be Tuesday.

Coming, as it did, with the suddenness of a seismic shock, Fuel Administrator Garfield's order, which at one stroke closed practically every industry in the United States east of the Mississippi River for a period of five days and, following that, every Monday for ten weeks, shook the film industry to its very foundation.

Dazed by the blow producers, distributors and exhibitors all sought an interpretation of one of the most drastic rulings known since the organization of governments. Various city and state organizations of exhibitors met in response to hurried calls, discussed the matter, decided they could do nothing and adjourned.

Exhibitors Hold Back

Due to the fact that the order was so worded as to make an appeal to the individual patriotism of those affected many of the men connected with the film industry were loath to have any criticism or seek in any way a modification of the rule.

The storm center following the Washington order, which will close every theatre in the United States one day each week for ten weeks, as far as the exhibitors were concerned, was the offices of the allied legislative committee in the nation's capital. The committee is composed of H. B. Varner, of North Carolina, chairman; Lee Ochs, of New York, Ernest H. Horstman, of Massachusetts; Judge O'Donnell, of Pennsylvania, and Frank J. Rembusch, of Indiana.

This office was literally assailed with interrogatory telegrams from exhibitors' organizations asking what steps could be taken to relieve the situation. The main request was in the nature of obtaining permission for the theatres to remain open on Mondays and close some other day in the week.

Endangers Tax Regulation

Many of the motion picture theatre owners in the country voiced the opinion that the exhibitors were taking the wrong attitude in seeking to have the law changed relative to their business. They pointed out that the industry now has before Congress information seeking for a revision of the theatre war tax.

This measure they stated was so important, that the hardship imposed by Administrator Garfield's order sank into insignificance in comparison with it. It would be fatal, they argued, to even risk the chance of prejudicing the government lawmakers against the exhibitors.

While the burden placed upon the exhibitor through the order is a great one, the full force of the blow struck the film exchanges. This end of the industry, it has been estimated, will be deprived of one-ninth of its gross business during the period of the ten weeks covered by the fuel administration's edict. Grave concern is felt for the welfare of the weaker film distributors and it is declared to be doubtful if all can survive the reduction in income.

Exchangemen Suffer

The exchangemen point out that the theatre owners have the chance to make up in the six days, through increased attendance, what they may have lost in the one day of idleness. It is pointed out that de-
J. R. Freuler Sees Efficiency Test
In Fuel Administration's Order
Mutual Head Expresses Gratification for Permit to Theatres
To Remain Open Mondays—Commends Industry
For Stand on Ruling

In the order of Fuel Administrator
Harry A. Garfield John R. Freuler, presi-
dent of the Mutual Film Corporation, sees an
efficiency test for all industries and es-
specially for the motion picture in-
dustry.

"The federal order for a cessation of
general business to meet the fuel emer-
gency," said President Freuler, "pro-
vided a test of efficiency for all industry
and particularly for the motion picture
industry, which has stood accused of all
the disorders of the category and a total
lack of twentieth century efficiency.

"Coming so closely after a period of
almost complete paralysis in the great
middle west as the result of extraordi-
nary climatic conditions, the fuel ad-
ministrator's order created a situation doubly
difficult for the distributor as well as the
exhibitor.

Mutual Meets Emergency
"Reports from all branch offices of the
Mutual Film Corporation affected alike by
the fuel order and storm condition indi-
cate that the emergency has been met.
Mutual has long been developing a real
service to exhibitors and the crisis found
our organization prepared for the emer-
gency.

"The situation presented a serious
aspect to both shipping and booking de-
partments, but the men in all our offices
ably met the situation and a new emer-
gency was created when the government
changed the closing of theatres from
Monday to Tuesday.

"It was gratifying indeed that the fuel
administration recognized the public need
of entertainment and amusement and
issued permission for theatres to be
heated on Mondays. The alteration in
the order was official recognition of the
theatre, particularly the motion picture
theatre, as an essential institution in time
of war. Threatened with a day of en-
forced idleness the people realized hur-
rriedly and emphatically what the motion
picture means to them and the authori-
ties at Washington were quick to sec
that point of view.

Must Make Sacrifices
"The government is demanding that
everyone of us must make sacrifices to
help win this war. The motion picture
industry must make what sacrifices seem
wise to the men who are administering
the affairs of the nation. The attitude of
the industry on the fuel administration
order was splendid.

"This is a day of crises. Extraordinary
things are demanded. Service in time
of emergency is something more than a
mere word. Greater emergencies may
arise before victory comes to our coun-
try and its allies. We must prepare for
them and meet them when they come
without grumbling.

"Ten consecutive or more, ten theatre-
less days, form an unpleasant prospect,
but virtually every other industry has a
similar dose, and in the absence of facts
to prove that the order was unnecessary
we must accept the verdict of the admin-
istration, drastic, unexpected and un-
pleasant as it is."

France Tobacco Fund
To Have Smoke Week

Exhibitors are invited to co-operate in
exploiting the "Our Boys in France To-
bacco Fund," which is planning a "Smoke
Week" throughout the country from Feb-
ruary 13 to 25. The plan is to raise
$5,000,000 for the purpose of supplying
tobacco to the American soldiers in
France, and the week of Washington's
birthday has been chosen for the cam-
paign.

The Fund is endorsed by the Secretary
of War and Secretary of the Navy, and
the organization, which is a volunteer
body, will distribute the tobacco through
the Red Cross.

Every 25 cents contributed sends
a week's supply of "smokes" to the Amer-
ican boys in the trenches; $1 a month's
supply. There is a crying need to sup-
ply the wants of our increasing army
over there, and as the men behind the
movement are devoting their time, with-
out compensation, to this worthy fund,
everyone is urged to do his utmost to ad-
vance the cause of Smoke Week in every
possible way.

Harry Hall a Sergeant

Harry Hall, brother of Frank Hall,
resident and general manager of the
U. S. Exhibitors' Booking Corporation
and himself a film man of long experi-
ence, has been promoted to a sergeant
in the 505th Infantry at Camp Dix,
Wrightstown, N. J., where he has been
stationed for the last few months.

Committee Will Help
Small Exhibitors
Who Help Themselves

A small exhibitor a few days ago
said to Frank Rembusch, secretary
of the Allied Exhibitors Legis-
lative Committee: "I wish I had
the money I gave the government
last month and let them take the
profits. I gave the government
$170 and I didn't take a lick as
for myself out of the business. I am
running the best pictures with the
biggest stars, best music, advertis-
ings and book. I never did in my ten years of
experience and I am making the least
money." Mr. Rembusch asked him
why he did not send in his report.
He said he thought nobody paid
any attention to him.

Many small exhibitors feel that it
is not worth while to answer the
ad, because nobody cares. The
committee can get relief for the
small exhibitor before Congress
and this is the right way. For the large ex-
hibitor, for the reason that the
small exhibitor is not able to help
himself as well and therefore the
law makers will be more inclined to
protect the little man.

Exhibitors must help themselves
if they expect help and must take
advantage of the splendid situation
that is offered to them by a letter
sent by a member of the Allied Exhibitors Legislative
Committee at once.

"War Tax Paid"
Not Necessary
On Admission

Applies Only to Tickets $d
Before Tax Became Effective; Rules Official

Some misunderstanding which ar-
rounded an early ruling of the intag-
revenue department, which was in-
terpreted to mean that all tickets
at the box office of motion picture cen-
tres must be stamped "war tax paid"
has been cleared up through the effor-
t of E. B. Bowman, secretary of the
Automatic Ticket Selling and Cash Register
Company.

In a letter received from B. C. En-
department commissioner, treasury de-
partment, that official ruled that this
sense of the ruling applied only to tickets
before the date under which the tax
went into effect. His explanation of
stant to Mr. Bowman follows in part:
"Moving picture exhibitors will not
be required to have printed on tickets
the legend 'War Tax Paid' for the rea-
son that this applied only to those ad-
sale tickets purchased prior to Novem-
ber 1, upon which the war tax had
been paid.

"Where automatic ticket selling ma-
chines are used, the cashier can
stamp this legend on the tickets at
the time of sale as he can handle the
tickets at all, said tickets be-
ing delivered directly to the pur-
chase from the machine."
Uniform Ruling on Fuel Saving Sought by Whole of Industry

Producers and Distributors in Telegram to Administrator Garfield Point to Conditions in Various Cities

Probably the next concerted effort on the part of the motion picture exhibitors of the United States will be to obtain a uniform ruling from the federal administrator applicable to all photoplay houses in the country.

Considerable evil is said to exist in the cities, where, because of fuel stringency, local fuel administrators had taken action against the picture theatres prior to the recent ruling of Administrator Garfield.

When this order was made public, it is charged, these local officials said that this day was to be in addition to the closing order applied by themselves.

One of the most deplorable cases cited was that of the photoplay houses in Indianapolis, Ind., in which city, by order of the county fuel administrator, the theatres have been closed absolutely and yet, no time has been set for reopening.

Other Cities Affected

In Detroit and Atlanta exhibitors have been forced to close on Monday and Tuesday and are permitted to open for five hours on other days. In St. Louis they have been prohibited from doing business on Monday and Tuesday and on other days must close at 10 p.m., while in Buffalo the houses are closed at 11 o'clock every night.

Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry, issued a statement on the situation, in which he declared that the mined application of federal and state reservation orders was creating havoc for the ranks of exhibitors.

"Motion pictures do not want any moratorium," said Mr. Elliott, "nor do they expect to stay open where other businesses close. But the industry would have an established ruling throughout the country, so that we can find out what must be done.

"A uniform law is almost a necessity to the existence of the motion picture business, inasmuch as exchanges and shipments must be made. No system of accounting could keep track of how the law stands in each separate town at the moment and deliver film accordingly.

At a meeting of prominent motion picture men held in the offices of the National Association and presided over by President William A. Brady, a telegram was sent to Dr. Garfield, pledging the support of the industry. It was brought to the attention of the fuel administrator in this wire, however, that territorial fuel representatives in various parts of the country, notably Detroit, Atlanta, Indianapolis, St. Louis and Buffalo, are demanding or have demanded one or more coalescent days in addition to the ten-Tuesdays.

"Such interpretation," the telegram concluded, "the industry does not believe authorized by the Washington orders, and asks for a ruling in this regard to restrain state officials from working additional hardship with local orders."

Indianapolis Houses Closed

Indianapolis is still confronted with a grave shortage of coal, is the latest announcement of Dr. Henry Jameson, fuel administrator for Marion county. An order issued by him last week Tuesday, closing all theatres, remains unmodified.

At a conference held between the managers of the theatres and the administrator, the latter directed that they keep their places of amusement closed for the remainder of this week, with the understanding that possibly on Friday an order may be issued permitting performances next Saturday.

Such action, however, the administrator declared, depends upon the ability of the motion picture theatre managers to give written facts and statistics to show that there will be no material waste of fuel in keeping their places open.

Paramount Grabs Mid-West Exchange

Paramount Pictures Corporation has purchased a substantial interest in the Central Film Company, an important independent distributing concern of Chicago, headed by Aaron J. Jones and Nathan Ascher.

It is understood that this is the initial step in a plan to dominate the independent exchange business in Chicago and further strengthen the grip of the corporation's program on the exhibitor.

It has been previously reported that Paramount, through Adolph Zukor, acquired a large financial interest in the Ascher Brothers' chain of large first-run theatres throughout Chicago.

In Paramount's efforts to annex a chain of first-run theatres from coast to coast, it is understood, they have acquired control of eighty-five houses up to the present time.

Paralta Establishes Eastern Script Dept.

Carl Anderson, president of Paralta Plays, Inc., has established an Eastern scenario department of that organization in New York.

Harry Chandlee has been placed in charge of the department and has as his assistants Helen Christene Hoerle and Elizabeth Peterson, both of whom have contributed many stories for screen productions.

The eastern office for handling scripts has been established in addition to the scenario department at its western studios to expedite the handling of material submitted to Paralta. The company is in the market for original material and Mr. Chandlee has been given a free hand in the handling of scenarios and with his staff of readers is prepared to return unavailable matter to writers promptly.

THREE SCENES FROM "THE CRUCIBLE OF LIFE"

GRACE D'ARNOND, JACK SHERRILL AND FRANK O'CONNOR STAR IN THIS SEVEN-PART MELODRAMA ADAPTED FROM THE STAGE PLAY, "FAIRFAX." (General Enterprises, Inc.)
Michigan Exhibitors Place Ban
On High Salaried Star Pictures
Agree in Resolution to Not Show Productions the Stars of Which Receive More Than $1,000 Per Week

Declaring that the present high salaries paid to some of the motion picture stars are out of reason and are driving photoplays out of the class of low-priced entertainments, the Michigan Exhibitors' League at its annual meeting held in Jackson, Mich., went on record in resolutions as putting the ban on all producers who pay their stars more than $1,000 per week.

Frank J. Rembusch, national secretary of the American Exhibitors Association, introduced the resolutions which resulted in the drastic action. It will have the effect of barring from the state of Michigan practically all of the productions of one of the foremost film-producing companies of the country.

This is the first move of the kind to be undertaken by any state organization. It was preceded by much discussion in which nearly all of those present took a more or less prominent part.

Whether or not the action of the Wolverine exhibitors will be followed by other state organizations cannot, of course, at this time be stated, but it is the wish of the Michigan theatre owners that others take similar steps.

Following the passage of the resolutions they voted to send copies of the document to every other organization in the country.

That Mr. Rembusch was the one to introduce the motion did not come as a surprise to exhibitors familiar with his sentiments on the subject of high-salaried stars. He has repeatedly in meetings and in personal discussions with exhibitors assailed this evil as the greatest one confronting the film industry.

Motion picture theatre owners are not alone in their demand that the overhead cost of producing motion pictures be reduced to where there is a reasonable profit for both the exhibitor and the producer. Many of the latter have from time to time during the past few months predicted that the high salaried star must go.

It was declared at the meeting that high salaries are paid to stars which is out of all proportion to the amount of services these film actors and actresses perform. It was stated that this meant a tremendous burden of expense to the exhibitor and that it was driving the photoplay out of the class of low-priced entertainments.

Plans for an amalgamation of the Michigan league with the Detroit exhibitors will be completed at a meeting of the two bodies in the near future.

Crandall Circuit
Completed Through New Organization
With Barry and R. W. Bulkley, of Washington, Buy Theatre Co.

One of the most important deals in Washington motion picture circles was consummated this week when Harry M. Crandall, Barry Bulkley and R. W. Bulkley purchased all rights and title to the Crandall Theatre Company, controlling the Metropolitan Theatre now in the course of construction at F and Tenth streets, N. W.

Through the new arrangement Tucker K. Sands, cashier of the Commercial National bank, Fred S. Swindell, attorney, and A. Mischleisen withdraw permanently from the Crandall organization. The new order of things also sets at rest any speculations concerning the final ownership of the new photoplay house.

The company has also purchased the recently opened Knickerbocker Theat at Columbia road and Eighteenth street. Messrs. Sands, Swindell and Mischleisen were also forced to retire from the corporation.

With the addition of the Knickerbocker and the Metropolitan the Crandall chain of houses in Washington present an imposing array. It includes the two named photoplay houses the Crandall company controls, Savoy, the Avenue Grand, the Apollo and the American. The theatres have aggregate seating capacity of 8,500 and are located in the residential and business sections of Washington.

SCENES FROM THE WORLD PRODUCTION, "HIS ROYAL HIGNESS."
New York Exposition Abandoned; F. H. Elliott Gives Out Statement

General Manager Attributes Action to Patriotic Motives "and Other Important Matters Which Have Arisen From War Conditions"

The motion picture exposition which was to have been held in the Grand Central Palace, New York, February 2 to 19, under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, has been definitely abandoned. This information was telegraphed to parties who had contracted for space at last week by Frederick H. Elliott, general manager of the exposition. The notice for the eleventh hour action, according to Mr. Elliott's telegram, was based on "patriotic grounds." The telegram reads: "At a meeting of the motion picture producers and distributors, Representative, at last week, it was voted as the sense of the meeting, that upon patriotic grounds the exposition scheduled for February 2 to 10 should not be held, that a meeting of the exposition company directors and all parties who have contracted for space be held to take all action." Despite the fact that a report made at the meeting, described in Mr. Elliott's telegram, indicated that the exposition would be a financial success, it was the consensus of opinion, it is said, that aside from patriotic motives other conditions made it impractical to hold the show.

"Fuel, food and transportation," reads the official explanation from the general manager, "and the other relatively important matters which have arisen owing to the war, would make it inadvisable and undesirable to hold the show at this time."

Final action, it was announced, will be taken at a special meeting to be held at the offices of the National Association, 805 Times Building, New York.

Persistent rumors, as yet unverified, have it that considerable friction arose among those prominent in directing the destinies of the exposition and that this was a governing factor in the unexpected action.

Vitagraph Not Concerned in Proposed Merger

Exception is taken to a story which appeared in the January 26 issue of The Exhibitors Herald concerning the proposed merger of seven large distributing companies. Through its General Manager, Walter W. Irwin, the Vitagraph Company has issued a statement that it has at any time entertained such a proposition and therefore has taken no part in any such negotiations. The statement reads:

"My attention has been called to the teleentitled 'Several Exchanges Consider Big Distributing Merger' in The Exhibitors Herald under date of January 26. Therein it is stated that Vitagraph is among the first companies that became interested in the plan, but withdrew from it later part of last week. Your information is in error so far Vitagraph is concerned. Permit me inform you that Vitagraph has not at any time entertained such proposition, and therefore has taken no part in any such negotiations."

Army Officers Enjoy "Zeppelin's Last Raid"

United States Army officers stationed at the Government piers in Hoboken, N. J., attended the showing of "The Zeppelin's Last Raid" at Frank Hall's U. S. Theatre, Hoboken, last week and expressed enthusiasm over the scenes in which Thomas H. Ince, producer of the spectacle, depicts the advance of democracy in the German Empire.

Mr. Hall has arranged for showings of the production at Camp Dix, Camp Upton and Camp Devens.

SCENES FROM TWO GOLDWYN PRODUCTIONS

Aubrey M. Kennedy Resigns Position With Goldwyn Corp.

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn Pictures Corporation and is understood to have completed plans to assume the personal direction of Sessue Hayakawa, the Japanese screen star in an organization of his own to be known as the Master Picture Corporation. No plans are announced for the distribution of the Hayakawa pictures.

Mr. Kennedy has been with Goldwyn almost from its inception, having first been manager of the Fort Lee studios and later advanced to manager of productions. In addition to his executive activities he has at different times taken personal charge of the editing, cutting and titling of several of the company's productions. He is also co-author with Edgar Selwyn of "Dodging a Million," Mabel Normand's first Goldwyn production.
Arthur James
Prominent Metro Publicist who has joined the Colors as a Lieutenant in the Machine Gun Corps.

Wharton Predicts Great Success
For Flynn German Expose Serial

Four Directors Are Engaged in Completing "The Eagle's Eye"—Plans for Booking About Completed and Publication Date Will Be Announced Soon

Leopold Wharton returned to New York from the Wharton Studios at Ithaca last Thursday morning, where he had spent a week in connection with the production of this firm's serial photo-drama, "The Eagle's Eye," founded on Chief Flynn's story exposing the Imperial German Government's spy system in this country.

"We have made several very successful serials in the past, but 'The Eagle's Eye' is by far the best work we have ever done and I am confident that it will prove the greatest success of any serial we have ever produced," said Mr. Wharton in commenting on the work.

"With the material we have, we can make 'The Eagle's Eye' run a hundred episodes, if we so desire.

"This serial differs very materially from anything ever before produced for the screen, or on the stage, for that matter. It really may be classed as news reels, for we show actual events in the investigations of the secret service framed in a fictional dramatic setting. In this way we gain the force of fact coincident with the interest that an intensely dramatic romantic story always carries. We not only show what Imperial Germany's spies plotted to do, and the incidents of their conspiracies, but we show what would have happened had not Chief Flynn and his operatives succeeded in frustrating these plots.

"In this connection the fictional characters are utilized to sustain the romantic interest and in carrying out to their intended conclusions the plots discovered and balked by the secret service. The actual news interest of the serial are carried by the impersonations of von Bernstorff, von Papen, Boy-Ed and Dr. Albert, who are shown in picturizations of their real acts as they were observed by Chief Flynn and his operatives.

"A very interesting point in this connection is that these four notable characters are played by artists selected because of their very close resemblance to the Imperial German officials whom they impersonate. We make an entirely new departure in this picture in presenting these plotters by name, as well as in impersonating them so convincingly that they would be readily recognized were their names not used.

"To speed up the production involving, as consistent with the best results in dramatic action and photography, we now have four directors at work on the picture, my brother, Theodore, Welling-ton Player, George Lessey and myself. I will continue to make the special scenes in New York and other city the story requires, while the other three directors work at our studios at Ithaca. In this way we will be able to gain much time.

"We have made such excellent progress as consistent with the best results in dramatic action and photography, we now have four directors at work on the picture, my brother, Theodore, Welling-ton Player, George Lessey and myself. I will continue to make the special scenes in New York and other city the story requires, while the other three directors work at our studios at Ithaca. In this way we will be able to gain much time.

Thomas P. Kelly Joins Harris P. Wolfberg

Thomas P. Kelly is now associated with the Harris P. Wolfberg Attractions in Pittsburgh, as the Pennsylvania representative for that state rights concerns. Mr. Kelly was formerly connected with the Paramount-Artcraft pictures and was well acquainted through Pennsylvania territory and will continue to work within that section of state.

N. Y. Theatres Book Billy West Comedies

Julius Singer, manager of the Bee-Hive Exchange, announces that he has arranged, since January 2, the following bookings for the Billy West Comedies: the B. F. Moss New York house starting January 21 with "The Candy Kid," three days each; Keith's Prospect, "The Candy Kid," three days; Fox's Academy of Music, "The Fly Cop," four days; Lyric Theatre, Paterson, N. J., "The Candy Kid," three days; Keeneys, Newark, N. J., "The Fly Cop," three days; New Stratford Theatre, Poughkeepsie, N. Y., "The Slave," two days; Colonial Theatre, Orange, N. J., "The Fly Cop," two days; City Theatre, Hoboken, N. J., "The Fly Cop," two days; Spring Theatre, West Hoboken, and the four largest theatres in the Bronx, Brooklyn, Spooner, Felsmere, and Crescent, two to five-day runs.

G. K. Spoor Offers U. S. Novel War Invention

George K. Spoor, president of Essanay, has offered a new war invention to Uncle Sam. This invention, termed a "mechanical ferret," is capable of digging fifty feet of tunneling per hour, according to P. J. Bringen, the inventor, an employe of Mr. Spoor, known as the man who perfected the adaptation of stereoscopic photography to motion pictures. The offer was made to the war department recently through Representative Juel of the Seventh District, Chicago. It is reported that a German offer of $1,000,000 for the invention was thwarted in 1915.

INTERESTING SCENES FROM FOX PLAYS

LEFT—GEORGE WALSH IN HIS FORTHCOMING PHOTOPLAY, "JACK SPURLOCK—PIN-IGAL." RIGHT—A SCENE FROM "THE HEART OF ROMANCE," WITH JUNE CAPL

(Wm. Fox)
"Over The Top"
with
J. B.

New York City, Jan. 22, 1918.
Sunrise 7:19 a. m. High water of attendance at the Rialto 2:30 p. m. and, as usual, the picture barometer is rising. The temperature for the past week has been both mean and low, otherwise the water and steam pipes of the Central Film Plant wouldn't have frozen, thereby causing no end of anguish to the "gink" who has to face the plumber. In "behind every dark cloud there is silver lining" and exhibitors hereout report that the flock of dimes which pass through the box office are greater than the "Pipes of Pan" and wondrous to behold. One of the opier signs of the times is the acquisition of Earl Hudson by the Wharton, c. Earl is turning out some splendid pictures, is an indefatigable worker, and Ernest Glendenning would say, "He really rests every 'Seventh Moon.'"

11 a.m. January 26 is the date set for the opening of the Picture Directors' Association ill at the Hotel Biltmore. All signs point to the most brilliant affair in the history of the cinema. If you don't get a bid, don't be sore, just envy the lads who do. As the poet would say it will be "Le circe de fine!"

The time-honored Motion Picture Exhibition has been relegated to the scrap heap. Sanity is returning.

From an authentic source we learn that women make the best reviewers because they are clean minded. Probably because they change them so often. Oh, Mortimer, that's big time stuff.

Colonel William Fox, whose team leads all others in the drive of the Federation for the support of the Jewish Philanthropic Societies for an increased membership, and a fund of $5,000,000, for home relief, states that he hopes to enroll 20,000 Masons in the organization. The announcement was made at a meeting in the Biltmore Hotel of the local workers in the cause.

Charles Condon has joined the Seventh Regiment Machine Gun Corps. There'll be no photoplay about this job.

Four big state rights showings in a week and business among the state rights men is brisk. The signs of the times are looming bright.

Maggie Govers has written a new song entitled "When the Blummer Breaks Your Bank for Busted Pipes," to be played on a frozen waterback with a soldering iron.

Lillian Walker's work in the last picture is fine, but owing to the "Dust" the reviewers say the picture is la Gripping. Why not make it pneumonia-cocci grippus?

The boys along the line are wondering what the matter is with that feller Fuller Pep. Bert Ennis called at the office and demanded a retraction, and suggests that we send Pep a few of the crumbs which fall from the table at the "Crucible of Life" blow-out. How "Periscope" would love to slide his number eights under the board at that banquet, but he can't, so he throws cold water on the honest, hard-working girls and boys who are slated to enjoy it. Bert says "Ain't he awful!"

Boost "Smoke Week"

In another part of the Herald is an announcement of "Smoke Week" to be held throughout the United States under the auspices of "Our Boys In France Tobacco Fund," for the purpose of supplying much-needed smokes to American soldiers in the trenches of France.

The amount sought is $5,000,000, and the week allotted to obtain it is that which includes Washington's birthday, February 15 to February 25.

Handling the publicity for the occasion, in addition to his work for the Petrova Picture Company and McClure Pictures, is Bert Ennis. The manager of the fund is A. Blaikie Dick. These men are volunteering their time and services.

You've dug deep. But you can always dig just a little bit deeper. Swear off if you've got to. But by all means support this project and see that the boys "over there" get the smokes so sorely needed.

Magazine Publishes

Mme. Petrova's Plays

A complete short story of "Daughter of Destiny," the first production in which Madame Petrova has appeared under the banner of her own organization, will appear in the March issue of Photoplay Journal. The scenario, which is from the pen of the Polish star herself, has been novelized by Blair Nelson. The story will be profusely illustrated from photographs of Madame Petrova for which she especially posed.

Novelized by Beulah Livingstone, the story of "The Light Within," which follows "Daughter of Destiny" will appear in the April issue of Photoplay Magazine. The scenario from "The Light Within" was written by Mrs. L. Case Russell as an adaptation of her own original story, "Laurel Carlisle, M. D."

THREE SCENES FROM "THE LIGHT WITHIN"
Louise Glaum Signs
With Paralta Plays;
To Have Own Company

Paralta Plays, Inc., announces that arrangements have been consummated by Carl Anderson, under the terms of which Miss Louise Glaum becomes a Paralta star. The closing of this contract adds another important member to the galaxy of stars appearing in Paralta Plays.

Miss Glaum has been appearing in photo-plays for little more than four years, but during that time her popularity as a delineator of intense types has increased materially until she is today regarded as one of the screen's greatest artists.

Miss Glaum made her debut on the stage as a member of a stock company in Chicago. She later appeared in support of Nat Goodwin in his Los Angeles stock company, after which she spent several seasons on the road in dramatic productions. She then went to California where she appeared before the motion picture camera under the direction of Thomas H. Ince. Her screen successes include "The Aryan," "Honor Thy Name," "The Wolf Woman," "The Weaker Sex," "The Return of 'Draw' Egan," "The Sweetheart of the Doomed," and other well-known screen successes.

Several stories are now being written for Miss Glaum, which will bring forth, it is said, the charm of acting with a far broader scope of emotional work than were possible in vampirous roles.

With Paralta Plays Miss Glaum will have her own producing company. Just who her director will be has not as yet been announced, nor the title of her first Paralta play, but the consummation of the contract with Miss Glaum adds another illustrious star to the Paralta organization, which now includes Bessie Barriscale, Lois Wilson, Henry B. Walthall and J. Warren Kerrigan.

FUEL ORDER IS BOON
(Continued from page 15, column 1)

prived of a day, it is absolutely impossible for the exchanges to recoup. It means one less show day and inability to dispose of the films.

Back of the exchange men the producers are facing a serious situation. Many of the larger companies have been making pictures on the seven-day consuming basis. Programs have been prepared for advance along this line of endeavor and curtailment means the pocketing of heavy losses.

Chicago Meetings Held

Chicago exhibitors and exchange men held three consecutive meetings on Thursday, Friday and Saturday of last week. The sessions were presided over by Joseph Hopp, president of the Chicago chapter of the Motion Picture Exhibitors League, but were open in character and all interested were invited to attend.

After a discussion involving every phase of the order, telegrams were sent to the individual members of the allied exhibitors' committee as well as to William A. Brady, president of the National Association of Motion Pictures asking for their assistance in getting light on the situation.

It was the belief of the majority of those in attendance that Tuesday would be a better day for the theatres to close, owing to the fact that Monday will be a holiday and the war revenue greatly increased by the larger attendance at the theatres.

Employees Lose Pay

Agreement was reached not to pay moving picture operators, musicians and other employees of the theatres for the time the houses are closed on Mondays. The question of cancellation of films and serials already contracted for as Monday attractions was also discussed and the exhibitors were assured by the exchange men that in their opinion the producers would not expect them to pay for something they did not get.

In the opinion of those present the moving picture industry is facing the most serious situation since its formation. They have been hit, they say, by the war tax and by demands on their pocketbooks and this Monday closing order means some of the smaller exhibitors who have been operating on a narrow margin will have difficulty in surviving.

Harry Ascher, of Ascher Brothers, owners of fifteen picture houses said it would put approximately 30 people in their theatres out of work on Monday.

World Films Gratis
For Contract Users

As a war measure designed to help exhibitors toward "standing off" the difficulties of the present time the World Film Corporation announces that exhibitors may have absolutely free use of World Pictures equal to those they are showing in their theatres under present contracts with this corporation.

This applies to all World Pictures published prior to "The Burglar" which was issued at the beginning of November, and there is no string whatsoever to the proposition.

The suggestion will not be made use of as a lever for new business, but is issued solely to benefit exhibitors in a substantial way at a time when hardships are peculiarly heavy and unavoidable.

The World executives believe their plan is a thoroughly practical and substantial source of assistance, taking effect at a time when it will be of double value to the theatre managers contemplating prospects of a most discouraging character.

Peter Schaefer Talks

Peter Schaefer, of Jones, Linic & Schaefer, said he expected to keep their theatres open.

"The order," said Mr. Schaefer "as I understand it, says nothing about closing the theatres; merely forbids us to burn coal. We are a lawed to keep enough steam on to keep pipes from freezing, and since all our theatres are heated with the water system—and it takes two pounds of steam to keep the pipes warm—all our houses will be heated sufficiently to carry out the program."

Harry Miller, manager of the Czar, Rose and Boston theatres ventured the opinion that amount of coal to be saved as far as his theatres are concerned would be infinitesimal.

"It takes," he said, "forty-eight hours to cool our boilers and for eight hours more to heat them again. It takes just that much more heat to start the boilers. We have given since November 1: $3,600 to the government for war taxes, and it seems queer that this is not taken into consideration."

Harry Lubliner, of Lubliner and Trinz, owners of eight theatres, admitted that they would be seriously affected by the order.
**Re reviews**

Tom Mix in

"CUPID'S ROUND-UP"

Fox comedy-drama; five parts; published January 13.

As a whole: Enjoyable
Story: Interesting
Star: Splendid
Support: Capable
Settings: Fair
Photography: Good

"Cupid's Round-up" is an excellent comedy-drama. It is entertaining, enjoyable, thrilling and full of excitement, and a picture that will be found appropriate for any class of audience at especially where western pictures are in favor. "Cupid's Round-up" presents Tom Mix, the dare-devil cowboy, in his fox drama and he brings with him all his daring horseback riding, combined with considerable genuine humor. While it appears opposite Mix, she is pretty, petite and charming and offers Mr. Mix pleasing support. This proved a good attraction at the Alcazar Theatre, Chicago, where it was shown last week.

The story: The father of Helen Chadwick and the father of Henry Kelly decide that their children shall marry. As the tale draws near and each is informed of their parents' plans they decide to have one good time before the wedding takes place. Each decides to go to a ranch. They meet in town. Cottonwood and Helen assumes the role of maid, while her sister Miss Chadwick. Helen and Henry, under the assumed name of Burns, see much of each other and Henry tells Helen his troubles and also tells her how much he loves her. Their time up and each leaves for home. Henry goes become involved with some cattle rustlers and they lead a hard chase, but he outrides them and springs from his horse as he sees what looks like a window of a fast moving train, where he falls at the feet of Helen. She tells Henry the truth and they look forward to their approaching wedding with joy.

Mary Pickford in

"STELLA MARIS"

Artcraft drama; five parts; published January 21.

As a whole: Remarkable
Story: Well handled
Star: Splendid
Support: Adequate
Settings: Wonderful
Photography: Fine

This is a production that will be found suitable for any class of audience. It is interesting, pathetic, entertaining and ideal for a Mary Pickford story. The painstaking care of George Marshall, Neilan is shown in every scene, in the acting and the splendid sets. The exterior scenes are wonderful, artistically enhanced by fine photography.

Mary Pickford appears in a dual role and so well have the scenes been handled it is difficult to realize that the two actresses are the same person in each character part. And, while a great deal of credit is due Mr. Neilan, as much must be given Miss Pickford for her work. Her make-up as Unity, transformed orphan, is remarkable. But in the role of Stella Maris she is beautiful and sympathetic. Conway Tearle handles the role of John Risa to advantage, and Camille Anckewich as his wife does very good work. Other members of the cast include Ada Waterman, Herbert Standing, Josephine Crowell and Coonley. The story was adapted from William J. Locke's novel.

The story: John Risa, unhappily married, finds himself in love with an invalid, Stella Maris, but cannot tell her of his love because she has never known of the hardships of life. Little Unity Blake becomes a victim of Louise Risa's anger and when Louise is sentenced to a prison term for her brutality, John adopts Unity. Because no one has loved her, Unity falls in love with John, but when she learns that Stella Maris, too, loves him, he decides to make it possible for John and Stella to gain happiness. She goes to Louise and kills herself. With his wife out of the way and Stella Maris fully recovered, they look forward to a bright future together.

Mary Miles Minter in

"BEAUTY AND THE ROGUE"

American-Mutual comedy-drama; five parts; published Jan. 28.

As a whole: Entertaining
Story: Pleasing
Star: Charming
Support: Well cast
Settings: Ample
Photography: Very good

A lightly rambling story full of entertainment and charm is found in "Beauty and the Rogue." Wherever entertainment of a diverting nature is desired this production should find a hearty welcome and it will without doubt, leave a pleasant impression. The picture is clean, full of humor and especially adaptable to neighborhood theatres. The lovable charm of Mary Miles Minter is endearing and pleasing, and Alan Forrest, Orral Humphrey, Spottiswoode Aitken, Lucile Ward, George Periolat and Clarence Burton afford Miss Minter good support. The direction is by Henry King from the story by Arthur Berthelet.

The story: Roberta Lee, interested in uplift work, induces her father to take as a gardener Bill Dorgan, an ex-convict, who seeing Roberta's jewelry, steals it the night she leaves for a vacation on a ranch and hides in the country, close to the ranch where Roberta is staying. Roberta meets Dick Lowe and they become mutually attracted. Dick presents Roberta with a brooch which he purchased from Bill. Roberta recognizes the brooch as her own and believing Dick guilty, turns him over to the sheriff. However, Bill is captured and Dick released, whenupon Roberta learns that Dick is her father's new general manager and she goes to her father, telling him of their engagement.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.

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The work of Madge Evans is a revelation in the art of child acting, and in “Gates of Gladness” her sincere and sympathetic acting wins her audiences from the start. The story is an interesting one of domestic entanglements and gives the young star ample opportunity to display her talent. While the story may have its strongest appeal to women and children, it will without doubt be enjoyed by male spectators as well. It is a play especially adaptable to neighborhood houses and contains much pleasing and wholesome entertainment. Gerda Holmes, George MacQuarrie, Niles Welch and Rosina Henley are in the supporting cast. The picture proved a good drawing card at the Boston Theater, Chicago, where it was shown this week.

The story: Myron Leeds is disowned by his stern father when he marries the daughter of a struggling minister. This causes a breach between Myron and Roger, his brother, who upon the death of the elder Leeds, becomes master of the Leeds estate. Myron finds it difficult to dispose of his paintings and finally consents to send his daughter Beth to his brother’s home to comfort Roger’s wife, who mourns the death of her baby. The child soon wins her stern uncle and the brothers are finally reconciled.

Franklyn Farnum in
"THE FIGHTING GRIN"
Bluebird comedy-drama; five parts; published January 28

As a whole: Average
Story: Mediocre
Star: Active
Support: Ample
Settings: Faithful
Photography: Good

There is nothing out of the ordinary in “The Fighting Grin” and its success will depend largely upon whether or not patrons are interested in Franklyn Farnum and whether they like the sort of entertainment provided by this star. For this class of audience the production will undoubtedly prove entertaining, though the material is many years old. Franklyn Farnum handles the role of Billy Kennedy in his usual easy-going, smiling fashion, and is supported by Edith Johnson, J. Morris Foster, Charles H. Mailes and Fred Montague. Direction by Joseph De Grasse. There are some very fine exteriors and the picture contains good photography throughout.

The story: Otis Kennedy and Amos Meredith are business rivals and enemies. Margie Meredith loves Billy Kennedy and they plan to get married, but Kennedy and Meredith thwart their plans. The young people flee to the ranches of their respective parents, followed by their elders and the man Margie is to marry. But Billy, ever on the alert, wins the girl and a bet which he made with his father. The wedding results in patching up a feud between Kennedy and Meredith.

Arnold Daly in
"MY OWN UNITED STATES"
Frohman Amusement Co. drama; eight parts; published state rights

As a whole: Gripping
Story: Classic
Star: Classic
Support: Excellent
Settings: Excellent
Photography: Good

“My Own United States” contains Edward Everett Hale’s classic, “The Man Without a Country,” for its main theme. The production was handled and directed with care and precision, and the results are commendable. The picture is a gripping one and a new incentive for feeling proud to claim the United States as “my own, my native land.”

The cast is a splendid one throughout. Arnold Daly gives a fine performance as General Alexander Hamilton, has to his credit one of the most dignified pieces of acting on the screen today, a piece of portraiture that is a lesson in the art of silent drama. Anna Lee as Agnes Churchill is winsome and convincing. Others in the cast who deserve especial mention are Charles Graham P. R. Scannlon, Thomas Donnelly, Sydney Bacy, Jane Levering, Edward Dunne, Claude Cooper, William Mille, Fred Trucsdale, F. C. Earle, Jack Hamilton, Richard Wongs, man, Fred Herzog, Frank Murray, Gerald Day, Jack Burs, Marie Du Chette, Helen Mulholland, Mrs. Allen Walker, Mr. Mary Kenison Carr and “Baby” Carr.

The story: Philip Nolan, a young American, entertains pacific views about the war because of his selfish desire to preserve his own comfort. His father, in order to arouse him to his duty to his country, tells him the tragic story of his brother’s treason. The story of the “Man Without a Country” is then related and incidents of the Civil War are brought into the story to show how one of the descendants did all he could to wipe out the stain from the family escutcheon. At the conclusion of the story Philip Nolan is thrilled by the history of the great deeds of his family that rises to the occasion and offers his services to the cause when it needs him most to make the world safe for democracy.

Jack Pickford in
"THE SPIRIT OF ’17"
Paramount drama; five parts; published January 14

As a whole: Timely
Story: Average
Star: Fine
Support: Suitable
Settings: Appropriate
Photography: Good

“The Spirit of ’17” is a timely subject, with a good deal and the story was kept up in interest and certain sequences would indeed be a remarkable offering. As it is, spectators will have difficulty in following the tale and will lose much of its enjoyment. Jack Pickford stands out as the center of interest, and his refreshing portrayal of a boy scout, Jack, who enters the army and yet not too young to know a spy when he sees one, is pleasing and entertaining. He is well supported by L. N. Wells, Ashton Dearholt, Helen Eddy, William C. Carter, Katherine McDonald, G. H. Geldert, Edythe Chapman, Charles Arling, James Farley and Seymour Hastings. Direction is by William S. Taylor from the story by Joe Willis Brown.

The idea of the story seems to be to instill in the minds of young men how necessary it is for them to enlist. Much of the action takes place about the grounds of the old soldier’s home, and when the old soldiers find there are no young men volunteering, they round them up and have the amusing experience of the young idle rich. Among these young people is Randall, whose father owns large mining interests. However, he sees the bravery of a young boy scout and some of the soldiers, who have rounded up a gang of spies, he is ashamed of himself, and enlists. The subtitles bear messages appeal to young men to enlist.

The story: David Gildden, a boy scout, is too young to join the army, but the Recruiting officer overhears German spies planning to cripple the mines of Thomas Lee and take a large quantity of the product to the native country. With the assistance of a number of of the old soldiers who have rounded up a gang of spies, he assists them in protection, and is brought before the law. At the trial, in order to prevent the spies from becoming destroyers and also in time to save the lives of John Edwards and1 daughter, Flora, with whom, though some years his senior, Davy believes himself in love.
Lillian Walker in

"THE GRAIN OF DUST"

rest Pictures drama; six parts; published state rights.

As a whole ........................ Gripping
Story ......................... Intense
Star ...................... Excellent
Support ........................ Succinct
Settings ...................... Lavish
Photography ...................... Very good

"The Grain of Dust" by David Graham Phillips and interpreted by an all-star cast, headed by Lillian Walker, is a thrilling picture from life that holds one spellbound. It was produced by Olen Pictures Corporation and directed by Harry Revier. The story is logical and convincing and the depths of suffering that cannot be experienced by all who break the law of decency are shown in such clear symbolism that the picture is better than a sermon. No expense has been spared in making the picture complete in every detail. The hero and heroine are splendidly types as they represent keen studies of human nature.

The cast is particularly good. Miss Walker does some of the best work of her career. Her interpretation shows sympathy and deep understanding of the character. Ramsey Wallace as Norman gives a forcible and dominant characterization. Corene Urrzell, as his sister, proves herself one of the most attractive and capable of the screen. Ralph Delmore, James O'Neil and Edith D- all deserve special mention. The remainder of the cast includes Elizabeth Ferris, Cecil Fletcher, Jacques Tyrol and Richard Wingerman.

N INCIDENT FROM "THE GRAIN OF DUST," WITH RAMSEY WALLACE AND EDITH DAY. (Crest Pictures.)

The story: Frederick Norman, a young lawyer, allows his UOtion to overshadow his gratitude to the old friends who aided him in business. He demands half the profits and tells them to divide the other half. His strength dominates them and he consents. The new scenographer attracts him and he plans to change her for he will tolerate nothing that takes his mind off his business. He instructs a clerk to dismiss her, a man who was her dearly and he begs for mercy, as the girl is the support of her father. Norman, unable to resist the attraction, goes to the home and agrees to finance her father's chemical discoveries. He establishes the girl in luxurious quarters and incorporates the company, making her treasurer. He then has her come to his home to sign papers. During the evening he fairly devours her with kisses and is surprised by his fiancée. The engagement is broken, but Dorothy has felt so outraged that she goes away. Her sister dies and the goes to the country to work. Norman, becoming jealous of her character asserts itself once more and he returns to pick up his business life again and rebuild it. Dorothy has to leave the country town because of the jealousy of the prudes. She returns to New York and endeavors to find work. She encounters the long acquaintance who tries to lead her astray, but after a hard time she escapes and runs into the street. Norman, driving home, is her pass. After all the years he finds that he loves her more than ever and with a purified love. He reaches her in time to prevent her ending her life in the river and takes her home, where changed treatment of her convinces her of his real love.

Theda Bara in

"DU BARRY"

Fox spectacle; seven parts; published December 30

As a whole ........................ Interesting
Story .......................... Entertaining
Star ............................ Sensational
Support ........................ Ample
Settings ........................ Elaborate
Photography ...................... Excellent

"Du Barry" is a splendid production and should prove a good box office attraction. The play has been handled in an exceptionally careful manner; is lavishly produced; well acted; has an entertaining story, and Theda Bara is cast in a very fitting role which she handles to excellent advantage.

It is a costume play of the period of Louis XV, whose life of extravagance resulted in the downfall and the guillotining of Madam Du Barry. Scenes of the French revolution are brought into the play and the mob scenes have been well handled. The costumes of Miss Bara are beautiful and elegant and those of the other members of the cast are in good taste. There is sufficient comedy throughout the piece to offset what might have been a sad ending. "Du Barry" spreads cheer and mirth throughout the seven reels. Charles Clary, Fred Church and Hershall Mayall have important parts. Direction by Adrian Johnson. The Orpheum Theater of Chicago played this production to capacity houses this week.

The story: Madam Du Barry becomes the reigning favorite of Louis XV and enjoys this distinction until the sudden death of the king. The lavishing of which Jeanne Du Barry indulges, arouses the wrath of the peasant class, and after the death of the king, a revolution breaks out. Joan of Arc is the greatest sufferer through the revolution and pays the price upon the guillotine.

William S. Hart in

"WOLVES OF THE RAIL"

Artcraft drama; five parts; published February 18

As a whole ........................ Average
Story .......................... Thrilling
Star ............................ Good
Support ........................ Plenty
Settings ........................ Suitable
Photography ...................... Good

Wherever William S. Hart is a favorite "Wolves of the Rail" should prove a good attraction. While the story is well handled, it is along the same line as many others.

There is enough of Hart to make it enjoyable from that standpoint and for the lovers of this type of pictures it is a good example. The photography is excellent, the mountains and canyons standing out in unbelievable sharpness and reality. C. Norman, as the hero, is convincing. "Buck" Andrade, the old gangster, are also good. The production proved a fairly good attraction at Chicago's Ziegfeld Theater.

Viola Veale appears in support of Mr. Hart but does not have a great deal to do. What she does do is done in a pleasing fashion. C. Norman, as the hero, is convincing. "Buck" Andrade, the old gangster, are also good. The production proved a fairly good attraction at Chicago's Ziegfeld Theater.

The story: "Buck" Andrade, an outlaw, promises his dying mother to reform and by taking a letter of introduction from a wounded man, he becomes a detective for the railroad, which in his outlawry he had repeatedly held up. He is successful in capturing a number of the bandits and also wins the love of Faith Law, the fiancée of her father's chemical discoveries. She establishes the girl in luxurious quarters and incorporates the company, making her treasurer. He then has her come to his home to sign papers. During the evening he fairly devours her with kisses and is surprised by his fiancée. The engagement is broken, but Dorothy has felt so outraged that she goes away. Her sister dies and she goes to the country to work. Norman, becoming jealous of her character asserts itself once more and he returns to pick up his business life again and rebuild it. Dorothy has to leave the country town because of the jealousy of the prudes. She returns to New York and endeavors to find work. She encounters the long acquaintance who tries to lead her astray, but after a hard time she escapes and runs into the street. Norman, driving home, is her pass. After all the years he finds that he loves her more than ever and with a purified love. He reaches her in time to prevent her ending her life in the river and takes her home, where changed treatment of her convinces her of his real love.

Irene Castle in

"CONVICT 993"

Pathé drama; five parts; published January 6

As a whole ........................ Good
Story ............................ Good
Star ............................. Well cast
Support ........................ Sufficient
Settings ........................ Good
Photography ...................... Good

"Convict 993" will find favor no doubt with audiences who crave stories dealing with mysterious and thrilling episodes. There is little out of the ordinary, however, to lift it above the average and undoubtedly many people will not be convinced in the manner in which it has been worked out. A lady detective is sent to prison to find her sister who has gone astray, and returned to duty she discloses the true identity of "Buck." "Buck" endeavors to escape. An attack from "Buck" old gang forces him to remain, and after he has successfully captured all of them, the president of the road assists him in escaping.

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photography is excellent throughout. There are a number of splendid sets, with good lighting for inside scenes.

The story, known as Convict 993, makes her escape from prison one night and when Neva Stokes is released and finds Roslyn leading a respectable life in a fashionable neighborhood, decides to blackmail her. Roslyn allows herself to be intimidated by Neva and the members of the gang to which Neva belongs, and at a house party which Roslyn gives she helps Mallory steal the diamonds of Mrs. Mallory, the owner of the house. After the theft, Roslyn blows her whistle and detectives spring out from all corners and the diamond thieves are captured. Rodney Travers, who loves Roslyn and who believed her to be a crook, is delighted at the turn of affairs and confesses his love.

Edith Storey in 
"THE EYES OF MYSTERY"
Rolfe-Metro drama; five parts; published January 21

As a whole....................Well produced
Story.........................Enjoyable
Star.........................Excellent
Support......................Well selected
Settings.....................Splendid
Photography................Very good

"The Eyes of Mystery" should prove an excellent drawing card in any house, not only because its star is one of the best actresses in the game, but also because the story is gripping and has been carefully and well directed. But one weak point occurs in the story, the capture of the moonshiners, and that is so small a part it probably will be passed with little thought.

Almost every line of the script seems to have found its proper place, and this product is an acceptable offering. There is comedy, drama, thrills and many tense situations, each one being worked up to the greatest degree of interest. This is Miss Storey's first appearance on the screen for some time, and is indeed good to see this clever star back again. Her work in this production is clean-cut and sincere and she brings with her a stronger personality than ever. The supporting cast has been well selected, and if there is any complaint, it is that the villain, Northrup, adding another excellent villain characterization to his already long list. Tod Browning is responsible for the direction. The picture was enjoyed by patrons at the Orpheum Theater, Chicago, where it was shown last week.

The story: Carma Carmichael, living with her uncle, is kidnapped by her father, who plans to hold her for ransom. In order to trap the blackmailers and secure Jack Terhune as Carma's husband, Quincy Carmichael "dashes" dead and makes Jack his heir. Carma is angered at her uncle's action and determines to assume her rightful place. By going through some of her uncle's papers, she learns that the man she believes to be her father is an impostor, her fate being dead. She goes to the Carmichael home, now occupied by Jack, who has been endeavoring to find Carma. Carma's supposed father and a gang of moonshiners attack the Carmichael home and are fought off by Carma, Jack and his friend, Quincy. Now, Carma believes it is time to come to life and does so in time to get the sheriff's posse on the grounds, subdue the moonshiners and capture the crooks. The picture ends in pleasing fashion.

Roy Stewart in 
"THE LAW'S OUTLAW"
Triangle drama; five parts; published January 13

As a whole....................Poor
Story.........................Drags
Star.........................Good
Support......................Poor
Settings.....................Adquate
Photography................Good

"The Law's Outlaw" is a story of western politics, lawlessness and hounding detective work. It is about the poorest photoplay, in direction and acting, that the Triangle has turned out in some time. It is confusing, with an obvious ending, and is consequently quite uninteresting.

Roy Stewart made the most of the role of the fearless deputy sheriff, but was accorded poor support by Fritz Ridgeway, as the girl, and Harry Rattenberg, as her father, and the half dozen other actors.

Ethel and James Dorrance furnish the story; Alvin Bertz the camera work; and Roy Stewart the direction.

The story: Charles Easton, young rancher, runs for the office of sheriff but is defeated and loses the hand of Rose Davidson. Rose's father, who was instrumental in securing his defeat, is robbed and beaten, and Easton appealed to by Rose to run down the criminals. He sets out with the new sheriff to capture the thieves, feigns insanity, shoots the sheriff, and thus becomes a criminal and is admitted to the camp of the outlaws. Here he rounds up the gang, explains that the shooting of the sheriff was a frame-up and wins the plaudits of the populace as well as the heart of Rose.

King Baggot and Marguerite Snow in
"THE EAGLE'S EYE"
Wharton, Inc., serial; first three episodes; distributed by Hoffman Foursquare exchanges

As a whole....................Epoch making
Story.........................Patriotic
Stars.........................Excellent
Support......................Splendid
Settings.....................Appropriate
Photography................Very good

The first three episodes of "The Eagle's Eye" shown at the Strand Theatre, New York, furnish the people of the United States three of twenty good reasons for getting behind the government with all their strength of soul, mind and body. The first three reasons are enough to convince all of us that patriotism is the best policy, but the Wharton Bros. know seventeen more reasons, strong enough to create patriotism as the enduring basis of America's message to the world. The story of "The Eagle's Eye" is founded on facts given out by William J. Flynn, retired Chief of the Secret Service. The scenario was arranged by Courtesy Ryley Cooper, one of the most capable fiction writers of our times, and a man who understands his subject and the best manner in which to present it to the public. The name Wharton has always stood for the best in motion pictures and in this master-serial they have passed all their previous records and given the public a truly great production, one that is swaggering in its import. They have put their greatest effort into this production and it is so well handled that it should receive a ready response. The picture shows not only the diabolical plots of the Imperial German Government to undermine our country, but also depicts what would have happened if the Secret Service had not thwarted their schemes.

King Baggot and Marguerite Snow give capable characterizations of their roles. Baggot is powerful and manly, a fine example of Americanism. Miss Snow has great charm and displays a keen understanding of the service she is rendering her government.

William Bailey, Bertram Marburgh, Paul Eyerton, John Wad Frederick Jones and Florence Short all acquit themselves well.

The story: First episode—'The Hidden Death.' Harriet

The Hotel Ansonia Scene from "The Eagle's Eye," Featuring King Baggot and Marguerite Snow. (Wharton Bros.)
which there are 900 officers of the United States Navy. Harrison
sees the discovery in time to have the place protected and the
plot automatically fails. The bomb-maker returns to his superiors,
telling them of his failure. Dixie Mason begins to impress Har-
son as a fine girl, though he does not like her constant associa-
tion with Germans.

A third episode—"The Plot Against the Fleet." Having failed to
reach the officers at the ball, the Germans conspire to attack the
U.S.S. _Harp_ s, so as to strike the harbor. The plan is to strike the flagship with
a carefully pre pared torpedo. Through her association with von
Ltz, Dixie gets possession of his note book and learns that he
will explode the torpedo before it is to be used. She fascinates
him at a cabaret until he is late for all his appointments and
then watches him drive away. Quickly she follows him and
finds the shackle where the torpedo is hidden. She notifies
Cecily Flynn, who asks Harrison to stop the attack. He reaches
the vessel just in time to stop the torpedo as it is on its way through
the water to strike the flag ship. After a severe struggle with one
of the spies he saves the fleet and returns to his machine. He
has Dixie's hand bag that she has dropped in the road and is
shocked over what he fears is the proof of her connection with the
enemy.

Nell Shipman and Alfred Whitman in
"THE WILD STRAIN"
Vitagraph comedy-drama; five parts; published January 14.
As a whole........ Entertaining
Story................ Good
Support.............. Strong cast
Settings............. Suit able
Photography.......... Clear

In "The Wild Strain" Vitagraph has chosen a happy ve-
cle for the return of Nell Shipman to the screen after an ab-
sence of more than a year. The picture is adapted from "The
Eight Grand Parent," by George Randolph and Lillian
gester. Winifred Hollywood, portrayed by Miss Ship-
man, is constantly reminded of her long string of auster
tors, cannot subdue her adventurous spirit which leads her
to escape from the family pride of her parents. The picture was directed by William Wolbert.

The story: Winifred Hollywood, in love with Harold Bur-
ti, assaults her parents when she leaves an "acquaintance"
her of the parents of each and jumps to the back of a horse
which has escaped from a circus playing the city. To make
letters worse, urged on by Kingsley Royce, she takes part in
a circus that evening because of injury to the regular bare-
back rider. Put to doing penance by her parents, she escapes
and goes for a midnight ride. While in the woods she hears
a shot and finds a body. She then tracks the body to a
field of the cir-

H E X I B I T O R S • H E R A L D

Italy and its flower-covered hillsides for the most part forms
setting for "I Love You," a rather conventional story of a
sly maiden who marries for art and later falls in love with him
only to be forgotten when fame has crowned his brow. Later she mar-
ries a wealthy idealist, which purchased from the artist his painting.
The artist, returns, disrupts the happy home, there is the
final struggle and exposure of the artist's perfidy. Alma Rubens
plays the woman, Charleson the artist, and Paralta the noble
wife is accorded good support. Settings and photography
are excellent and the direction has been carefully handled.
The story: Julian Randolph, a shyster lawyer, attains
prominence by his cleverness. The president of a traction
company desires a case against his company dismissed and
goes to Randolph with a proposition to put him on salary if
the lawyer will refuse all other cases against him. Rand-
olph signs the agreement and later meets the president's
sister, a girl of high ideals, and wishes to be friends with her.
Roxana, his confidante, becomes jealous and threatens to
break her, but her love for him makes her too weak to carry
out her threat. The brother of a powerful politician commits
a murder. The politician is the man who married Roxana
years before and deserted her. Roxana, seeing an opportunity
to gain revenge, follows the fleeing brother and secures his
arrest. Randolph is engaged for the defense and Roxana helps
him "fix" the jury so that the guilty man is freed. As the
price, Randolph has demanded a judgement, which the poli-
tician gets for him. For the girl's sake he wears his robe of
honor with dignity. When the test comes he measures up to
her ideals and refuses to sell out to the girl's uncle. Joyously,
Lois realizes that he is indeed worthy of his robe and she
trusts her future happiness to him.

Henry B. Walthall in
"HIS ROBE OF HONOR"
Paralta Plays drama; seven parts; published February 15
As a whole........ Gripping
Story................ Intense
Star..................... Magnetic
Support............... Excellent
Settings.............. Appropriate
Photography........ Very good

In "His Robe of Honor" Henry B. Walthall has scored
another notable success. One of the cleverest delineators of
character on the screen today, Mr. Walthall lives up to his
reputation and gives us one of the most sincere and convinc-
ing pieces of acting of his career. The atmosphere of the story
is consistent throughout and the direction has been carefully
handled. The story is by Ethel and James Dorrance; the
direction by Rex Ingram. The settings are particularly suit-
able and the court room scene one of the best that has been
seen in pictures. Paralta has set a high standard of excellence
in this production.

In support of Mr. Walthall, Mary Charleson does a splen-
did piece of work as Roxana Frissbee, the adventures, who
helps the lawyer accomplish his underworld work. Miss
Charleson is mistress of her art and her facial expressions are
a revelation. Lois Wilson played with sincerity the role of
the girl. Others in the cast were Noah Beery, Jr., J. J.
Dowling, Ray Laidlow, Fred Montague, Eugene Palette and
Guy Newhard.

Alma Rubens in
"I LOVE YOU"
Triangle drama; seven parts; published January 13
As a whole........... Entertaining
Produced............. Conventional
Story.................. Good
Support................ Adequate
Settings.............. Fitting
Photography........... Very good

The story: Julian Randolph, a shyster lawyer, attains
prominence by his cleverness. The president of a traction
company desires a case against his company dismissed and
goes to Randolph with a proposition to put him on salary if
the lawyer will refuse all other cases against him. Rand-
olph signs the agreement and later meets the president's
sister, a girl of high ideals, and wishes to be friends with her.
Roxana, his confidante, becomes jealous and threatens to
break him, but her love for him makes her too weak to carry
out her threat. The brother of a powerful politician commits
a murder. The politician is the man who married Roxana
years before and deserted her. Roxana, seeing an opportunity
to gain revenge, follows the fleeing brother and secures his
arrest. Randolph is engaged for the defense and Roxana helps
him "fix" the jury, so that the guilty man is freed. As the
price, Randolph has demanded a judgement, which the poli-
tician gets for him. For the girl's sake he wears his robe of
honor with dignity. When the test comes he measures up to
her ideals and refuses to sell out to the girl's uncle. Joyously,
Lois realizes that he is indeed worthy of his robe and she
trusts her future happiness to him.

HENRY B. WALTHALL AND LOIS WILSON IN A SCENE FROM
"HIS ROBE OF HONOR" (Paralta.)

27
DOMINANT FIGURE IN FILM WORLD

An official of great accomplishment and of greater promise in the motion picture trade is Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago.

The company of which Mr. Rothacker is the head and moving spirit has gradually forged ahead in its particular line until it is now widely recognized as the largest and finest laboratory devoted to the various processes of motion picture photography.

Mr. Rothacker, though literally a young man, frequently joins in the counsels of the wisest heads of the film world, and his dynamic personality is often the deciding factor in important deliberations. Mr. Rothacker is one of the most widely known men in the trade, and there is no branch of the business from studio to screen in which he has not a large circle of acquaintances.

Despite his comparative youthfulness, Mr. Rothacker is a genuine pioneer of the film world, his personal experiences in the business going back to the early days, when practically all the leading executives of today were as yet unheard of. Among other things, Mr. Rothacker’s name will go down in film history as the first motion picture advertising specialist.

Mr. Rothacker has been identified with practically every important movement and association that has come into the film world. He was the first vice-president elected to the Motion Picture Board of Trade of America and is actively interested in the succeeding organization, the National Association of the Motion Picture Industry. He is a member of the advisory board of the Bureau of Motion Pictures of the American Red Cross and a member of the National War Organization, which was established by William A. Brady at the request of President Wilson. He is also chairman of the studio committee of the Society of Motion Picture Engineers.

Bluebird Re-arranges Its Program

For February; Forecasts March Films

Changes in both plays and titles are announced by Managing Director Carl Laemmle for the February program of Bluebirds. The stars involved include Monroe Salisbury, Mae Murray, Carmel Myers and Franklyn Farnum. Production is so far advanced at Universal City that Bluebirds for March and April are also completed. The final list for February follows:

“The Wife He Bought” will present Carmel Myers February 4. This feature was created from “One Clear Call,” a magazine story by Larry Evans. It was directed by Harry Solter who used a scenario provided by Harvey Gates. The supporting company will have Kenneth Harlan as Miss Myers’ leading man, with Howard Crampton, Fred Schilling, Allen Sears and Sidney Dean.

“Hands Down” with Monroe Salisbury as its star, will be offered February 11, Ruth Clifford being featured as Miss Salisbury’s leading lady in a Rupert Julian production. Director Julian plays an important role. Others in the company are W. H. Bainbridge and All W. Fiske and Rita Pickering.

Mae Murray in Bicker’s Story

“The Morals of an Actress” is a Robert Leonard production to be presented by Mae Murray February 18. The story was written especially for Miss Murray by H. Sheridan Bickers, under the original title of “The Eternal Columbine.”

“The Rough Lover,” to be presented by Franklyn Far-
THE PERISCOPE

By Fuller Pep

King Coal is King all right.

The Boss Says

It doesn’t take any more capital to start a rumor than to start a film company.

Notwithstanding that none of the ingredients of chop suey are used to promote the war, the price is rising steadily. More German plotting we suspect.

Exhibitors are unanimous on this point: Garfield is the greatest liar of administrator that ever administrated.

By the way what has become of Jimmie Young’s film, “Hawthorne of the U. S. A.”? Has the thing caught on a thorn. Haw! Haw!

How About the Mule?

While trying to show her director how to sit astride a pack mule on their descent into Grand Canyon of Arizona, Virginia Valli, the Essanay star, was tumbled head first over the animal’s head. She suffered only a few bruises.

We received quite a mess of excellent fish jokes last week, which shows that life for the P. A. is not all skittles and beer. It’s sometimes fish. Here’s a tolerable one from the Balboa:

Bill Beckway, Balboa cameraman, was busily dusting his equipment. “Why the industry, Bill?” asked Neil Hardin. “Well,” the cameraman replied, “we were all out on the Santa Ana river yesterday taking shots of the river bottom and it was so dusty that even the fish came up to sneeze!”

“Duper’s” Stealing a Serial

We haven’t read anything sillier in a long time than that story regarding alleged film thieves who are cutting out a few feet here and there of a serial which they plan to piece together when they get it all. Some job, stealing 15,000 feet of film in this manner. And what a swell chance to sell it later.

Chicago is giving New York a stiff contest for the title of “the city of charities”—and charity fakirs.

Opera’s Loss—Our Gain

And now the grand opera managers are objecting to their divas diving into pictures. It is said Geraldine Farrar’s Metropolis contract will terminate permanently when she begins her cinema engagement with Goldwyn, next April.

Who Got That $30,000?

Many envous, not to say covetous eyes, were turned upon those 20,000 iron men that a suggestion in the shape of a take from a recently elected Mayor’s movie campaign fund in one of our w. k. film centers. Got to hand it to them for keeping within the law and getting away clean.

A “constant reader” wants to know where he can get a spiked helmet for a lobby display. We know where there’s a lot of them—3,000 miles away, according to Baker—but in as much as the going is particularly bad at this time we haven’t collected any as yet. No doubt by next fall they’ll be a drug on the market and every “mucilage parlor” will be using them for cuspidors. But until then we fear our western exhibitor will have to wait.

The Turn of a Card” Is Forthcoming

Paralta Play for J. Warren Kerrigan

J. Warren Kerrigan, star of “A Man’s Man,” will be seen the near future in his second Paralta play, “The Turn of a Card.” The production, said to be one of the greatest that has come to the screen, is to be released next month. Paralta Play Corporation has the contract for production and distribution.

The production is a romantic comedy drama and Mr. Kerrigan’s leading woman is Miss Lois Wilson in the part of Cynthia Burdette.” The remainder of the supporting cast consists of Eugene Pallette, “Tiny” Morgan, David M. Hart, Roy Laidlaw, Eleanor Crowe, Wallace Worsley, Clifford Odger, Ida Lewis, Albert Cody and Janice Vincent. The picture was made under the direction of Oscar Apfel and photographed by L. Guy Wilkey, both of whom assisted in the making of Mr. Kerrigan’s former Paralta play.

That $7 a plate thirst dinner Frank A. Vanderbilt ate recently in Chicago must have given him acute P. I. indigestion. Else why this exponent of thrift say: “If instead of buying theatre or movie tickets you buy Thrift stamps your money goes direct to the war coffers.” And this after the theatremen throughout the U. S. have worked most faithfully to promote recruiting, sale of Liberty Bonds, Red Cross, and Food Conservation on the screen. George Kleine and Walter W. Irwin take issue with Mr. Vanderbilt and justly so.
Mary Miles Minter Reforms a Thug
In Latest American-Mutual Picture

In Mary Miles Minter's next American-Mutual production entitled "Beauty and the Rogue," which will be published on the Mutual schedule January 28, this star will be seen in a role quite different from any character she has yet portrayed.

As "Bobbie Lee," the unsophisticated daughter of a wealthy and doting father, she is interested in the work of an "uplift" society and is invited by an ex-burglar who works with her sympathies and promises to "go straight." He did go straight away, but only after he had taken her jewels, some of which he sold to the young chap who had fallen in love with "Bobbie," and the young fellow was arrested as the thief when he presented "Bobbie" with her own brooch. George Periolat, Alan Forrest, Orral Humphrey, Clarence Burton and Lucille Ward complete the cast.

The Strand Comedy, published January 29, stars Billie Rhodes in a farce entitled "Somebody's Widow." Billie poses as the inconsolable young widow of a victim of the sea, in order to captivate a scenario-writer who is immune to feminine charms. She is on the point of succeeding and winning a battle she made with her chums, when the secretary of the B. Y. S. W. learns of her scheme, makes up as her sailor-husband returned from the sea, and exposes the bungus widow.

The "Mutual Weekly," the interesting and timely topical news reel, which is a pictorial exploitation of the most significant events of the week, is published on January 28.

Irvin S. Cobb Furnishes Material
For Coming Mae Marsh Production

Mae Marsh will have one of the greatest opportunities of her motion picture career, it is said, in a new production just announced by Goldwyn Pictures. In it she will appear as the heroine of a romantic story of thoroughbred crookedness from the pen of Irvin S. Cobb, one of the foremost of America's authors, and as a participant in midfield activities.

The original story of the production was published in the Saturday Evening Post under the title of "The Web." If the title may not be used, it is said, for the screen version. Mae Marsh will begin work on it the moment she completes the final scenes of "The Beloved Traitor."

In her new picture the star has the role of the daughter, a man known to the world as the head of a prosperous detective bureau, but who in reality is chief of a band of bank thieves who use the most advanced methods in defiance of the rules of common honesty.

The daughter falls in love with the cashier of a bank who is robbed by the band and through accident the cashier learns that her father is not what he pretends to be.

Titles for Three Fox Films Selected

Starring Carmen, Mix and Theda Bara

Announcement has been made by William Fox of a selection of titles for three of the productions heretofore announced under temporary names. Two of these are Fox Special Features, which will be published this week, and the other is a Standard Picture.

Jewel Carmen's next appearance, her second as a star, will be February 17. In "The Girl With the Champagne Eye" the story centers about a girl who is the outcast of society, and who, for a time, serves to be the only feature the girl possesses.

Tom Mix will be seen February 24 as the clean-up man of Bannack, a western town, in "Six Shooter Andy." He is confronted largely in his role as sheriff, who is in league with a vicious element, and in protecting a young woman who has been thrown by Fate to the midst of this alien element.

The Standard Picture for January 27, which has previously been carried under the temporary title of "From the Dept.," will be known as "The Forbidden Path." It was made under the direction of J. Gordon Edwards and is said to be an incisive study of the attitude of society on the question of the double moral standard. Theda Bara is the star of "The Forbidden Path."

June Caprice Cast as Rich Girl

The Fox picture to be published January 27 features June Caprice as a rich girl in a production entitled "The Heart of Romance," the story being sought by a struggling young writer who is suspected by the heiress' guardian of courting the girl because of her money.

The story was written by Frances Crowley and the scenario prepared by Adeline Leitzbach. Harry Millar was the director.

The cast includes Bernard Thornton, George Bunny, Joseph Kilgour, Lillian Page, Jack Martin and Jack Raymond.
This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Hell's Crater" (Universal)—Reel 1, flash three roulette scenes; all scenes women at bar; flash dancing scenes; subtitles, "He's struck it rich and isn't at woman's mercy."

"The Spirit of '71" (Moresco)—Cutting telephone wires.

"Cupid's Roundup" (Fox)—Reel 2, two views of nude painting where woman is sitting at table with old man; two views of nude painting on landing; women at table with man; bartender riding man's pockets and woman putting money away in dress. Reel 3, shooting old man off horse; closeup of blood flowing from man's mouth; woman stabbing man.

"Empty Pockets" (Brenon)—Adults Only Permit—Reel 1, subtitle: "Blackmail!"; blackmail letter referring to child and $5,000; all scenes and conversation between Pat Bettany and Merithew with the exception of introductory subtitle: "Pet Bettany as bad as they make them," which is to appear before the first closeup; love scene between couple on couch where no view of interior is shown. Reel 2, all scenes of same couple and two subtitles referring to the "Schuyler woman"; entire incident of suicide of old man. Reel 3, "Sorry," deceased man has cut off your head; two kissing scenes between Maryla and Merithew; subtitle: "Another fly in the old web." Reel 4, attack on Miss Schuyler and theft of her purse; four scenes of gangster's actions after Miss Schuyler is shown on ground unconscious. Reel 5, all but first and last two scenes of man muffling girl in her room; subtitle: "For the love o'Mike, go away and let me sleep this jay off."

"The Hawaiian" (Titan)—Subtitle: "You have filled me with desire, to attire a la Hawaii. If you like I'll cut it higher."

"Stella Maris" (Art Craft)—Shooting by Unity.

"Curt's and Cabarets" (Keystone)—Three scenes of woman leaning out of window exposing her breasts.

"The Spurs of Sybil" (Universal) Available March 4

Alice Brady's new photoplay "The Spurs of Sybil," will be published on the regular World Pictures program March 4. In this production Miss Brady appears as an ambitious young woman, who meets with numerous and almost insurmountable obstacles before she finally "wins her spurs." There is a closely apportioned mixture of comedy and serious interest in story and character, leading to an impersonation said to be quite the varied and interesting in Miss Brady's recent experience.

"Our Little Nell" Essanay Comedy

Essanay's General Film comedy, "Our Little Nell," affords something new in slap stick and western melodrama burlesque. Rich in satire, this tells the thrilling story of how "Little Nell," tipping the scales at two hundred pounds, helps to capture the terrible villain of "Dead Man's Gulch."

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BIOJU DREAM—Select, "Ghosts of Yesterday," with Norma Talmadge.


“The Crucible of Life” 7-Part War Spectacle
Offered by General Enterprises

Screen Version of “Fairfax” Former Stage Success Contains
Notable Cast—Burning Aeroplane Furnishes Thrills

“The Crucible of Life,” the latest seven part war spectacle which General Enterprises, Inc., are at present offering for state right distribution, contains a notable cast of stage and screen players. The picture is an adaptation of Bartley Campbell’s play, “Fairfax.”

Messrs. Sawyer and Lubin, sponsors for “The Crucible of Life,” succeeded in securing the original stage Fairfax in the person of Frank Connors for the same role in the film version. Mr. O’Connor portrayed this particular part for many years. Featured in the leading feminine role is Grace D’Armond. Miss D’Armond is presently being starred in feature productions of the Vitagraph Company.

Appearing in a typical juvenile character which gives him full opportunity for the display of his particular talents is Jack Sherrill. Mr. Sherrill has scored several successes in screen vehicles of the past, notable among which were “The Witching Hour” and “God’s Man.” Edwin Vosburgh, well remembered in several Broadway stage successes, handles the heavy role in “The Crucible of Life.”

The picture contains, it is said, a bit of realism not written into the scenario when the film was being produced. The scenes in question depict the wrecking and burning of a monster aeroplane. The script called for an air flight by the leading man of “The Crucible of Life,” Jack Sherrill, and for this purpose the services of an experienced “bird man,” together with the use of a Bleriot monoplane were secured. The flight was in full progress when something went wrong in the electrical apparatus and the machine, occupied by Sherrill and his pilot, took fire.

The aviator volplaned to earth at top speed with the result that the flying machine hit the ground with considerable force and Sherrill and the other occupants were thrown out, receiving slight cuts and bruises. Director Harry Lambert kept his two camera men grinding throughout the accident with the result that these particular scenes afford a sensation rarely witnessed in motion picture productions.

Allen Film Corporation Buys More States for “Mother” and “The Warrior”

Louisiana and Mississippi Added to Territory Already Controlled—James R. Grainger Completes Deal With Midwest Civilization Co.

Arthur H. Sawyer and Herbert Lubin reported this week the successful consummation of a contract whereby their seven-part film spectacle, “The Warrior,” had been distributed for the states of Louisiana and Mississippi.

The purchaser for these territories of the feature starring Maciste, hero of “Caballero,” James R. Grainger of the Allen Film Corporation of Chicago, Illinois. The executives of General Enterprises, Inc., also stated that Mr. Grainger had contracted for the same privilege for the George Loane Tucker production, “Mother,” for Louisiana and Mississippi.

Messrs. Sawyer and Lubin announced immediately following the above sales, that the entire territorial distribution for “The Warrior” had now been completed with the exception of California, Nevada, Arizona and Kentucky. Mr. Grainger considered the largest purchaser of state right offerings in the field today and his recent acquisition of “The Warrior” and “Mother” for the states of Louisiana and Mississippi are but additions to the following territories which he already controls to the two General Enterprises, Inc., features:


Following the latest deal with Messrs. Sawyer and Lubin, Mr. Grainger announced that he had completed affiliations with the Midwest Civilization Company of Denver,Col., the consummation of which gives his organization control over the territorial film divisions embraced by Colorado, Utah, New Mexico and Wyoming.

Exhibitors Continue
To Command Mutual’s War Tax Absorption

Exhibitors continue to express their appreciation of the action of Mutual in absorbing the war tax by enthusiastic letters of commendation.

F. W. Twyman, treasurer of the Kendler Zimmerman Company, Jefferson Theatre, Charlottesville, Va., writes Mutual: “We have never taken the occasion to congratulate you on your standing as to war tax. We feel that you are correct on this proposition—there is no reason why exhibitor should pay war tax.”

May Allison to Star
With Lockwood Again

May Allison, who deserted the ranks of the screen players last fall to play a leading role with a musical comedy production, has cancelled her two-year contract, owing to war conditions, it is announced by her business manager, and will again be seen opposite Harold Lockwood in Metro photoplays.

CHARLIE CHAPLIN
INSPECTS BALBOA PLANT, LONG BEACH

Comedian’s $125,000 Studio at Los Angeles Completed—Feels Eric Campbell’s Loss

Charlie Chaplin, the screen comedian, recently paid a visit to the Balboa studio at Long Beach, Calif., to get pointers for equipping his own studio. After thoroughly inspecting the plant he declared the Balboa to be the best equipped and most complete studio he had yet visited in the film industry.

Chaplin has just completed a $125,000 studio in Los Angeles where he plans to make his new comedies for the First National Exhibitors Circuit.

“I’ve been writing checks of five figures for so long now,” said the noted laugh maker in discussing the building of his studio, “that I’m seriously con-
SYNOPSISES OF CURRENT PUBLICATIONS

"TELLA MARIS." Five Reel Drama. Featuring MARY PICKFORD. Produced by Artcraft. Author, William J. Locke. Director, Marshall Neilan. Story: Unusually married John Risca dies of himself in love with Stella Maris, and Stella, unaware of his marriage, freely gives her love. When Unity, a little orphan lopted by John, learns the true state of affairs, she kills both Mrs. Risca and herself, at John might be free for Stella. (Fully reviewed in this issue.)

"WOLVES OF THE RAIL." Five Reel Drama. Featuring WILLIAM S. HART. Produced by Artcraft. Director, Thomas H. Ince. Story: Andrade, leader of an ex-nous gang of outlaws, reforms at the death of his mother and from that time fights old gang in an attempt to protect railroad property, govern money and changing the law. His reformation awakens Faith Lawson, railroad operator, an interest which later develops into love.

"THE FIGHTING GRIN." Five Reel Comedy-Drama. Featuring FRANKLYN FARNUM. Produced by Bluebird. Author, R. E. Bradbury and F. H. Clark. Director, Joseph DeGrasse. Story: Billy Kennedy and Margie Meredith after being thwarted in their hopeless plans by their trite fathers, nally succeed in eluding them and are married. Their marriage is the means of patching up an old-time quarrel between Kennedy and Meredith. (Fully reviewed in this issue.)

"THE SOUP AND FISH BALL." Five Reel Comedy. Produced by Essanay. Story: Pat and Mike are bitter enemies and when each sees his dress suit on the other there is a general fight. They are contented in harmony when a pretty girl enters the scene.

"THE HEART OF ROMANCE." Five Reel Comedy-Drama. Featuring JUNE CAPRICE. Produced by Fox. Author, Frank H. Crowley. Director, Harry Miller. Story: The guardian of Eloise believes Harvey Greyson, a struggling author, is the father of her money. As a result Eloise is declared bankrupt. To protect Eloise's property from seizure Harvey lives his two best manuscripts as security. His guardian, thoroughly convinced, sells the manuscripts for a big sum and there is general rejoicing.

For Your Program

Synopses of the following plays are given in this week's issue:

ASH-CAN ALLEY
BLACK-HAIRED MOLL
CUPID'S ROUND-UP
DIVINE SACRIFICE
DU LUX CHANT
EYES OF MYSTERY
FIGHTERS OF THE FREE
GUN WOMAN
HER AMERICAN HUSBAND
HEART'S TRUTH
JOHN BARRON
LITTLE MARGRETH
LOVE'S BEAT
MADAME SPY
SOMEBODY'S WIDOW
SOUP AND FISH BALL
SPIRIT OF THE RAIL
STELLA MARIS
WHO'S TO BLAME?

Synopses appearing last week:

Beautiful Mrs. Reynolds, The
Beauty and the Rogue
Broadway Love
By Right of Purchase
Dodge A Million
Evidence
Flames of Chance, The
Fugitives
Gates of the Night
Half Thai
Home Run Ambrose
Honest Hands
A Heart's Revenge
Irene over Bill's Heart
Men Who Have Made Love To Me
Mingled in the Hospital
Meatless Days and Sleepless Nights
Modern Musketeer
Next
Rose of the World
Shanghai Express
Wild Strain, The
Winding Trail, The

"DU BARRY." Seven Reel Spectacle. Featuring THEDA BARA. Produced by Fox. Director, Adrian Johnson. Story: The beautiful Jeanne Du Barry becomes the favorite of King Louis XV and her lavish mode of living arousing the peasant people to a revolution. The king dies suddenly and the peasants revenge the lives of sentencing Jeanne to the guillotine. (Fully reviewed in this issue.)

"CUPID'S ROUND-UP." Five Reel Comedy-Drama. Featuring TOM MIX. Produced by Fox. Story: Helen Chadwick and Henry Kelly decide to have one more good time before they marry each other, according to the wishes of their parents. They meet under assumed names and soon fall in love with each other. A comparison of secrets reveals to them the truth and they are happy at the arrangement their fathers made for them. (Fully reviewed in this issue.)

"SOMEBODY'S WIDOW." One Reel Comedy. Featuring Billie Rhodes. Produced by M-G-M Mutual. Story: Billie makes a bet with her chums that she can make the unresponsive young author fall in love with her and posing as a widow whose husband lost his life at sea, wins his sympathy. But the author's secretary, in love with Billie, and learning the secret, interrupts Billie's bet by posing as the husband.

"THE EYES OF MYSTERY." Five Reel Drama. Featuring EDITH STORY. Produced by Rolfe-Metro. Director, Tod Browning. Story: Carma Carmichael learns that her uncle has died and left his fortune to Jack Terhune. Secretly slipping into his home one day she goes through his papers and learns that the man she believes to be her father is an impostor. The impostor and irate moonshiners plan to attack Jack. Carma goes to warn him and assists him in the fight. Her uncle, who had been "playing" dead, gets the sheriff's posse on the trail, the story ending in pleasing fashion. (Fully reviewed in this issue.)

"MEATLESS DAYS AND SLEEPLESS NIGHTS." One Reel Comedy. Featuring VICTOR MOORE. Produced by Klever-Paramount. Story: Vic is the proprietor of a restaurant and is having success until the janitor of the Weed-atarian-asylum comes in. Tuesdays and orders meat and on Wednesday orders wheat cakes. When he cannot get them he thinks Vic is trying to put one over on him and with all the members of the asylum starts an attack on the restaurant.

"THE LIGHT WITHIN." Five Reel Drama. Featuring MME. PETROVA. Produced by Petrova. Author, Mrs. L. Case Russell. Director, Laurence W. Trimble. Story: Clinton Durand lays the cause of the death of his little son to his wife, founder of a serum for scarlet fever. He goes on a fruitless cruise and finds his wife, who has died, returns to her first love, Dr. Leslie. Durand is saved and, returning, finding his wife in Leslie's arms, plans his death. However, Leslie is able to come out victorious while Durand succumbs. Leslie and Laurel plan a happy future.

"HER AMERICAN HUSBAND." Five Reel Drama. Featuring TEDDY SAMPSON. Produced by Triangle. Author, Magnus E. Ingleton. Director, E. Mason Hopper. Story: Miriam Faversham breaks her engagement with Herbert Franklyn and Franklyn goes to the Orient where he marries Cherry Blossom and brings her back to New York. Tiring of Cherry Blossom, Franklyn goes back to Miriam, not telling her of his marriage. By a telepathic contact, Kato and Cherry Blossom's father come to America and wreak vengeance on Franklyn.

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De Luxe Corp. Gets
Screen Rights to
"Street of 7 Stars"

Theodore C. Deitrich, president of the De Luxe Pictures, Inc., of New York, has concluded negotiations with Mrs. Mary Roberts Rinehart for the motion picture rights to the story, "The Street of Seven Stars," which was recently published in the Saturday Evening Post.

The De Luxe company will present Doris Kenyon in the lead role. Mrs. Kenyon's personal charm and dramatic ability, it is believed, will fit her for the leading role of this popular story, and the company, it is stated, will spare no expense in making the production complete in every detail.

Several companies have tried to secure from Mrs. Rinehart the motion picture rights of the story, but up to the present time she has withheld them pending proposition whereby a suitable star could be secured for the portrayal of the heroine of her story.

Bidding Spirited
For Foreign Rights
To U. S. Production

Bidding for the foreign territory rights to the U. S. Exhibitors' Booking Corporation subjects continues to be spirited, according to Frank Hall, president and general manager of the company.

All foreign sales have been made by Miss Edna Williams, special representative of the Robertson-Cole Company, New York and London, to which organization the foreign distribution rights of all of the Hall productions have been allotted.

The most recent transaction record by Miss Williams, whose sales recent have touched the high water mark, is the disposal of the rights to "The Zepelin's Last Raid," "Those Who Live," and "The Belgent" to the African Films Trust, Limited, which virtually controls the South African amusement field.

J. Smith, managing director of the African Corporation, who is in New York on business, closed the deal after carefully inspecting all of the United States releases. He has made overtures to the Robertson-Cole organization for all future United States releases, it is said.
Logwood Aids Coal
To Heat Mastbaum's
Philadelphia House

Philadelphia, Pa.—Six instead of two lightless nights and the alternate use of coal and coke for heating purposes has been voluntarily adopted at the many local moving picture houses controlled by the Stanley company as a means of assuring the support of Philadelphia's limited or lessening fuel supply.

Stanley V. Mastbaum, manager-director of the Stanley company, explained that only on Saturday nights would attraction of illuminated films be turned off in front of the Stanley houses while all other non-essential lights would be turned off.

Experiments made at the direction of Mr. Mastbaum have already demonstrated that logwood burned in the furnaces of his theatre was even more heat than coal and provides a much more comfortable degree of warmth for patrons and employees alike.

The Mastbaum policy has met with the unqualified approval of William Potter, state fuel administrator and Francis A. Lewis, local fuel administrator. They have cited confirmed six instead of two lightless nights for Philadelphia, but Mr. Mastbaum declared the patriotic thing for Philadelphia business interests to do would be to voluntarily dispense with all unnecessary illumination on six nights a week.

Manager and Usher
Keep Audience Calm
In Near Theatre Fire

Louisville, Ky.—Patrons of the Rex Theatre, Fourth and Green streets, made their way to the street without accident when fire was discovered in the basement of the building during an evening performance recently. The blaze was discovered by a passerby who turned in the alarm.

Assistant Manager Earl Sparks and Joseph Vieth, an usher, notified the audience that there was a small blaze in the basement discovered and with their assurance that there was no danger the audience passed quietly to the outside. The fire was confined to the basement.

Because of the difficulty experienced by firemen in reaching the origin of the fire a second alarm was turned in, but the blaze was under control within twenty minutes. The loss was less than $1,000.

Springfield Patrons
Pay More Than $3,000
Theatre War Tax

Springfield, Mo.—Moving picture patrons of Springfield theatres have already paid the government more than $3,000 in war taxes, according to an estimate on the returns to the Internal revenue department at Kansas City. There are two Springfield picture theatres open in the city at the present time.

When the war tax started in November it was a novelty and ticket sellers had to do lots of explaining, but the “fans” have their pennies ready now, through force of habit. There has been little or no complaint, the theatre owners say.

The levying of the tax on theatre patrons has only increased the patronage at the houses in this city, according to than it is said that Miss Burton will be seen making a fourteen-foot jump.

## Use Motion Pictures
To “Americanize” Its
Foreign Element

Indianapolis, Ind.—The films are to be pressed into service for the purpose of “Americanizing” the foreign element of Indianapolis. This was decided upon at a meeting of the Board of Managers of Motion Pictures, held at the Claypool Hotel here recently.

A campaign will be launched at once in an effort to obtain funds with which to purchase a projector. It is the intention of the board to hold showings in public libraries and other buildings in the foreign quarters of the city.

The members of the board will attempt to interest parent-teacher associations and other clubs of the city in helping to raise the necessary funds for the purchase of the projector with the understanding that these organizations shall be allowed to use the machine.

## Clune’s Pictures
Sold for Canada

Charles H. Haystead, for the past eighteen years traveling representative of the A. J. Small Circuit of Canadian Theatres, has completed arrangements through W. E. Shallenberger, president, Arrow Film Corporation, for the Dominion rights to W. H. Clune’s great pictures, “The Eyes of the World” and “Ramona,” which will exploit in the principal theatres of Canada.

Mr. Haystead intends to maintain for these pictures the same high standard of excellence that made them the big photoplay successes they were throughout the United States.

## Ethel Burton Returns
To King-Bee Company

Ethel Marie Burton, who played opposite Billy West in his first four pictures, has joined the King-Bee company at Hollywood, Cal., and will again become a player in King-Bee Comedies.

Ethel Marie Burton has been playing in pictures for the past two years. She was a member of the Vitagraph, World and Vim companies. In the next subject of the Billy West-King-Bee Company it is said that Miss Burton will be seen making a fourteen-foot jump.
Chairman of National Board of Review Talks on "Influence of Motion Pictures"

Cranston Brenton Addresses Forum at Somerville, Mass. At Sunday Meeting—Pictures Far Reaching Effect Explained

The chairman of the National Board of Review of Motion Pictures, Cranston Brenton, addressed an open forum at Somerville, Mass., on Sunday afternoon, January 13, on the subject "The Social Influence of the Motion Picture." Mr. Brenton traced the rapid development of the motion picture from its first exhibition as a scientific toy to its present phenomenal position as a great, new art. He showed the far-reaching effect of moving pictures in the crowded city, the smaller towns and the rural community, and as a temporary life of the individual. The motion picture as a distinct recreation of the masses is tending to keep families together, particularly in their recreation hour, and to drive out the saloon and the less desirable places of amusement.

"In the smaller town it answers the problem of amusement," said Mr. Brenton, "in that the very best motion pictures can be widely distributed at a cost less than that of any other form of entertainment. Its educational and moral value is too great to be estimated and the few pictures that may possibly be called objectionable because of the depiction of crime, merely serve to accentuate the lessons of truth and honor that are being taught every day in the seventeen thousand motion picture theatres throughout the United States." Mr. Brenton further explained the great social service being rendered through the National Board of Review by its two hundred or more volunteer members who are endeavoring constantly to make the motion picture fulfill its place in the social life of today. He also told of the many problems confronting the board, and its difficulty in regulating the films to the entire satisfaction of the widely separated communities with diversified thought, and to the tastes of all the individuals of the United States.

He explained also the place of the motion picture in the present war and that the government through the various commissions and the Y. M. C. A. is employing films to occupy the leisure time of the soldiers both here and abroad, and recognizes it as one of the most powerful factors in keeping up the morale of the soldiers. The government is using the motion picture not only in the interest of the Liberty Loan and the Red Cross, but is interpreting our Democracy to nations abroad by the employment of this graphic art.

As the present war was brought about through racial jealousies based largely on gigantic misunderstandings, Mr. Brenton stated he felt that ultimately the motion picture will have a large place in maintaining peace and preventing future wars through the fact that it brings to all nations, races and creeds, the life of all other peoples; that this is bringing about a greater understanding among people of divergent thought, and that this understanding may, of necessity, bring about sympathy which eventually will tend to make strife impossible.

The marked attention to the lecture and the many pointed questions asked later, showed great interest in the subject of the social influence of motion pictures.

W. H. Productions Company "Doing Its Bit" Printing Films for Y. M. C. A. Camps Abroad

Co-operating With Community M. P. Bureau and National War Work Council—Other Distributors Asked to Help

W. H. Productions Company, with a viewpoint of doing "their bit" to promote better moral conditions in the training and recreation camps of the American soldiers in France, is co-operating with the Community Motion Picture Bureau and the National War Work Council of the Young Men's Christian Association to print thousands of feet of film for the cost of printing.

It is said a number of other prominent distributors will also aid along these lines.

The Community Motion Picture Bureau service is a non-commercial one, devoid of profit, and is the medium through which this distribution and showing of film is made.

Within the sound of German field pieces and to the accompaniment of the rattle of Lewis machine guns, a few miles from the first line trenches, our American lads "over there" are now viewing some of the best moving pictures produced by American companies, and it is hoped that every organization will contribute film for this cause. It means the supply of this gigantic army with healthy recreation and enjoyment, which nullifies to a great extent, the horror through which they have to pass.

One can well imagine with what joy the war-worn boys return from the trenches to their billets or to the resting camps and view these pictures. By this means the morale of the American army will be greatly upheld, and the results will indeed be far-reaching in effect.

W. H. Productions Company makes an appeal to other distributors to do as much as they possibly can to help this good work along.

Over Half Territory For Shorty Hamilton Sold by E. Shipman

Producing in their own plant in California, and with the first series of pictures completed, and enough under way to insure delivery up to June, 1918, the W. H. Clifford Photo Play Company is in position to keep faith with all state rights buyers, and publish on schedule for the United States and Canadian exhibitors.

Nathan H. Gordon, Globe Film Co., Boston, and manager of the Olympic Theatre Circuit, has purchased the rights for New England, and will open in his Boston houses.

ERNEST SHIPMAN

Other buyers are doing likewise, as approximately 60 per cent of the territory is now sold. The list will shortly be announced for the benefit of exhibitors everywhere.

"We are in no particular hurry to dispose of these franchises," Ernest Shipman, who is handling the sales, said, "the more the buyers realize the demand for these Shorty Hamilton five-reel stories the more thoroughly will they expect the business, and as there is but one prior to all alike we will wait to close the remainder of the territory with the best organized companies."
Greiver and Herz
Spend Busy Week
Buying Pictures

Greiver and Herz, film distributors in Chicago, build up, announce that they have just closed a contract with the
nhibitors Operating Corporation, hereby they obtain the Illinois, Indi-
a, and Wisconsin territory for the tire will not amalgamate with any other
tract calls for one feature a month. The first production to be obtained will
the "City of Purple Dreams," pro-
ced by Selig, starring Tom Santchi, Eddie Eyton and Fritzzi Brunette.

They have also closed with the Won-
Film Company of Chicago for its re-fee feature, "Revelations," and will
ounce in the near future further de-
as to the distribution of the produc-

As the climax to a busy week Greiver
id Herz also annexed the eight-reel
otional film, "Real Life in China," which they announce can be booked
her in entirety or on the basis of
reel a week.

E. H. Philippi, chairman of the mo-
on picture committee of the Advertising
ociation of Chicago, presented a
pic illustration of how food will win
 for war, in a film shown to the members
the association at a luncheon held last
ek in the Advertising building, Chi-

The pictures depicted the many ways
food can be conserved and
ed as an illustration the manner in
h squirrels store nuts in summer.
his was to emphasize the point of how
iter, eggs, poultry and other product
be put in cold storage when they are
ful and cheap, and later dispensed
the public when such products are

The pictures were made under the
aces of the National Butter, Egg and
ultry Association, and are a vigorous
ment in favor of cold storage as a
th of conserving the nation's food
uply. The film was made at the
acker plant, Chicago.

Central Film Co.
Gets 16 Features
For the Mid-West

Aaron J. Jones, who has just returned
New York with a gripful of films,
s a sidelight upon the rumored amal-
mation of certain companies.
The First National Exhibitors' Cir-
will remain individual and run its own
changes. It will not combine.
"I have just purchased for the Cen-
tal Film Company sixteen features,"
Greiver says. "From the Triangle
Company I secured seven Norma
Talmadge pictures and nine Frank
Keenan pictures that were former Tri-
gate features, "Vera," released in
n and Indiana by the Central Film
On January 14 the First
National Exhibitors' Circuit received a
message from Charlie Chaplin
aying he would give us the title of his
first picture within a week and expects
to complete his first comedy within the
usual six weeks. That would give us
our first Chaplin comedy through the
First National Exhibitors' Circuit about
March 1.

Titan Pictures Head
Lauds Director for
Staging of Comedies

After viewing the latest production of
the Titan Film Corporation, "Love
Boxing Gloves," starring Joseph
Santley and members of the "Oh Boy"
company, Frederick Russell Clark, presi-
dent of the film company, paid a tribute
to Director Rex Weber.
"Mr. Weber was selected from a list
of ten well-known comedy producers,"
said the Titan president. "He has ideas
strictly original and puts as much
though in the production of a two-reel
comedy as most directors do in a fea-
ture. He has a reputation of getting
his desired laughs, omitting the smut
and pie throwing which most directors
cannot get away from.
"His experience has been varied,
starting as an actor in the dramas when
the film field was not crowded and then
to the production end of the features.
After several years in that, he began the
study of the film field and saw there
unlimited possibilities for one who cared
to specialize in that line of endeavor.

Chicago Woman Forms
Clearing House for
Booking Better Films

Mrs. Frederic Michael, for a number
years chairman of the Better Films
Committee of the Illinois Congress of
Mothers and Parent-Teacher Associa-
tion, through an affiliation with the Atlas
Educational Film Company has formed
the "Better Films Clearing House."

The new bureau, or clearing house,
has been organized for the purpose of
distributing approved films through
one centrally located exchange for use in
schools, churches, community centers,
cubs, cantonments, etc.
"I am taking up this new work with
the same thought in mind that led me to
accept the Better Films chairmanship,"
said Mrs. Michael, when explaining the
new venture. "That is, to spread the gospel
of good, clean films, and I shall special-
ize in making up programs for schools
use in the study of all subjects and in
providing suitable programs for com-
munity center use and for special per-
fomances."

The companies who have already
signed themselves willing to co-operate
include Mutual, Pathé, Paramount, Vit-
ograph, Wholesome, Bluebird and Atlas.

PERSONALS

By "MAC"

Fra "Wid" Gunning arrived in the Big
City by the Lake bright and early Mon-
day morning, Jan. 14, just in time to get
a great big look at the pranks old Father
Snow has been pulling in and around this
here country of ours. 'Tis bothering
this "know-how scribe" not at all, as he
is taking it easy for a day or so, prior to
leaving on his extended Western tour,
which will possibly cover a month or
two, as Wid is contemplating heart to
heart talks with his many exhibit. friends.

Joe Brandt, general sales manager of
the Universal Film Mfg. Co., arrived in
the Loop Jan. 18 just chock full of ideas.
Leave it to J. B. to get 'em off his sys-
tem. Got Halley's comet beat a mile
when it comes to that speed stuff.

Looks to us as though our old pal
Cress O. Smith is becoming a regular
"bus-ness player." He is off again back to
Metro. With Fox regrets, and Metro
smiles, wots the diff so long as Cress
gets his? We mean more sheekles.

A party of fifty-six from the boys' di-
vision of the Wilson Ave. department
of the Y. M. C. A., accompanied by Secre-
taries Maurice F. Gogie and Edward A.
Compton, were the guests of the Ameri-
can Film Co. at a recent visit to the
plant at 6227 Broadway. Richard R.
Nehls, general manager of the company,
gave a very interesting talk to the boys,
explaining to them the many intricate
of a motion picture from the time it was
recorded upon the film until it was shown
upon the screen.

J. A. Berst, V. P., and Gen. Mgr. of
Pathe, judging from the speed with
which he departed from Chi, last Monday,
Jan. 14, enroute from sunny California,
must have got an earful of info on the
package of Spring atmosphere being dis-
tributed about ole New Yawk.

Frank J. Snyder, formerly a member of
Doc. Willa's technical staff, has ar-
ived from New York to assume his re-
sponsibilities with the Rothacker Film
Mfg. Co. organization.

You know that stuff we spilled a spell
back about "Screen Opinions" grabbing
the hull building at 115 W. Harrison St,
well it's all wrong. Here they go and let
a fire visit them, early Saturday A. M.,
Jan. 16, so we'll all have to wait a spell
now before our tip pans out. We re-
stand, other than water damage, all is
well.

CHICAGO TRADE EVENTS

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D. M. Vandawalker, V. P. of Doll-Van Film Corp., finally managed to plow his way through the huge snow drifts, arriving in the city Jan. 15 from an extended visit to New York. Been down there, as a member of the executive board of the State Rights Distributors looking over the New York branch, never fear, he be soon tellin’ us about some more features, just as nifty as “The Big Three” they are now exploiting in the Central West. Alright, we’re listening, let ’er go, Van.

* * *

Harry C. Miller, the “Big 3” boss, is certainly packing them in at his Alcazar Theatre, with Bomber A. A. Westman, who is lecturing in a red-blooded manner in conjunction with a war film in many scenes of which Bomber Westman was actively engaged. This fiery young Yankee enlisted at the outbreak of the big World War at Newport News, being shipped to England and assigned to the South Wales Borderers, who by the way won for themselves more Victoria Crosses than any other regiments. Young Westman was recently given an honorable discharge from the British army and carries three wound stripes on his coat sleeve which makes him a hero, that he was injured that number of times. He was first wounded at the Battle of the Somme and received the other two at the Battle of Ypres Belgium.

* * *

Terry Ramsaye, of Mutual publicity fame, is again within Chicago’s domain, having recently attended a pre-spring showing of Broadway’s atmospheric conditions. They tell us Terry held his hammer walking stick, “somewhere amid the realms of lightless Broadway.” Well, that’s all right, he should, that’s where it belongs.

* * *

We note as follows, regarding that busy Rothacker Film Mfg. plant that Jack Byrne of the production department is now engaged in directing several important industrial subjects involving studio work; Ed. Blackburn, one of the well knowns of filmdom, is affiliated with the sales squad; and Wesley Smith, formerly of the camera department, has been promoted to an important position in the factory organization.

* * *

Looks to us as though M. J. Mintz, manager of Unity Photoplay, is striving hard to annex the title of being the biggest and Chicago’s film colony. Other than the usual duties as manager of this well known independent exchange (hours 8:30 A. M. until any old time after 6:00 A. M. the same day) he has elected to personally handle every single production. Besides the task of re-assembling and titling the 20 reels of industrial film recently purchased by his concern for distribution in weekly releases, Mintz tells us he will be gratifyingly thankful for any suggestions offered for a good title for the series, and upon acceptance of same, will certainly reward the idea sender. Go on boys, shoot it in to him, he’s a good feller.

* * *

T. J. Richrath, general purchasing agent for Goldwyn Pictures, gave Sid Goldman’s Chicago branch the o.o. last Friday, Jan. 18, enroute for Western points.

About the Boys
On The Firin’ Line

Ed Grohe has been chipping these days covering the city for Fox Films with his old side kick, Joe Lyon, being transferred to the booking department. That’s all right Ed, get up earlier, ’tis the ‘early bird gets the worm.’

* * *

M. Winnower, erstwhile Select rep., is now covering parts of Wisconsin for Fox. A. J. Gallas, of Select Pictures, was certainly royally welcomed by one Capt. Taylor, owner of the Rialto Theatre at Kewanee, Ill., when he blew into town. Whenever any of you boys feel like a real scare, why, be sure and tell the old-timers about it, ”cause we hear a real jam on the way.

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* * *

Nat Wolf, erstwhile Goldwyn representative, thought for a while Uncle Sam wasn’t going to use him, as he reported for duty Jan. 1 and was informed it was all off. Was just going to leave Houston, Texas, for Chicago when the message to report for duty Feb. 1 was received. Nat feels a wee bit lonesome down there away from the “Big Windy City,” so you fellow knights of the grip had better get your fountain-pens to work and slip the boy a little good readin’ from the home town.

* * *

1. Natkin of Goldwyn is burning ‘em up in Iowa if his first week’s returns on bookings signify anything. Must be using snow-shoes, because ole loway is smothered with snow.

John Emerson and Anita Loos Signed by Paramount Corporation

The Famous Players-Lasky Corporation announces through its publicity manager the formation of the John Emerson and Anita Loos Productions, to be issue through Paramount.

Mr. Emerson and Miss Loos, upon the termination of their association as director and scenario writer for Douglas Fairbanks’ Artcraft productions at Los Angeles recently, went to New York, if it was not wholly unexpected that the future activities would be in connection with the Famous Players-Lasky Corporation.

It is said Director Emerson will give carte blanche in new association and is prepared to present my original ideas in the new productions, assisted by Miss Loos, who will prepare the scenarios and continuity.

JOHN EMERSON,
| A KAY COMPANY                                                                 |
| Golden Spoon Mary, C. 1,000.                                                   |
| The Land of the Rising Sun.                                                   |
| AMERICAN STANDAR D PRODUCTIONS                                                |
| AMERICAN STANDARD PRODUCTIONS                                                 |
| A TRIP THROUGH CHINA, eight reels.                                           |
| THE SILENT WITNESS, six reels.                                                |
| THE FRINGE OF SOCIETY, seven reels, with Ruth Roland and Milton Sills.        |
| THE BAR SINISTER, eight reels.                                                |
| THE FIGHTING CHANCE, six reels, with Jane Grey.                               |
| WHITNER THOU GORST, five reels, with Orrin Johnson and Rhea Mitchell.         |
| THE SIM WOMAN, with Irene Fenwick, Reine Davies and C. Bruce.                |
| THE SUBMARINE EYE, seven reels.                                               |
| SHOULD SHE OBEY, seven reels, with Alice Wilson.                             |
| THE GREAT WHITE TRAIL, six reels, with Dora Kenyon.                          |
| ONE HOUR, six reels, with Zena Keefe.                                         |
| SPECIAL REELS.                                                                |
| THE MARRIAGE BOND, five reels, with Nat Goodwin.                             |
| E. I. S. MOTION PICTURE CORPORATION                                           |
| "The Birth of a Nation," nine reels, with H. B. Walthall.                    |
| "Insolence," nine reels, with Mae Marsh.                                     |
| HANOVER FILM COMPANY                                                          |
| "The Battle of Gettysburg."                                                   |
| "Wraith of the Gods."                                                        |
| HILLER AND WILK                                                               |
| HISTORIC FEATURE FILMS                                                       |
| Apr. 9—"Christus."                                                           |
| M. H. HOFFMAN, INC.                                                           |
| "A Trip Through China," eight reels.                                         |
| "The Bar Sinister," eight reels.                                             |
| "Whitner Thou Gorst," five reels, with Orrin Johnson and Rhea Mitchell.      |
| "The Sim Woman," with Irene Fenwick, Reine Davies and C. Bruce.              |
| "The Submarine Eye," seven reels.                                            |
| "Should She Obey," seven reels, with Alice Wilson.                           |
| "The Great White Trail," six reels, with Dora Kenyon.                        |
| "One Hour," six reels, with Zena Keefe.                                      |

**A KAY COMPANY**

- Golden Spoon Mary, C. 1,000.
- The Land of the Rising Sun.

**AMERICAN STANDAR D PRODUCTIONS**

**AMERICAN STANDARD PRODUCTIONS**

- "The Mysterious of the Boule Cabinet," six reels, with Sheldon Lewis.

**ANTI-VICE FILM COMPANY**

- Are You Safe? five reels.

**ARGOSY FILMS, INC.**

- "Where Dye That Stuff?" five reels.
- The Celebrated Sisloew Case," five reels.
- "Abstinence," five reels, with King Baggot.

**ARROW FILM CORPORATION**

- "The Deceiver," nine reels, with Derwent Hall Caine.

**BRENNON PRODUCTIONS**

- "Lone Wolf," seven reels, with Hazel Dawn.
- Fall of the Romanoffs," eight reels, with Nance O'Neill.
- Empty Pockets," seven reels.
- The Return of the Lone Wolf," with Bert Lytell.

**CARDINAL FILM CORPORATION**

- Joan the Woman," eleven reels, with Geraldine Farrar.

**CHRISTIE FILM COMPANY**

- One reel comedy per week.

**CINEMA WAR NEWS SYNDICATE**

- American War News, weekly issue, in one reel.

**CINEMA DISTRIBUTING CORP.**

- The Thirtieth Labor of Hercules," twelve reels.

**CINES CORPORATION OF AMERICA**

- The Fated Hour," six reels.

**CLARIDGE FILMS, INCORPORATED**

- "The Birth of Character," five reels.
- The Heart of New York," five reels.

**CLONE PRODUCTIONS**

- "Ramona," eight reels.
- The Curse of Eve," eight reels, with Earl Calker.
- "Butting in Society," one reel, with Lou Marks.

**CORONA CINEMA COMPANY**

- "I Believe," seven reels, with Melton Rosser.

**CREATIVE FILM CORPORATION**


**CREST PICTURE CORPORATION**

- "The Chosen Prince," eight reels.

**F. P. DONOVAN PRODUCTIONS**

- "Billy's Day Out," one reel, with Billy Quirk.
- "Billy's Elopement," one reel, with Billy Quirk.
- "Billy, the Governor," one reel, with Billy Quirk.
- "Butting in Society," one reel, with Lou Marks.

**EBONY FILM CORPORATION**

- "Pat Blackhand Wasn't Man," one reel.
- "Shine Johnson and the Rabbit's Foot," one reel.

**EDUCATIONAL FILM COMPANY**

- "High, Low and the Game," one reel.
- "The Mysteries of Crystallization," one reel.

**EFFANGE FILM COMPANY**

- The Marriage Bond," five reels, with Nat Goodwin.

**E. I. S. MOTION PICTURE CORPORATION**

- "Trooper 44," five reels, with George Soule Spencer and June Daye.

**EMERALD MOTION PICTURE CORPORATION**

- "A Slacker's Heart," five reels.

**ENLIGHTENMENT PHOTOFILM CORPORATION**

- "Enlighten Thy Daughter," seven reels.

**ESK HARRIS FEATURE FILM COMPANY**

- "Alice in Wonderland," six reels.

**EUROPEAN FILM COMPANY**

- "Birthe," six reels.

**EUGENIC FILM COMPANY**

- "Fighting for Verum," five reels.

**JUVENILE FILM COMPANY**

- "For Sale—A Daddy," one reel.
- "Chip's Carma," two reels.
- "Chip's Movie Company," one reel.

**EXCLUSIVE FEATURE FILM CORPORATION**


**EXPORT & IMPORT FILM COMPANY**

- "Humility," seven reels.
- "Ivan the Terrible," six reels.
- "Loyalty," seven reels.
- "Robespierre," seven reels.
- "Tyranny of the Romanoffs," eight reels.

**FAIRMOUNT FILM CORPORATION**

- "Hate," seven reels.

**J. W. FARNHAM**

- "Race Suicide," six reels.

**FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.**

- "On Trial," nine reels, with Sydney Ainsworth.
- "Alimony," with George Fischer.
- "The Life Within," five reels, with Mme. Petrova.
- "The Life Mask," five reels, with Mme. Petrova.

**FLORA FINCH FILM CORPORATION**

- "War Prides," C., two reels, with Flora Finch.

**BUD FISHER FILM CORPORATION**

- "Submarine Chasers," five reels.
- "House Tamer," six reels.
- "A Chemical Calamity," five reels.
- "As Prospectors," five reels.

**FORT PITT CORPORATION**

- The Italian Battle Front.

**FRANCIS FILMS, INC.**

- "The Natural Law," with Marguerite Courtot.

**FRATERNITY FILMS, INC.**

- "The Devil's Playground," with Vera Micheleva.
- "The Witching Hour," six reels, with Jack Sherrill.
- "Conquest of Canaan," five reels.

**FRIEDER FILM CORPORATION**

- "A Bit of Heaven," five reels, with Mary Louise.

**FRIEDMAN ENTERPRISES, INC.**

- "A Mormon Maid," six reels, with Mae Murray.

**FROHMAN AMUSEMENT CORPORATION**


**GENERAL ENTERPRISES**

- "The Lie," six reels, with Jane Gail.
- "Mother," six reels, with Elizabeth Risdon.
- "The Warrior," seven reels, with Mactese.
- "Crucible of Life," seven reels, with Grace Darmond.

**GOLD MEDAL PHOTOPLAYS**

- "The Web of Life," five reels, with James Cruz.

**GRAND FEATURE FILM COMPANY**

- "Mexican Beach," nine reels, with Victor Jory.
- "Mexican Smiles," nine reels, with Eric Linden.

**HANOVER FILM COMPANY**

- "Madame," six reels.
- "How Uncle Sam Prepared," four reels.
- "Aman," six reels, with Helen Hespiration.

**HARPER FILM CORPORATION**

- "Monster of Fate," five reels.

**HAWK FILM CORPORATION**


**HERALD FILM CORPORATION**

- "The Battle of Gettysburg."
ART PICTURES

Oct. 5—"The Little Princess," with Mary Pickford.

ART DRAMAS, INC.

Oct. 18—U. S. Mif. ("The Little Merchant") five reels, with Brunson Crane.
Oct. 19—"Behind the Mask," five reels, with Catherine Calvert.
Oct. 26—"The Greek," five reels, with Herbert Rawlinson.

BLUEBIRD PHOTOPLAYS

Oct. 28—"The Desire of the Mound," five reels, with Ruth Clifford.
Oct. 30—"The Lash of Power," five reels, with Carmen Myers and Kenneth Harlan.

FOX FILM CORPORATION

Oct. 12—"Princess Virtue," five reels, with Mae Murray.
Oct. 26—"The Winged Mystery," five reels, with Franklyn Furnam.
Oct. 30—"KagANGED Queen," five reels with Violet Maerose.

GOLDWYN PICTURES CORPORATION

Oct. 17—"This Is the Life," five reels, with George Walsh.
Oct. 18—"Violette," five reels, with Harry Marston.
Oct. 24—"The Spreading Dawn," six reels, with Jane Cowl.
Oct. 30—"Sunshine Alley," six reels, with Mary Philbin.

MAYFAIR CORPORATION

Oct. 1—"The Adopted Son," six reels, with Bushman and Bayne.
Oct. 5—"The Outsider," six reels, with Emmy Wehlen.
Oct. 1—"The Voice," five reels, with Bushman and Bayne.
Oct. 25—"The Eternal Mother," five reels, with Elsie Marrion.
Oct. 25—"Vigil of the Castle," five reels, with Frank Young.
Oct. 30—"Alas Mrs. Jessop," five reels, with Emily Stevens.
Oct. 2—"The Land of the Lost," five reels, with Edna Dwight.
Oct. 26—"Red White and Blue Blood," five reels, with Bushman and Bayne.
Oct. 31—"Blink," five reels, with Harald Lockwood.
Oct. 4—"Breakfast," five reels, with Emmy Stevens.
Oct. 12—"Rollo," five reels, with Viola Dana.
Oct. 18—"Rosa," five reels, with Estelle Winwood and George Beban.
Oct. 31—"Under Suspicion," five reels, with Frank X. Bushman and Beverly Bayne.

METRO PICTURE CORPORATION

Oct. 15—"The Sleeping Memory," five reels, with Emily Stevens.
Oct. 29—"The Adopted Son," six reels, with Bushman and Bayne.
Oct. 5—"The Outsider," six reels, with Emmy Wehlen.
Oct. 12—"The Voice," five reels, with Bushman and Bayne.
Oct. 19—"The Eternal Mother," five reels, with Elsie Marrion.
Oct. 26—"Vigil of the Castle," five reels, with Frank Young.
Oct. 30—"Alas Mrs. Jessop," five reels, with Emily Stevens.
Oct. 2—"The Land of the Lost," five reels, with Edna Dwight.
Oct. 26—"Red White and Blue Blood," five reels, with Bushman and Bayne.
Oct. 31—"Breakfast," five reels, with Harald Lockwood.
Oct. 4—"Breakfast," five reels, with Emmy Stevens.
Oct. 12—"Rollo," five reels, with Viola Dana.
Oct. 18—"Rosa," five reels, with Estelle Winwood and George Beban.
Oct. 31—"Under Suspicion," five reels, with Frank X. Bushman and Beverly Bayne.

MUTUAL STAR FEATURES

Oct. 8—American, "Southern Pride," five reels with Gail Kane.
Oct. 8—Harkness, "The Girl Angel," five reels, with Anita King.
Oct. 8—Andre, "The Beautiful American," five reels, with Anna Murdock.
Oct. 22—Empire, "The Unforeseen," five reels, with Olive Tell.
Oct. 29—American, "Peggy Leads the Way," five reels, with Mary Miles Minter.

PARAMOUNT PICTURE CORPORATION

Oct. 9—"Arms and the Girl," five reels, with Billie Burke.
Oct. 9—"Bab's Burglar," five reels, with Marguerite Clark.
Oct. 9—"The Price of Life," five reels, with William B. draped.
Oct. 9—"Outwitted," five reels, with Tyrone Power.
Oct. 9—"Suspicion," five reels, with brunette hair.
Oct. 9—"The Mate of the Sally Ann," five reels, with Mary Miles Minter.
Oct. 9—"Molly, Go Get 'Em," five reels, with Marguerite Fischer.
Oct. 9—"Her Sister," five reels, with Olive Tell.
Oct. 9—"The Imposter," five reels, with Ann Murr.
Oct. 9—"In Bains," five reels, with William Russell.
Oct. 9—"Beauty and the Rogue," five reels, with Mary Miles Minter.

PARAMOUNT COMEDIES

June 11—Black Diamond, "Her Fractured Voice.
June 18—Klever, "Commuting.
July 2—Black Diamond, "Auto Intoxication.
July 9—Klever, "One, Oh.
July 16—Black Diamond, "Wits and Flit.
July 23—Klever, "The Wrong Mr. Fox.
July 30—Black Diamond, "The Rejuvenation.
Aug. 6—Klever, "Motorboating.
Aug. 13—Black Diamond, "Sue the Sleepwalker.
Aug. 20—Klever, "Summer Reading.
Aug. 27—Klever, "Egg On.

PARAMOUNT TRAVELOG

Aug. 18—Wonders of Yellowstone.
Aug. 25—Tropical Nassau.
Aug. 27—Madrid to Madera.
Sept. 3—Norway.
Sept. 10—Hong Kong and the Pearl River.
Sept. 17—Canton and Shanghai.
Sept. 24—Porto Rico.
Oct. 1—The Singular City of Seoul.
Oct. 8—Queen Korean Customs.
Oct. 15—Tokyo, the Maximum.
Oct. 22—Nikko in Snow Time.
Oct. 29—The Land of the Butterflies.
Nov. 15—Arounji."".
Dec. 21—Otaika to Nagasaki.
Dec. 28—The Famous Players of the Passion Play.

PATHE EXCHANGE, INC.

Sept. 29—"Stranded in Arcadia," five reels, with Mrs. Vernon Castle.
Sept. 29—"The Torture of Silence," five reels, with Mrs. Vernon Castle.
Oct. 7—Cranbrook, "The Heart of Eora Greer," five reels, with Frederick Warde.
trong Combine Formed By Western Managers

One of the largest and strongest com-
managements which has ever been formed in
inada took place when the Western
anada Exhibitors’ Circuit joined hands
ith the Dewees and Schuberg interest
Winnipeg. The combine, under the
i of the First National Exhibitors’
nt of Canada. This company is com-
ised of the largest and most prominent
are managers in the Western section.
he company now controls the biggest
id best-paying houses in western Can-
and it is believed that before long
ill expand throughout the smaller
ns and in this way will be in a posi-
ture the best attractions for
rent members of the circuit.
The first official move of the circuit will
ohn A. Schuberg, president; John
zza, vice-president, and Louis Clark,
treasury-treasurer.

Messes. Craig and Fraser have just
pleted their magnificent theatre at
idgewater, N. S. This theatre is mod-
 in every way, and the proprietors
not spared expense in looking after
comfort of their patrons. The pro-
 tion room is fireproof and as an extra
cuation automatic sprinklers have
 installed. The theatre has a large
age for dramatic performances, to-
her with dressing rooms and scenery,
be will be able to take care of any road
ow. This theatre is said to be one of
finest theatres in Nova Scotia.

George Wyatt, who has been booking
rent for Mutual for the past five years
algary, has taken over the manage-
ent of the Dominion Exclusives (Fox
atures). Mr. Wyatt is a very popular
 and has a good knowledge of energy and should
take an A-1 manager for the Fox Fea-
s in Calgary.

The St. John office of the Canadian
iversal Film Co., under the manage-
ent of G. A. Margetts, reports excellent
nness on the current Universal serials.
The weather in the Maritime Provinces
en been very severe the past ten days.
here has been some bad delays and
ms. In fact, one of the worst storms
 ever hit Cape Breton swept that
art, tying up all traffic for 20 days.
his badly damaged all shipments of film. Some shipments were
 the road for a week.

G. A. Margetts of the Universal office
St. John, is the recipient of a very
letter from the Marshall Stout of the
ifax Relief Committee of Fairview,
king him for the use of the film for
nt eyes. Marshall Stout is a local
ost the fund. Mr. Stout reports the
nts from the entertainment were
ry gratifying.

Clair Hague, general manager for the
adian Universal Film Co., Limited,
ded a short trip to New York to get in
th the new plans for the com-
g year, which will most likely take
ice under the new general sales
, Joe Brandt.

Hamilton Theatre Fire

The Royal Theatre, Hamilton, Ont.,
was the scene of a fire on Sunday night,
Jan. 3, at 11 o’clock, the damage being
$800. Had it not been that the people
living in the apartments above
theatre smelled the smoke the fire
most likely would have done consider-
able more damage. As it was, the fire-
men had to fight the fire nearly all night.
The smoke was so dense. The fire dam-
aged the side wall and made two large
holes in the floor. However, the man-
gement were able to get workmen on
Monday to fix the theatre sufficiently to
open on Monday afternoon for the usual
marine.

The Dominion Theatre Co., Winnipeg,
has given over the theatre each Sunday
for series of free concerts to be given under the auspices of the
Great War Veterans’ Association Band.

Melba Guest of Mitchell

Manager Griffith Mitchell of the Re-
gent Theatre, Toronto, had the pleasure
of a short while age of Mme. Melba, the
courtesies of the theatre to Mme. Melba, the
noted singer.

Mme. Melba is a frequent visitor to
Toronto, and this time was the guest of Lady Hendrie of the Govern-
ment House. Manager Mitchell extend-
ed the invitation to Mme. Melba and the
Government House party to witness the
Goldwyn production, “Thais,” in which
Mary Garden is the star.

Much interest centers upon this Mary
Garden production in the fact that Mme.
Melba and Mary Garden are great friends
and naturally Mme. Melba wished to see
the noted Mary in her screen production.

M. Garten, leading violinist in the Re-
gent Theatre orchestra, Toronto, won
great praise for his rendition of “Medi-
tation,” introducing “Thais.” Mr. Gar-
ten was dressed in the garb of a monk
and there was special scenery represent-
ing the buildings of the monastery.
The Regent Theatre’s policy of having
a special singer or instrumental solo in
connection with the programme has
ipsed great favor among the theatre-
goers of Toronto. The week the Regent
presented the Mary Garden feature “Thais,” they also had an extra attrac-
tion a tenor soloist, besides the violin
solo, making a special music attraction
for that week.

As a result of a conference between
the Moving Picture Exhibitors’ Associa-
tion and the Minister of Finance, a com-
promise was worked out. A public apolo-
gy was made in the newspapers of
British Columbia by the Exhibitors’ As-
ciation for the “unkind” remarks made
in the British Columbia Government
and the amusement tax.

The Vancouver office of the Canadian
Universal Film Company was paid a visit
by H. B. Young of West Summerland.
B. C., who intends to open a new house
in that town shortly.

Clune’s Auditorium Reserves All Seats
For “Madam Who”

After having played “A Man’s Man,”
which was the first Paralta Play to be
published and which broke all house
records, W. H. Clune of Clune’s Audi-
torium at Los Angeles, Cal., has decided
to reserve all seats in his theatre for the
presentation of “Madam Who,” which
Bessie Barriscale makes her debut as a
Paralta star, and has placed seats on sale
one week in advance of the showing of
the production.

Clune’s Auditorium has had the pre-
miere presentation of practically all of
the big photoplay offerings and Mr.
Clune’s decision to reserve the seats in
his theatre for future Paralta Plays is
owing to the popular demand for these
productions in Los Angeles where it is
said about the reception of all three
plays at Clune’s Auditorium.

Sawyer and Lubin To Present “Mother”
At Boston Theatre

Arthur H. Sawyer and Herbert Lubin,
of General Enterprises, Inc., left New
York last Monday for Boston to com-
pel negotiations to secure a first run
booking for the George Loane Tucker
production, “Mother,” starring Elizabeth
Ridston, at one of Boston’s large photo-
play houses. After the run of the feature
has established it as a box office attrac-
tion, the executives of General Enter-
prises, Inc., plan to dispose of the New
England territory to one of the leading
buyers.

During their stay in Boston the two
state right distributors will also attend
several meetings held for the purpose of
discussing the recent order of the Massa-
echusetts Fuel Administration whereby
the New England theatres must operate
between the hours of seven and ten,
and will present convincing articles before
the local Fuel Administrators to secure
the co-operation of the leading exhibitors
and state rights buyers in Boston.

Fox’s “Baby Grands”

Dance for Audience

“Troublemakers,” the Fox comedy-
drama, with Jane and Katherine Lee as
stars, established a record for big busi-
ness for a week’s run at Philadelphia’s
leading picture theatre, the Palace, dur-
ing the week January 7-12. Seven per-
formances every day were given and at
least some of these the S. R. O. sign was
wielded.

Stanley Mastbaum, controlling the
Palace, expressed himself as delighted
with “Troublemakers.” The little stars,
Jane and Katherine, made their personal
appearance at the Palace each day at
three performances and received ovation
for performances of this time.
Mastercraft Photo-Play Corp. to Produce Works of Well-Known Authors on Coast

Will Use Paralta Studios at Los Angeles—Company Will Spend $1,000,000 Yearly, it is Estimated

Word has been received by F. Eugene Farnsworth, president of the Mastercraft Photoplay Corp., of another production, it is understood, of which the Mastercraft Corp. will produce pictures in the new Paralta studios at Los Angeles, Cal. Under this agreement the company will be able to enjoy the splendid efficiency and big producing facilities which has made the Paralta studios the most talked of plant on the western coast.

Mr. Farnsworth expressed himself as being delighted with the Paralta plant, which was chosen after an inspection of many of the other large studios. This arrangement refers only to the use of the Paralta studios and facilities for picture making. Otherwise there is no connection. Both will produce and publish features separately and absolutely no sort of combination will be formed.

The Mastercraft company has secured the film rights to all of Thomas Dixon's books. Just which one will be the first to go into production has not as yet been decided. Since the making of "The Birth of a Nation" from Dr. Dixon's "The Clansman," the film possibilities of his works have been widely recognized and this arrangement with Dr. Dixon for exclusive rights to his stories promise big things to the screen in the near future.

There is a rumor that the Mastercraft corporation will be to make big pictures, produced regardless of time and expense, it is said, and for this reason production will be limited from four to six pictures a year. Mr. Farnsworth asserts that about $1,000,000 will be expended by his company in Los Angeles yearly. Care is being taken in the selection of every detail of the new organization which will figure in the making of their pictures. The company is being backed by Boston capitalists. Mr. Farnsworth has been connected with the motion picture business for about fifteen years, during which time he has been associated with practically every branch of the industry.

Robert Brunton will be the production manager of the studio organization. The Mastercraft company expects to start work within a few weeks and is negotiating with certain other authors for the film rights of their works, similar arrangement with Dr. Dixon, of course, will be the policy of the Mastercraft Photoplay Corp. not to consider original stories, but only the published works of the foremost authors of the day.

Brenon Is Filming
Vance's "False Faces"
With Notable Cast

In addition to Bert Lytell, who plays the stellar role, and William E. Shay, as Wetherhomer, a number of players have been added to the cast of Herbert Bruton's production of "False Faces," the sequel to "The Lone Wolf," now being filmed at the Brenon Studios on Hudson Heights, N. Y.

Barbara Castleton heads the list as Cecelia Brooke, the leading feminine role in the screen adaptation of Louis Joseph Vance's romance. Although Miss Castleton's career in the silent drama has been a short one, she is well known throughout the film world. She has just completed the role of "Murrid Schuyler" in Mr. Brenon's production of "Empty Pockets," soon to be shown at the Rialto Theatre, New York. Previously she appeared in "God's Man," "On Trial," "Parentage," "For the Freedom of the World" and "The Sins of Ambition."

Alfred Hickman, who has taken prominent roles in a number of Brenon pictures, will be seen again as Eckstrom, which character he created in the film adaptation of "The Lone Wolf." Mr. Hickman is a tall, blond, goateed, St. Louis boy, and in "The Fall of the Romanoffs" was hailed as one of the best pieces of acting that has been presented on the screen.

W. L. Abingdon is also a prominent member of the cast, while others who will be seen are Earle Brunswick, Henry Koster, Logan Paul, Franklin Murray and Joseph Scott.

Cleveland Girl Cast
In "Heart of Romance"

Miss Ivy Deibel, the nineteen-year-old Cleveland girl who won the distinction of having the best "camera face" out of a field of contestants, was cast last week by William Fox for a part in June Caprice's forthcoming feature, "The Heart of Romance." Harry Mil larde is directing this picture.

Miss Deibel worked several days during the week with the Caprice company and is said to screen exceptionally well. She appears in the party scene in "The Heart of Romance," which practically opens the picture. The play was screened at the Victor studio, New York, and has now been completed. Miss Deibel will be assigned to another company within a few days.

Western Import Co.
Offers "Mickey" Film

Western Import Company announces it will give Mabel Normand in "Mickey" a Broadway showing soon. With "Mickey" they will endeavor to demonstrate that it is possible to produce a picture that can go into a theatre and remain successfully for an indefinite period of time, the same as a big legitimate show.

"Mickey," it is said, possesses the happy medium of the combination of Miss Normand, that master of comedy directors, Mr. Semple, a good story, and an excellent cast.

W. H. Productions
Soon to Publish
"The Bargain" Film
First of W. S. Hart Features
With Exceptional Cast—Helps for Exhibitors

The first of the Hart special features, "The Bargain," is soon to be published by W. H. Productions Company. This production will rank as one of the best Western dramas that has ever been screened. It is said, having all the attributes of a first-class photoplay—exceptional scenic beauty, interesting story and an excellent cast.

William S. Hart appears in the role of "Jopedad," and as "Gun-Man," a desperado who reforms under the influence of love. The picture was taken in the Grand Canyon of Arizona. Clara Williams appears as the girl; J. Barney Sherry, as the father; J. Frank Burke, as the sheriff, and James Dowling, as the true Arschnik and Mack of Mr. Hart.

The advertising matter for "The Bargain" will consist of one sheets, three sheets, six sheets and a twenty-four sheet poster. A lobby display consisting of ten 8x10 photographs, six 11x17 photographs and two 22x28 photographs will also be available.

In addition to "The Bargain," W. H. Productions Company will publish for the benefit of exchanges and exhibitors a twentv page campaign book on this and other Hart productions. This book will cover a complete campaign for the exhibitor in order to help him put the picture over.

The second and third of the Hart features are almost complete; "The Band and the Preacher," in which Mr. Hart is supported by Robert Edeson, Rht Mitchell, Gladys Brockwell and Herscha Mayall; and "Cockeye," in which Mr. Hart, supported by Endi Ma key. These productions will be given the same exploitation campaign as "TI Two-Gun Man" in the Bargain campaign.

W. H. Productions Company has at all been successful in disposing of territories on the series of twenty-eight titles reel Mack Sennett-produced comedies including three Charlie Chaplins. The comedies will be published commencing February 1 at the rate of one a week.

The first six subjects have already been prepared, and are as follows: "A Sm Town Bully," with Mabel Normand; Mack Sennett; Roscoe Arbuckle a Owen Moore; "Friendly Enemies," w Syd Chaplin and Chester Conklin; "Polished Villain," with Al. St. Jol Charles Arling and Mae Bush; "His D ing Beauty," with Mabel Normand, R Tucker, "Bitter Half," with Polly Moran a Charles Murray; "The Dynamiter," w Chester Conklin.

The Dominion Theatre, Vancouver, recently gave the "Bargain" show at $50, 75c and $1.00, plays to capacity business. However, my expressions of disappointment were held in all the number of apparent eliminations.
BILLIE RHODES
(Strand/Manual)
Think Of a Beautiful Bride Taking Her Rejected Suitors on Her Honeymoon!

Can you imagine the feelings of the frantic husband, with three lovesick rivals at his elbow?

Can you picture the many plots, the jealousies, suspicions and accusations?

And, can you imagine anyone on earth who can get the drama and the fun out of this role so wonderfully as

**MADGE KENNEDY**

*with her eyes and her smile.*

The story is **OUR LITTLE WIFE**

*from the stage success by AVERY HOPWOOD.*

It is directed by Edward Dillon and once more all America will applaud “the girl who became famous over-night.” Released everywhere February 10.
WILLIAM A. BRADY, 
Director-General. 
WORLD-PICTURES 
present 
CARLYLE BLACKWELL 
JUNE ELVIDGE 
ARTHUR ASHLEY 
EVELYN GREELEY 
in 
"The Beautiful 
Mrs. Reynolds" 
Story by Samuel M. Weller 
Directed by Arthur Ashley 
The Story of Hamilton and Burr

“A picture teeming with action.” (Dramatic Mirror)

“An absorbing heart-interest tale.” (Variety)

“It is gripping in its virility, intensely human and absorbing, and presented in an impressive way.” (New York Review)

“A story replete with interest.” (Motography)

“Entertaining—educational, and is all historically true.” (New York Telegraph)
STOP! LOOK! LISTEN!

Are you progressive? If so, get in touch with us at once. Our staff of camera men is the only authentic staff that will produce a weekly of educational and industrial subjects. We will release our first weekly "THINGS PEOPLE SHOULD KNOW" January 10th. We are already receiving contracts. Do your booking at once.

MR. STATE RIGHTS BUYER, this is your opportunity. Get in touch with us at once and procure the rights for your territory. Don't wait until the other man has it and then feel sorry that you did not wake up in time. Remember that the boat sails January 10th, and never waits for anyone; so get your reservations before it sails.

Wishing you a happy New Year, and assuring you of a successful one if you ship with us, we are

Cordially yours,

PAN-AMERICAN FILM CO.

First Volunteer Cinematagraph Unit
1337 Vine St., Phila., Pa.

Address your communications to Lieut. S. M. Loeb, Sales Mgr.

David B. Gally, Director General
Star-Light Comedies

We Offer the Trade
Our Latest Hilarious Laugh Creation

“Physical Culture DeLuxe”

ONE REEL

Laughing is the Best Exercise for All
Make Your Theatre a Gymnasium of Comedy

PRINTS FOR YOUR DISTRICT
8 CENTS PER FOOT

STAR-LIGHT COMEDIES
Room 812 - 501 Fifth Avenue
NEW YORK : : : : N. Y.
EXHIBITOR

Greiver & Herz,  
402 Consumers Bldg., Chicago, Illinois.

Gentlemen: This is to confirm the booking of "The City of Purple Dreams," produced by Wm. N. Selig, for week of February 3rd at the Ziegfeld Theatre, 624 South Michigan Avenue.

It is a pleasure for me to inform you that your picture is one of the best independent productions that I have reviewed for some time and is the first independent picture that will play at the Ziegfeld Theatre since it has become one of our circuit. I was particularly impressed with the splendid fight participated in by Thos. Santschi; it reminds me very forcibly of a similar fight in "The Spoilers."

The Ziegfeld Theatre is the only house in Chicago now charging an admission price of 25c and 50c and for that reason we are showing only the best available attractions the market affords.

Yours very truly,

C.E.E.W.  
CHICAGO CINEMA CIRCUIT, Inc.
C. E. Elliott, General Manager.

R. W. B. of the Exhibitors Trade Review

"The City of Purple Dreams" is the first release of the newly formed Exhibitors' Operating Corporation, of which A. Snyder is the head. That it is a good picture all those who see it will agree, and that it will make money for an exhibitor seems a foregone conclusion, for it contains all the elements that go to the making of good screen entertainment. The suspense, exciting scenes, excellent acting and a story that has been skillfully directed.

Of the many points that place this picture in the upper class are the fine types that have been selected for both the leading and minor roles the excellent photography and lighting, which is brought out strongly in a number of night scenes and the praiseworthy manner in which Director Colin Campbell has handled his material both as to story and cast. He has taken a successful novel and pictured it so well that it provides the picture-going public with an attraction that they will hardly fail to appreciate, and one which seems certain to cause most favorable comment among the patrons of all theatres wise enough to book it.

"The City of Purple Dreams" should be shown in all first-class houses because it is a feature that will be appreciated by those who really know what a good picture is. Exhibitors cannot go wrong on this one. It will make itself felt at the box-office.

R. W.
ANNOUNCEMENT

GREIVER & HERZ
CONSUMERS BUILDING, CHICAGO

... Thru Franchise with Exhibitors Operating Corporation will release monthly the best obtainable features on the Independent Market.

... First release WM. N. SELIG presents Thomas Santchi, Bessie Eyton and Fritzi Brunette in

(6 REELS)

From the book by EDWIN BAIRD
A Story of Chicago's Rags and Riches

Territory
ILLINOIS, INDIANA and WISCONSIN

Three Proven Winners

Ogden Pictures Corp. presents
Lillian Walker in "The Lust of Ages"

Thomas Ince presents
Orrin Johnson and Rhea Mitchell in "Whither Thou Goest"

Crystal Photoplay Corp. presents
Dolly Legerwood Matters in "Mother Love and the Law"
TO ALL MOTION PICTURE EXHIBITORS

WAR TAX!

The undersigned committee of the Allied Exhibitors Organization of America elected by the Joint Conventions of all Exhibitors' Organizations, held at Washington, D. C., December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indiana Trust Bldg., Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917? .................................................................

Have you suffered a comparative loss? and to what do you attribute same? .................................................................

Did the war tax affect your business? and to what extent? .................................................................

General remarks: ..................................................................................................................................................

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE
H. B. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Hortsmann of Massachusetts, Treas.
Judge O'Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.
An Open Letter from OSCAR M. SHECK, General Organizer of the I. A. T. S. E., to the Moving Picture Machine Operators of America

International Alliance Theatrical Stage Employees
Of the United States and Canada
107 West 46th Street
New York City, January 19, 1918

Dear Brothers:—

So many members of our order have written me for information concerning the SHECK UNIVERSAL ADAPTER for utilizing MAZDA lamps in motion picture projection, that I have thought best to make a public acknowledgment of these letters and a public reply to them.

Through the courtesy of the MAZDA engineers, I was invited to be present at the first semi-public demonstration of MAZDA lamps in the projection of motion pictures. I realized at that time that I was witnessing an epoch-making event in the motion picture industry, and the thought occurred to me that the fruits of this wonderful invention would be more quickly available if some one were to perfect an appliance by which any existing make of motion picture projection machine could be adapted to the use of these MAZDA lamps immediately, instead of waiting for the machine manufacturers gradually to awaken to the importance of the discovery. Then the thought came to me: Why not design such an appliance myself? This idea was the inception of the SHECK UNIVERSAL ADAPTER. Its development is too long a story to tell here. Suffice to say the adapter, passing through various stages of experimental evolution, is now standardized and is operating satisfactorily in many theaters in this country. And the demand for the adapter is far in excess of our present factory capacity! So much for that: now a word as to the lamps.

Like every new thing, incandescent projection has encountered the usual number of scoffers. Many fellows who watched Robert Fulton's steamboat on its first trip up the Hudson laughed at the "hair-brained inventor who imagined that any such fool contrivance would ever work!"

I have even heard of operators who have opposed MAZDA projection on the theory that it would make projection so simple that experienced men would not be needed in the booths. To this objection I reply that it is sheerest nonsense. I take it as a trite proposition of industrial ethics that any invention which improves the conditions under which a man works, automatically raises the standard of his craft and tends to increase remuneration for his services. The linotype machine, at first bitterly opposed by the printers of this country, is one of many proofs of this axiom.

Successfully to project pictures with MAZDA lamps requires as complete a knowledge of the art as under the old arc-lamp regime, while the steady quality of the incandescent light gives an operator more time to watch his picture on the screen and to keep his films clean and in first class running condition.

But the big advantage of MAZDA Projection from the operator's standpoint is the matter of health! No more fumes in the booth—no more tuberculosis! That's the thing which should recommend these lamps to all of us who are familiar with the disastrous inroads of this terrible disease in our brotherhood.

And finally, the saving of operating costs! In the great majority of installations, my adapters and MAZDA lamps save the theaters 75% of the cost of current, so our grateful friend, Mr. Exhibitor, is not likely to commit himself to a policy of further retrenchment.

It is my firm conviction, therefore, that incandescent projection stands for better working conditions, improved health, an elevated industrial standard, and in the long run, a higher wage scale.

Yours fraternally,

Oscar M. Sheck
General Organizer I. A. T. S. E.
The thrilling food riots • • • • • • • • • • •
The fight between man and girl on golden stairs
The 100-mile-a-minute — race — against death
The electric chair in operation
The fight in the jury room
The powerful scene in the court room
SUSPENSE! SUSPENSE! SUSPENSE!

Perfect all star cast

William Fox Presents

The 1918 cinemelodrama standard picture

Cheating the public

Story by Mary Murrillo — Scenario by Richard Stanton and Ed. Sedgwick
Directed by Richard Stanton

Box office sensation of the year — Book now at any branch
Turning thousands away at the Lyric Theatre, B'way and 42nd St. N.Y.

Fox Film Corporation
FREQUENTLY there is demanded of the EXHIBITOR'S HERALD an explanation of the reason for printing weekly the "Official Cut-Outs by Chicago Board of Censors." The following is an explanation for those who have inquired and for those who have not, and it also sets forth what we have been endeavoring to accomplish in the publication of these "cut-outs."

The position of the EXHIBITOR'S HERALD, with reference to the proposition of censorship, has been made plain innumerable times; we do not believe in censorship and we do not want censorship. We think that censorship is un-American and unjust, and we know that it is very costly to the motion picture business.

We have frequently pointed that the responsibility for the existence of censorship rests largely on the shoulders of a few producers who are so zealous in the dollar-hunt that they are willing to prostitute their product and the motion picture screen with the depiction of the vilest sides of human nature for the purpose of pandering to the tastes of the sordid-minded.

We desire now to point out that while censorship is caused and is fostered by a certain few producers, a very large number of producers, in fact, the majority, are, in a measure, responsible for encouraging the existence of censorship.

This statement, we believe, is thoroughly attested by the list of scenes and sub-titles which the Chicago board of censors is compelled to eliminate and to alter.

The following are a few of the sub-titles which the Chicago board has encountered and has ordered eliminated:

"The sun of the desert, timed by his passion, scornful of the husband who has kept no watch over his own."
"Some refinement has kept her from going the limit."
"We've got to quit. She's at least my meal-ticket."
"Why be broke with so much easy picking?"

"Here's to what we want—may we always get it when we want it and always want it when we get it."
"So the jewels have been repaired—perhaps madam would not care to explain how she earned the money."
"You will have to see Dr. Thorne and that—means?"
"This man lives only to gratify his desires. Your fresh young body appeals to him."
"Only a door protecting her from the violence of desire."
"I've never made a good woman bad, but if you're good, you'll have to prove it."
"Let me off; let me off, please. "I'll give you fifteen minutes to get ready for bed."

The above sub-titles are selected at random from pictures all issued within the last few months. Obviously, there is no need to describe the action of the scenes from which these sub-titles were deleted. The sub-titles speak eloquently for themselves, and in addition it is questionable if the publication could properly be sent through the mails if description was given to the scenes upon which these titles are based.

Data on two films recently rejected entirely is at hand. These pictures were rejected for the following reasons:

Because film portrays life of an immoral woman, and contains scenes of murder, theft and tough dancing.

Because film is story of an immoral and indecent flirtation of a girl, her betrayal and the operations of a blackmailing abortionist.

An almost interminable list of similar titles and reason for the withholding of pictures could be supplied if it would serve any good purpose. But we think those that have been cited illustrate the point in question: that there is being put out regularly a vast quantity of pictures that in various parts utterly reek with moral filth. Many of these pictures give strong testimony to the charge that many producers believe that the theme of degraded womanhood is one of perennial freshness and one that is ever welcomed by the American public.

A list of the producers of these pictures would include the names of many who prate loudly from time to time about keeping the screen—the favorite amuse-
ment of the American public, men women and children — wholesome and free from corruption. The producers of these pictures are also responsible for many beautiful and inspiring films, but their record cannot rest on these alone, for they also are responsible for these from which the above bits of moral filth are culled.

The object of the Exhibitor’s Herald in the publication of these “cut-outs” is to supply the motion picture trade at large with the same ammunition with which the sponsors of censorship are loading their guns for new attacks to further entrench official censorship.

As long as producers allow this sort of rot to go into their pictures, just so long will we have censorship with all its concurrent ills and disadvantages. Motion pictures will never have the same full liberty of free speech to which is accorded the press and to which pictures are entitled until it is rid of all this filth which is obviously harmful to a large percentage of the patrons of motion picture theatres.

* * *

Credit For Director

Since the photoplay has become a real artistic achievement no one denies the vitally important part of the director in the execution of a successful production. Yet the recognition which thus far has come to the director — except in certain isolated cases — is very scant and meager.

Players are featured and over-featured, yet the director who frequently is the guide and mainstay of the player passes without notice.

The public has recognized this and is already inquiring concerning the identity of the directors of favorite pictures. Every factor concerning a production which tends to interest the public and draw its attention has genuine commercial significance for the exhibitor.

The public now that it has indicated an interest in the identity of directors should be supplied with the necessary information. That many directors are thoroughly worthy of such a mention is an added inducement and as the various successful directors build up a following through their work the exhibitor will be rewarded by the additional patronage that will be attracted to theatres.

Martin J. Quigley

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Published Weekly by
EXHIBITORS HERALD CO.
at 203 South Des plain Street, Chicago
Tel., Harrison 7355

MARTIN J. QUIGLEY, Editor
NEW YORK OFFICE
1480 Broadway
Tel., Bryant 511
James Beecroft, Manager

Member Audit Bureau of Circulations
All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office.
Forms close at 6 p. m. on Monday of each week.

Subscription Price $1.00 Yearly
Fuel Order and Blizzards Combine to Give Industry Jolt

General Tone However Is Optimistic—Motion Picture Houses Report Record Business for First Two "Fuelless" Mondays

Crowding into its brief thirty-one days more colossal hardships than the ordinary entire year, the month of January, 1918, has passed on, but will not be forgotten for some time to come by the film industry.

The five-day shutdown of motion picture studios east of the Mississippi river and the closing of theatres on Tuesday of each week for ten weeks in the same territory, coupled with blizzards that completely tied up transportation, were some of the high lights in the past month's contributions to the general woe.

Undaunted, however, by the many obstacles which every branch has had to surmount, the industry as a whole has rallied and met each setback with renewed determination. It now awaits the recovery of traffic to renew business as usual.

While it is doubtful if exhibitors could recover any time with open arms an order to shut down for absolutely one day a week, they will probably suffer the least from the order of Fuel Administrator Gage. Why the official changed the closing day from Monday to Tuesday, the benefit to exhibitors cannot be underestimated.

Record Attendance Reported

Reports from the larger cities in the affected area concerning attendance on the first fuelless' Monday show that previous records for that day of the week were excelled anywhere from twenty-five to seventy-five per cent. At Providence, R. I., the best business in years is reported. In one theatre, it is reported the police were pressed to close the lobby.

Washington, D. C., Philadelphia, Boston, Milwaukee, Indianapolis, Cleveland, Detroit, New Orleans, Buffalo, Chicago, all report record business for the day.

In some of the smaller cities where the motion picture house is something more than a continuous show but have of custom run one matinee and two shows at night, exhibitors have come into sharp dispute with local fuel administrators through scheduling an extra matinee on Mondays.

Administrators Claim Violation

While the administrators admit that they have no power to order these houses to close, they insist that giving the extra matinee is a violation of the spirit of the closing order. None of them vouchsafed any explanation of what action they might attempt to take.

Exhibitors of Buffalo, N. Y., are facing what may be a complete shutdown, due to the attitude of Fuel Administrator McDougal. Mr. McDougal stated that he would allow the theatres to open Monday until noon, provided they are supplied with coal.

No theatre shall be furnished with more fuel, he stated, until the coal situation generally has improved and local heating societies and households have been supplied.

Motion picture theatres in Providence, R. I., have been ordered to close each night at 10:15 o'clock and are permitted to open until 12:30 p. m., through an order of the local fuel administrator.

Film Exchange Stand

Speculation is rife among exhibitors as to what stand the various film exchanges will take concerning rentals because of the one-day enforced closing. Many of the exhibitors are of the opinion that the film distributors cannot justly charge them for a service which is of no use to them.

Some of the larger companies, it is said, is refusing any adjustment on Tuesday's film delivered under contract, but promises exhibitors one day's use in future without charge of the film covering the Tuesday holiday. In cases of three days or a week's run this would mean little or nothing to the theatre owner.

Film Exchange Report

The loss of approximately one-ninth of their total gross business through the closing down of the theatres one day a week is a fact. This situation, coupled with the considerable concern has been expressed for the welfare of some of the smaller independent exchanges.

Producers Retrench

Retrenchment has been marked throughout the ranks of producers, with the exhibitors to Film Manufacturing Company taking probably the most radical steps. This company in a slashing order laid off so many people that a report was current that Universal City was to be abandoned, but this was denied by the company.

In New York, however, that more than 1,500 persons were let out by the unexpected move.

Among others mentioned as having curtailed production are Herman Becker and S. J. Alexander, vice-president of Schlesinger, head of the Mayfair Film Company, and Harry Rapf. It is estimated by one screen producer that the picture production has fallen off more than one-third at the present time.

The five-day closing order also curbed productions. One or two studios used storage batteries to operate necessary laboratory apparatus, but the greater amount of work done was in filming exteriors.

Conditions about New York were ideal for this with the exception of last Tuesday when a heavy snowfall made the work impossible.

In Chicago, Tuesday has become a popular day for traffic but that the fact that all the theatres are closed and many of the exhibitors visit the loop, the exchange managers have seized the opportunity to arrange special showings of current productions.

Prominent Chicagoans Protest Funkhouser's Censorship Regime

Former Governor Edward F. Dunne, Attorney Clarence Darrow and Others Appear Before Sub-Committee on Censorship

An imposing array of men and women prominent in Chicago business, social and civic life, appeared before the sub-committee of the council judiciary committee late last Tuesday afternoon to voice their protest against Chief Schuettler and the city from interfering with the exhibition. The city has already announced its intention to repeal the case.

Among those scheduled to appear and voice protest were former Governor Edward F. Dunne, Opie Read, president of the Chicago Press Club; Clarence S. Darrow, lawyer and publicist; Dr. George B. Foster, professor of history of the University of Chicago; Henry Ketchell Webster, novelist; William M. McEwen, former judge; Mrs. Stella S. Jannotta, president of the Chicago Political Equality League; Charles H. Mitchell, former attorney for the election board, and Col. William L. Visscher, lecturer and Civil war veteran.

Some Oppose Censorship

Many of those named, principally Clarence Darrow, Charles H. Mitchell, Opie Read and Col. Visscher are opposed to all censorship, believing that the people are the best censors and that there is no more reason for censoring the screen.
“Turn Out the Lights—Go to the Movies”
Movement Started to Save Nation’s Fuel

Motion Picture Theaters Use Less Power—Statistics Show Vast Quantities of Coal Can Be Conserved by Plan

Exhibitors are taking a keen interest in a movement which has been started in several places throughout the United States and Canada to encourage the public to assist fuel conservation by curtailing on lighting. In this connection the public is being urged to darken their houses evenings and visit the neighboring motion picture theatres.

In several towns and cities where the movement has been started, conclusive statistics have been introduced to show that vast quantities of coal can be conserved by the public diminishing the amount of lighting and gas used by evening attendance of film theatres. The motion picture theatre, it is pointed out, of all recognized amusements uses the least amount of electricity and in the accommodation of thousands of people throughout the evening can assist in the saving of a large amount of lighting, and consequently limit the coal consumption.

Various civic organizations are to be requested to present this matter to their membership and co-operate with the movement to encourage the public to attend, in large numbers, picture theatres in the evening. As an aid to the movement it is planned to have exhibitors prepare a brief explanation, to be thrown upon the screen, which will appeal to the patrons to patronize the theatres more often and thereby aid, in an easy manner, the conservation of fuel, which has been impressed upon people throughout the country as a vital national need.

A tentative slogan, “Turn out the lights and go to the movies,” has been adopted and exhibitors are being encouraged to use it in all their printed matter and also to use it on slides.

The Goldwyn decision was based on the knowledge of what happened in England shortly after the declaration of war and correctly it was assumed that the United States and its industries could not escape ill effects, as all of the national energies were concentrated upon war work.

Two weeks ago Goldwyn rented and began work in an additional studio on Manhattan Island and now has companies at work in this building in One Hundred and Twenty-fifth Street, near Lexington avenue, as well as in the big Goldwyn plant in Fort Lee.

Garfield Order
Found Goldwyn Well Prepared

Company Had Three Productions Finished and on Way to Exchanges

While Goldwyn Pictures Corporation derived just as little pleasure from National Fuel Director Garfield’s drastic closing down of industries as any other affected industry, Goldwyn finds itself it is said, in a most fortunate condition. When Director Garfield’s closing order came, with a five-day enforced closing of studios and film printing laboratories, Goldwyn had its next three productions completed and in transit to its branches. This meant that Goldwyn exhibitors suffered no delays that can be attributed to the home offices and producing plants of the Goldwyn organization.

The wisdom of working at top speed for months in the Goldwyn studios now finds complete justification in the enviable position of the company. The pictures ahead that are already out are Mabel Normand in “Lodging a Million,” published January 27; Madge Kennedy in “Our Little Wife,” issued February 10; Mac Marsh in “The Beloved Traitor,” available February 24.

In addition, Goldwyn has at least four more completed productions which can be published in any order that the company sees fit to issue them. During November and December much comment was created in the industry by the Goldwyn decision to work at the full capacity of its plant during months when, because of weather conditions in the East, companies usually seek to reduce operation wherever possible.

Boost “Smoke Week”

Let us not forget “Smoke Week” to be held throughout the United States under the auspices of “Our Boys In France Tobacco Fund,” for the purpose of supplying much-needed smokes to American soldiers in the trenches of France.

The amount sought is $5,000,000, and the week allotted to obtain it is that which includes Washington’s birthday, February 18 to February 25.

Handling the publicity for the occasion, in addition to his work for the Petrola Picture Company and McClure Pictures, is Bert Ennis. The manager of the fund is A. Blakie Dick. These men are volunteering their time and services.

You’ve dug deep. But you can always dig just a little bit deeper. Swear off if you’ve got to. But by all means support this project and see that the boys “over there” get the smokes so sorely needed.

Sameth to Manage
Physical Culture Films

J. Joseph Sameth has been appointed manager of the Physical Culture Plays, Inc., with offices in the Flatiron building, at twenty-third street, New York. The company proposes running messages from the Physical Culture Magazine in one reel lengths, to be published one a week, with one feature picture a month.

A HAPPY CLEVELAND GIRL

LEFT TO RIGHT—IVY DEUBER, WHO WON THE CLEVELAND NEWSLEADER CONTEST AND PLAYED A PART IN "THE HEART OF ROMANCE"; JUNE CAPRICE, THE FOX STAR, AND HARRY MILLARDE, DIRECTOR. (Fox.)
H. B. Varner in Urgent Appeal
To Exhibitors for Tax Data

H. B. Varner, chairman of the allied exhibitors' legislative committee, has issued an urgent appeal to the North Carolina Exhibitors' Association, of which he is the secretary, calling upon the members to write at once to the state's representatives, both in the Congress and the Senate, asking for a repeal of the present war tax and the substitution of the plan prepared by the allied exhibitors.

In his notice Mr. Varner states that it is estimated that 25 per cent of the nation's theatres have been forced to close since November 1, on account of the war tax, and it is generally believed that if Congress does not revise this war revenue tax affecting theatres that 50 per cent more of them will be closed between now and April.

"I am confident that Congress has no desire to do the moving picture industry an injustice," states Mr. Varner in his appeal, "yet they have taxed us out of all reason, much more than any other industry in the country is taxed, and you want to urge in this letter that this tax be revised so that the theatres of the country may continue to stay open and operate and pay a good revenue to the government.

Many Theatres Close

"It is estimated that 25 per cent of the theatres of the nation have been forced to close since November 1st on account of the war tax, and it is generally believed that if Congress does not revise this war revenue tax affecting theatres that 50 per cent more of them will be closed between now and April.

"What you want to do is to give the members of Congress actual facts and figures, and show our real condition, and when you do this I feel confident that our North Carolina delegation will do everything they can for our relief. We want you to write this letter to each of the ten Congressmen and two United States Senators immediately—don't wait a single day. If you are not prepared to write the letter yourself get a lawyer or somebody else to write it for you on your own stationery and sign it.

"The entire industry throughout the nation is working harmoniously back of the Legislative Committee, of which I am chairman, and I shall spend a great deal of my time from now on in Washington looking after your interest; but I cannot accomplish anything unless you do your duty by writing these letters. And I want you to be certain to send me a copy of the letter, and address it to me in care of the National Press Club, Washington, D. C.

Wants Full Co-operation

"Get busy today and let's all work together and do our full duty and I am confident that we will get relief; otherwise we are going to be put out of business. Don't delay this matter a single minute, but attend to it today, then you will be doing your bit; otherwise you are a slacker.

The revision sought by the allied exhibitors provides that all children under 12 shall be exempt from any admission tax; that the film footage tax of one-fourth and one-half cent per foot be repealed and eliminated entirely; that the theatre seat tax be repealed and eliminated entirely; that for the purpose of raising additional revenue in lieu of the eliminations asked for, that the admission tax be made to cover all admissions including the five-cent admissions (except on children under 12); that the method of collecting admission taxes shall be through the sale of tax tickets furnished by the Government to the theatres for that purpose; that these tickets be sold in blocks at a discount so as to allow the purchaser a 10 per cent margin for handling.

Atlantic Film Co.

Formed by Jersey Men

Martin Wohlforth and A. H. Westfall have entered into the state rights field in New Jersey. The Atlantic Film Company is the name of the new organization with offices on the eleventh floor of the Leavitt building, 126 West 46th Street, New York City.

Mr. Wohlforth is the owner of the Atlantic Theatre at Spring Lake, N. J., while Mr. Westfall is well known among local exhibitors throughout the state, having long been associated with several of the big film companies as a traveling salesman.

Their first offering will be the McClure picture, "Mother," with Elizabeth Risdon in the title role, made by George Loane Tucker, who also directed "I Believe" and "The Manx Man."

Boys at Camp Upton

Enjoy Frohman Film

Through arrangements completed in co-operation with Lieut. Louis H. Frohman, O. R. C., The Frohman Amusement Corporation were hosts at a private showing of its latest motion picture spectacles, "My Own United States," starring Arnold Daly, at Camp Upton, Yaphank, L. I., where Lieut. Frohman is stationed.

By courtesy of the Y. M. C. A., the large auditorium at Upton was set aside on Friday evening last, and with more than three thousand officers and soldiers and the full Military band as orchestra, the picture was presented.

The effect had upon the audience is best illustrated by the fact that almost constant cheering and applause ensued for nearly two hours. A return date has been set aside for early in March and the repeat of the showing.

**THREE SCENES FROM "THE GRAIN OF DUST"**

LILLIAN WALKER PLAYS THE LEADING FEMININE ROLE IN THIS SCREEN ADAPTATION OF DAVID GRAHAM PHILLIPS' NOVEL, ASSISTED BY AN ALL-STAR CAST. (Crest Pictures.)
Ring Lardner, Tribune Humorist, 
Aids Paper's Photoplay Critic 
Two Collaborate With Excruciatingly Funny Re- 
result—Only Thing Lacking Is Information 
Concerning the Picture Reviewed

Unaware of or totally disregarding the rising resentment of the motion picture industry at the way in which the so- 
called motion picture criticisms are con- 
ducted in its columns the Chicago 
Tribune sailed blithely along the past week and finished up with a 
column which finally subsided on the sport- 
ing page, where Ring Lardner, the 
paper's foremost humorist, collaborated 
with the review department by using a 
Paramount production as the foundation 
for his daily comic.

To those high in the industry who for months have considered this picture re-
view column a joke, the only surprise 
expressed was that Mr. Lardner had 
been so slow to grasp the opportunity 
afforded him, that he didn't strike him 
as intelligent an idea of the picture from his "review" as they did from the 
one in the review column.

While other picture playboys are almost unanimous in voting "Mrs. Dane's 
Defense," the picture in question, a satis-
factory production, and could see noth-
ing humorous in it, the film seemed to 
have the poposie effect upon the Trib-
une's critic. She did make one thing 
plain in her review, however, and that 
is that in the Cannes' theatre the 
fact is borne out by the humorist himself, 
in his review, as he admits that he met the "dramatic" critic.

Lardner Rhymes His 
"I had a hard time to defend Mrs. 
Dane at the place where I went to 
get on their train," Mr. Lardner. 
"Mrs. Dane and I had a hard time 
defending Mrs. Dane," runs the opening 
line of the paper's critic, which she uses 
as a means to lead up to the more im-
portant part of the review of the picture 
—the meeting with Lardner, who sat 
neaby, and who, according to the 
critic, was under the impression that he was 
witnessing a comedy.

After explaining to Mr. Lardner that 
it is not a comedy he is viewing the 
critic, apparently recalling that she is 
supposed to write something concerning 
the picture, resumes her "Oh girls" de-
mmeur and details a short synopsis, 
closing with a comment on how curls 
seem to age Pauline Frederick. She 
then relates the final chapter of her 
tete-a-tete, which teams with informa-
tion concerning the picture.

What They Said 
"If you came to see a comedy and it 
ain't, and you don't like the nursing 
methods, why don't you go?" I asked, 
(Lardner) getting on my nerves. 
"Why don't you?" he freshed. 
"I am. 
And I did."

And so summed the "World's Greatest 
Newspaper"s method of reporting to its 
public on the great and important sub-
ject of motion pictures.

A general indictment of Mary Mac-
Lane for going into pictures at all is 
the sum and substance of the Tribune 
critic's review of the George K. Spoor

"WE SHOULD CARE" 
SAYS TRIB'S CRITIC 
DEFENDING STYLE

Some people criticize the way 
That we "review" the game 
Of moving pictures—but we note 
They read us just the same. 
And so, like little Eva, we 
Refuse to turn a hair. 
They bite us and they fight us— 
And they read us! We should care! 
—From motion picture dept., Chicago 
Tribune, Jan. 27.

PROTEST CENSORSHIP REGIME

Continued from page 15, column 3

than for censoring the stage and the 
press.

The sub-committee does not, however, 
intend to abolish censorship. It has un-
dertaken an amendment to the present 
law which will relieve Major 
Funkhouser of his censorship duties and 
put the matter in the hands of a censor-
ship board composed of twelve 
persons.

The amendment provides that a ma-
jority of the board shall rule and that 
none of those connected with the body 
shall be a member of the police depart-
ment of the city.

It is the opinion of some of the mem-
bers of the sub-committee that the sec-
ond deputy superintendent of police is 
sufficiently employed in taking charge 
of the morals squad, hunting out gambling 
and buying supplies for the police depart-
ment.

Max Linder Recovered 
Coming to America

Max Linder, the popular French 
comedian, who terminated his contract 
with Essanay last July on account of ill 
health, has cabled friends in New York 
City that he has now fully recovered and 
expects to visit this country again in 
April. After making a few production 
at his own studio, the Chineax, in Paris 
Max Linder repaired to Switzerland 
and will sail for the United States in a few 
months. Just which company will pre-
sent him is still a point of conjecture.

U. S. Booking Corp.

Adds to Sales Force

Two new representatives have been 
added to the sales forces of the U. S. 
Exhibitors' Booking Corporation accord-
ing to Lynn S. Card, general sales mar-
ger of the concern. They are T. F. 
Schram, who will supervise the distribu-
tion of U. S. subjects in Cleveland an 
vicinity and R. H. Haines, who will har-
charge of the Cincinnati territory. Bot-
en are well known in the middle west 
and have served with several of the 
large film enterprises.

TWO SCENES FROM "THE DIVINE SACRIFICE"

LEFT—KITTY GORDON AND JEAN ANGELO IN A TENSE SCENE. 
RIGHT—JEAN ANGELO, MISS GORDON AND GEORGE JOHNSON IN 
ANOTHER SITUATION FROM THE WORLD-BRADY PLAY.
Harry Lauder and Charlie Chaplin Combine
To Make Comedy Film For War Relief Fund

Money Realized From Sale of 500 Foot Subject Will Go to
Aid $5,000,000 Fund Sought by Famous Scotch Comedian

Combining two distinct brands of comedy for the purpose of raising a million dollars or more, Charlie Chaplin and Harry Lauder, the world's greatest laugh producers, have been filmed together in a five hundred foot subject which will shortly be exploited throughout this country and the other allied nations. The net proceeds will be added to Lauder's $3,000,000 War Relief Fund.

The idea was conceived by the noted screen star when he was entertaining Lauder at his new motion picture plant in Hollywood, Cal. The plan so strongly appealed to the Scotch humorist that not a moment was lost in carrying it out and two hours later the camera had filmed what is said to be the most unique comedy ever made.

No Supporting Cast:
Chaplin and Lauder comprise the entire cast and the story is a collaboration of these two world renowned performers. There is only one scene in the picture and during a large part of the pantomime Lauder has adopted the Chaplin style and the screen star takes a ring at the characteristics for which the comician is widely known.

When the story was completed, the two comedians with their personal business managers, Tom Vallance and Sydney Chaplin, took up the subject of turning the film into money and it was decided that the entire Chaplin organization would be used to further the success of the venture.

Much depends upon the action of the 1st National Exhibitor's Circuit, the corporation holding the contract for Chaplin's exclusive services. They are the ones who will determine whether it will be a violation of contract to exploit the famous Charles in the manner suggested.

Has a Censor Value?
In Lowell, Mass., Abraham S. Goldman was so anxious to censor motion picture films that during the year of 1917, he volunteered his services. Now he has had a change of heart, not that he wants to give up passing on the films, but he wants some compensation for doing it.

He has taken his troubles to Mayor Perry D. Thompson. He avers that considerable more time is taken up with the work than any man can well afford to give voluntarily and believes that his familiarity with motion pictures in general qualify him to go on with the work which he started here.

The censor is modest to this extent—he does not set out how much compensation he thinks he should receive.

L. J. Schlaifer Sells
"Parentage" in West

The L. J. Schlaifer Attractions, of Seattle, Wash., have closed a contract for the exhibition of "Parentage" with William Smyth for a two weeks' run at the Strand Theatre, Seattle. The engagement will commence on February 9.

The same firm has also closed a contract with J. J. Parker, of the Majestic Theatre, Portland, Ore., for "Parentage." The run in the City of Portland commences on February 9.

"Where Cowboy Is King" now being exploited by the L. J. Schlaifer Attractions, of Seattle, Wash., has just played a successful engagement at the Burbank Theatre, Los Angeles; the Star Theatre, Pocatello, Idaho; Irene Theatre, American Falls, Idaho; Baker Theatre, Baker, Ore.; Gem Theatre, Filer, Idaho, and the Majestic Theatre, Boise, Idaho. Negotiations are at present pending for its exhibition throughout Alaska.

Marguerite Snow, as Dixie Mason, and Scenes from "The Eagle's Eye"
World Film Corp. Free Offer Embodies Nearly Eighty Pictures

Action Prompted by Desire of Company to Aid Exhibitors in Time of Stress—Not a Sales Argument

Approximately eighty productions were put on the free list by the World Film Corporation in its recent war aid offer to exhibitors as is evidenced by a list made public this week by the company. The use of the films is tendered without reservation other than the exhibitor be a contractor for World service.

From what could be learned in the limited time in which the new arrangement has been in operation, exhibitors everywhere are taking advantage of the offer. According to L. A. Roselle, manager of the Chicago office, he has been literally swamped with requests from exhibitors in his territory.

In their instructions to branch managers the officials of the company emphasize the fact that this free offer feature is not to be made the foundation of sales talk. Exhibitors, however, who sign for World service in the future, will in all fairness be granted the same privilege as those now holding contracts. The exhibitor will be given the free service to the same extent as his contract calls for.

Details of Plan

The details of the plan and the motives underlying its origin are plainly stated in the statement of Ricord Gradwell, vice-president and general manager of the company, to branch managers concerning the action.

"Much has appeared in public prints," reads the statement, "much has been said by promoters, many protestations have been made up from various sources, more or less sincere, of so-called desire to help exhibitors. "From the beginning of this administration it is the purpose of World to consistently work for upbuilding the industry, for the interest of the exhibitor, the safe-guarding of local business, the establishment of the quality deal, the inauguration and maintenance against all odds of the principle of the Golden Rule in the manufacture and distribution of motion pictures.

"The exhibitors, long-suffering, sometimes complaining and sometimes uncomplaining, times really needing help, constitute the backbone of the industry and are the jobbers through whom we must distribute to the public. It is only right that we should consider, as we consider our own interests, the interests of those who, hand in hand with us, have helped to make World service and World pictures stand for the best in the trade.

"We have now resolved to throw open our great library, like other great institutions in our country have been opened, to the use of our friends and co-workers and through them to the public.

"For the period of the war the use of our library shall be given free to exhibitors who are on contract or may be on contract with us, this being the exhibitor to give, in his turn, added comfort and service to his patrons.

"In offering the use of this library to the trade we do so without any reservation, mental, actual, or implied. It is a true offer, generously tendered, which we hope will be as generously and sincerely received. It must not, by any means, be made the basis of a selling argument for the acquisition of new business. It must be handled as a dignified, big, broad exposition of the general stand of World organization on matters of national policy. It must not be stultified by making it an argument to get one or more accounts.

"We ask that the organization transmit our message to the trade in such manner that it will not be misunderstood, and in such way as will help to cement still closer the bonds of mutual regard, confidence and esteem which now exist between the exhibiting fraternity and your own company."

The list of publications made available by the offer follow:

"The Closed Road" with House Peters and Barbara Tannen
"The Feast of Life," with Clara Kimball Young
"Her Maternal Right," with Kitty Gordon and Sadie Riches
"Tangled Fates," with Alice Brady
"His Brother's Wife," with Ethel Clayton and Carlyle Blackwell
"La Vie De Boheme," with Alice Brady
"The Perils of Divorce," with Edna Wallace Hooper
"What Happened at 2:1," with Frances Nelson
"The Crucial Test," with Kitty Gordon and Sadie Riches
"Many Petitions," with Alice Brady
"Payday, Price," with Gail Kane
"A Woman's Way," with Carlyle Blackwell and Ethel Clayton
"The Summer Girl," with Mollie King
"The Rail Rider," with House Peters and Zena Keefe
"A Husband and Wife," with Ethel Clayton and Holbrook Blinn
"The Almighty Dollar," with Frances Nelson

"Velvet Paw," with House Peters and Gail Kane
"When the 14th," with Robert Warwick
"The Dark Silence," with Clara Kimball Young and" Robert Warwick
"The Gilded Cage," with Alice Brady
"The Hidden Nest," with Ethel Clayton
"Scarlet Oath," with Gail Kane
"Bought and Paid For," with Alice Brady
"The Bondage of Fear," with Ethel Clayton and Carlyle Blackwell
"A Hungry Heart," with Alice Brady
"The Red Woman," with Gail Kane
"A Square Deal," with Carlyle Blackwell and June Elvidge
"A Gentle Folly," with Robert Warwick and Doris Kenyon
"The Dancer's Peril," with Alice Brady
"The Social Leper," with June Elvidge and Carlyle Blackwell
"Man's Woman," with Ethel Clayton
"The Family Honor," with June Elvidge and Carlyle Blackwell
"Forgive Me Not," with Kitty Gordon and Montague Love
"Darkest Russia," with Alice Brady and Ethel Clayton
"Tillie's Teats," with June Elvidge and Carlyle Blackwell
"Mother's of France," with Sarah Bernhardt and Ethel Clayton
"The Real Confidence," with Ethel Clayton and Arthur Ashley
"Vassar Newport," with June Elvidge and Carlyle Blackwell
"The God Made Her," with Gail Kane
"A Self-Made Widow," with Alice Brady
"Yesterdays," with June Elvidge and Carlyle Blackwell
"The Iron Ring," with Gerda Holmes and Arthur Ashley
"Seduction," with Ethel Clayton and June Elvidge
"The Little Duchess," with Madge Evans and Robert Warwick
"The Guardian," with June Elvidge and Montague Love
"The Tides of Fate," with Alexandra Carlisle
"The Marriage Market," with June Elvidge and Carlyle Blackwell
"The Brand of Satan," with Gerda Holm and Montague Love
"The Woman Beneath," with Ethel Clayton and June Elvidge
"The Corner Grocer," with Madge Evans and Louis Fields
"Rasputin, the Black Monk," with June Elvidge and Montague Love

Nearly all the productions made available to exhibitors under the free offer are five reels in length. Among the more important pictures listed "Rasputin, the Black Monk," which in seven parts.

New Kellermann Film

In "Queen of the Sea," a new Willis Fox Standard picture which soon will be issued throughout the country, Annt Kellermann is said to have done her best work in the silent drama. Many of the scenes were taken near Bar Harbor, Me., where a wealthy summer colony is the liveliest interest in the star and company.

There are hundreds of pretty girls in the production and the sub sea photography is said to be a revelation in pictures. The British Museum and the Smithsonian Institution in Wash., have aided in the making of the product.
marked decrease in the number of productions, together with increased interest in the government in the motion picture industry, featured the entrance of the United States into the world war, according to Cranston Brenton, chairman of the National Board of Review of Motion Pictures of New York.

The board of which Mr. Brenton is chairman reviews annually probably more than ninety-nine per cent of all the photoplays produced in the country. Based on the figures in his possession, there were 8,456 reels of pictures manufactured during the year 1917, which is fewer than the number passed upon in 1916. The number of pictures or subjects was 3,114 as compared with 4,115 in 1916.

Governmental interest in motion pictures has been marked, according to Mr. Brenton, not only as regards the sale of war bonds, Red Cross funds and conservation of foodstuffs, but also as a means of entertainment for soldiers and sailors in the training camps, on board ship and at the front in France. The war department, he said, believes in the usefulness of motion pictures as a means of preserving civil and military morale.

War Affects Pictures

These figures reflect the effect of the war upon the making of pictures and the demand of the public regarding the type of pictures desired. Mr. Brenton said the fall off in production was in the ninth just before the declaration of war and the following two months. Evidently at that time the producers were uncertain as to what effect the war would have on motion picture production.

Since July the production has followed the general trend of that of the previous year, the number released, however, being somewhat smaller, with an upward tendency in December.

Mr. Brenton also noted the marked effect the general demand for five-reel productions has had upon the production of the one-reel pictures. In 1915, he said, the average length of a picture was 1:53; in 1916 2:23, and in 1917 the average length was 2:77.

One-Reelers Replaced

The demand for single-reel pictures greatly fallen off in the course of the year, he said. "The feature pictures usually five reels in length, is taking the place of the one-reeler. In some months, many five-reel features as one-reel subjects were released. In December the average length per picture was 3:28 reels, compared with 2:23 for the corresponding month of 1916."

In reviewing the general trend of pictures during the year, Mr. Brenton stated: "A large number of subjects were utilized relating to the war. Incidentally it should be noted that the large number of pictures had been put to distributive purposes. The campaign for enlistments, sale of bonds, the Red Cross campaigns for funds and memberships and the conservation of foodstuffs, were all covered in the pictures."

In the second place," the speaker continued, "the year was marked by the large number of subjects produced relating to the war. These were photographed with a war twist, European war pictures and propaganda for various war measures, such as the stimulation of enlistments, the sale of war bonds, the Red Cross campaigns for funds and memberships and the conservation of food. The government has taken a marked interest in motion pictures, not only in these respects, but as the means of entertainment for soldiers and sailors in the training camps, on board ship and at the front in France."

"The American Cinema Commission was appointed to carry the propaganda of democracy to Europe by means of motion pictures. The war department believes in the usefulness of the motion picture as a means of preserving the civil and military morale. The great value of the motion picture as a medium of expression of opinion has therefore been clearly demonstrated. Many successful books and plays have been used as a basis of scenarios for photoplays."

"The motion of the National Board of Review in eliminating the nude from motion pictures, and refusing to pass white slave pictures of the commercialized type, has affected the character of the pictures made. This action followed an expression of opinion secured by means of a questionnaire sent to exhibitors and others in all parts of the country and evidently represented public opinion in every part of the country."

Comments on Censorship

In closing Mr. Brenton commented on the activities of the various states during the past year concerning censorship, and ventured the prediction that this year there should see little discussion of the regulation of this form of public's amusement by special state boards.

"The attitude of the general public toward legalized censorship of motion pictures," he said, "may be indicated by the fact that last year, although bills were introduced in more than twenty-five state legislatures, in not one of them did a bill reach the statute books. Owing to the higher average of the quality of motion pictures now being made, this year there should be little discussion of the regulation of this form of public's amusement by special state boards."

"A study of motion pictures from the moral point of view was carried out in Great Britain by a cinema commission headed by the Bishop of Winchester. The results of this inquiry indicated that photoplays as a rule proved to those who patronized them to be educative, morally
healthful and pleasure-giving and instru-
mental in reducing intemperance. The
commission also found that in England
little juvenile delinquency was traceable
to motion pictures, despite the fact that
since the war began this class of delin-
quency has been on the increase. It ex-
pressed the opinion that motion picture
theatres were a much better place for
young people than the street. This re-
port is of interest because the United
States is now entering a war and may
look for social conditions in large cities
somewhat similar to those produced in
the large cities of England.”

Anita Stewart Now
Mrs. Rudolph Cameron
Hearing Discloses

New York.—The fact that Anita
Stewart, motion picture actress, is a bride
was brought out in the Supreme Court
in the course of Vitagraph Company’s
suit to restrain her from allying herself
with any other company. The confirma-
tion came during the preliminary ques-
tioning by Attorney Seabury, of counsel
for the film company.

Her husband, Rudolph Cameron, of
Washington, D. C., was in the courtroom.
Because of business reasons and also
recent illness of the bride, he said, no
announcement of the wedding had been
made.

E. & H. Co. in the South

The E. & H. Film Distributing com-
pany is the exclusive distributor in
Georgia, Alabama, Florida, South Caro-
lina and Tennessee for the Billy West
King-Bee comedies and Art Dramas
and a portion of this territory for “The
Crisis.” In the January 19 issue of the
EXHIBITOR’S HERALD it was erroneously
reported that the Southwestern Art
Dramas, Inc., controlled this territory
for the films mentioned.

What Has Become of
The O. F. Fire Bell

Out in Anita, Iowa, where war
has been the chief topic of conver-
sation ever since the Kaiser dusted
off his legions in 1914 and decided
to turn the world upside down,
this word has become common-
place and holds no terror for the
inhabitants of that district.
So the other night when “Jake”
Chapman ran up and down the
main streets of the village at 1
o’clock at night yelling “fire” at
the top of his voice and it sounded
to the sleeping villagers like “war”
the members of the volunteer de-
partment turned over and resumed
their dreams.

In the meantime the Rood Opera
House was burning down. The
fire resulted in a complete destruc-
tion of the building, moving pic-
ture machines and interior furnish-
ings causing a loss of about
$10,000.

“Les Miserables”
To Reach Exhibitors
In Nine Short Reel

William Fox could not cut “Les Mi-
erables” to eight reels, as was intend-
and the production, therefore, will
to exhibitors in nine short reels.

total length, as the work stands com-
pleted, is substantially 8,400 feet, appro-
mately 1,381 feet having been eliminat-
ed. This is 400 feet short of the cuts
that it had been proposed to make.

“Shortening this picture to bring
within the length requirements of
hibitors has been one of the most di-
cult tasks ever imposed upon our
organization,” said William Fox. “Sir
Lloyd, the director, thought the list
had been reached when he turned the
production over to us. The film is
measured 13,000 feet. For the shows
at the Lyric Theatre in New York, we
managed to cut it to 9,781 feet at
our opinion then was that we could
possibly take out another inch.”

MARGARITA FISCHER PLAYS THE LEADING ROLE IN THIS FAST MOVING COMEDY DRAMA, TO BE PUBLISHED FEBRUARY 1 (Mutual.)
New York, Jan. 29, 1915.

Vell, I hate to tell it, but I feel that I'm compelled to relate the yarn, for the benefit of the "fans" who may not have been about at the time. In one of the World's Great films, "The Beautiful Mrs. Reynolds," there is a duel between Hamilton and Burr, and in the benefit of the few I will relate the conversation which was the underlying cause of the fatal fight between these to Colonial statesmen. One blistering cold morning in the times that tried men's souls Aaron Burr was seated at a table in Yc Old Coffee House on Ann street, smacking his lips over a pot of sail ale, when Alexander Hamilton came in and as he failed to close the door, the richly dressed gentleman said, "Is this a door or not a door, brother Jay?" "Why, when it's a jar," said Emilron, "but that's a chestnut-Burr." They fought over that. So you see there were fights over the draft away back in the days.

The editor of Trench and Camp never saw "Morok," but shortly after it's trade showing he wrote, "Corporal of the Guard Post No. 2. Now I do feel sorry for The wandering Jew."

There seems to be no doubt as to Anita Stewart's ability to draw $120,000salary singly, but in double harness, as Mrs. Rudolph Cameron, will she be able to pull twice as much?

Jay Roscher, of the Submarine Pictures Co., remarked that he didn't understand why some film people had such highly polished boots and such dull finished manners. Your observation is good, Jay, but remember you can get a shine for a "jimney" but you can't buy a nickel's worth of social veneer and get away with it.

There has been a Fox studio for a long time, likewise a Beaver, but now comes the Dahm Studio at Pearl River. First thing you know the Beaver Dahm'll back the river up and stop the pearls over the bank.

We were asked the other day why the Vestal Queens of the Rialto and Rivoli chorus never rendered that heart-inspiring rhapsody, "The Patella Oblong Gatta." It's kneed-less to answer this.

Bell is not handling the publicity of the "Grain of Dust" any more and he looks Crest-fallen.

A Worldly old man was Wyley, He looked on the Ad's too dryly, But Chalmers was there, And they split on a hair, A Worldly good man is Wyley.

The 31st is the date set for the General Enterprise barbecue and Bert Ennis has been elected to carve the bull, or maybe it's ox I should say.

Zongar, Tarzin, Morok, White Rock, and Virginia Dare, make a fine little wine list for one week.

The General Film Co. has moved into new quarters, a bit further up town. Fred Schaeffer carried the staff up and Morgan Bryan drove the same, thereby making the moving a bit easier.

Mrs. Julia Hurley, who has been playing in the "Four Years In Germany" film, finds time to devote to the soldiers over there and at home. She is one of the most active members of the Stage Woman's War Relief Association and is accomplishing much for the boys behind the guns.

It's reported in the papers that the Winter Garden recently tried to make over seventy soldiers of the U. S. Army, who had paid good money for seats, use the "Jim Crow" entrance to the theatre. The soldiers refused, and went to the Hippodrome. When our Broadway managers get started on this kind of thing there's going to be Hell to pay up Sixth street, and we hope there will be.

General Enterprises
Holds Showing for "Crucible of Life"

Due to the mandatory fuel conservation order issued by Dr. Harry Garfield, it was found necessary to change the date of the private showing for "The Crucible of Life," starring Grace Darmon, Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., which organization is distributing the feature had originally scheduled the premiere to take place in the ball room of the Astor Hotel, Thursday, January 24, but due to the heatless days enforced by the order from Washington, it was found impossible to secure a print of the feature from the laboratory in time.

Messrs. Sawyer and Lubin therefore arranged to show the feature to the trade press on Tuesday evening, January 29.

Following the screening of "The Crucible of Life," dinner was served and a program of entertainment offered under the personal direction of William J. McKenna, well known musical leader and composer.

France Films Inc.,
Makes Two Sales of "The Natural Law"

The Elk Photo Play Co. of New York has purchased the New York and Northern New Jersey rights to the six reel Marguerite Courtot feature, "The Natural Law" less a week ago, the company has sold the New York rights and in addition has closed the entire foreign rights to J. Frank Brookliss, Inc.
Exhibitors Least Hurt by Fuel Order
Declares Sales Director of Foursquare

Distributors Entitled to Sympathy for Loss of Play-Dates—
Predicts March First End of Closing Rule

"Exhibitors who are meeting existing disturbances in the trade with the resourcefulness that is characteristic of their success are not alarmed over the latest order of the Federal Fuel Administration," said P. V. R. Key, director of Sales and Advertising for Foursquare Pictures.

"Sometimes, as many of us know, a seeming calamity is a blessing in disguise. This closing-order, drastic though it appears, may be one of these elements for improving matters. It is likely to hurt a little, but the exhibitor least of all. For he may make up, in patronage, on the Mondays and other nights what he loses on Tuesdays.

"The distributors, if we pause to consider, are the ones entitled to sympathy—if it is deemed necessary to pass any round. Because taking one day out of each week for several weeks means a loss of possible play-dates; they are gone, irrevocably.

"It would be useless to deny that seemingly there has been a succession of hard knocks for the industry—beginning with the effects caused by the placing of war taxes upon film raw stock, positive prints and theatre admission tickets. But all these hardships have been righting themselves. We were all beginning to feel the effects of the improvement when the Fuel Administration stirred things up again.

Prosperity On Way

"The trade, without a question of doubt, is approaching an unprecedented era of prosperity. Underlying proof is clear to those smart enough to look for it: and it is these men who are getting ready to take the fullest advantage of the upturn—which is nearer at hand than many pessimists think.

"It would occasion no surprise among the well informed if by March 1 the Federal Fuel Administration were to vacate the order for Tuesday closings. By that time winter (which has already spent its force) will be nearly, if not fully over. By that time, too, the freight congestion will have become materially relieved and shipping conditions vastly improved.

"Some of the problems now perplexing the government in its war preparations also will have been solved by March 1 and then the temper of the public turned into a more optimistic channel.

"Then, without doubt, will the desire for entertainment and diversion become more pronounced. Likewise, will the people accept the habit of paying war-tax on admissions. So it would seem exhibitors may reasonably anticipate the business pendulum to swing toward them instead of away from them. And on that account existing troubles should be met smilingly because of absolute knowledge that they are but temporary.

Predicts Speedy Recovery

"In point of fact, every man who has gone through the trying times of the past month or so, and who emerges from what lies ahead during the next few weeks, will as a consequence be an able business man.

"There never was a time when adversity did not depart leaving matters primed for subsequent betterment over their original condition, and it will be so in this instance.

"The speed with which the improvement is made, however, will rest in a measure with the exhibitors themselves. Wry faces and hard-luck tales are not good medicine for the quick recovery of the ailing patient; and nothing will have a better effect on the public than a generous amount of good advertising, a sunny frame of mind and the showing of the best pictures in the most up-to-date manner possible."

Edgar Brooks Joins
Hesperia Films Co.
As Vice-President

The latest addition to the ranks of film exploiters on a world-wide scale is Hesperia Films Co., Inc., of which concern Edgar O. Brooks has been elected vice-president and general manager.

The Hesperia Company will handle features only, of both domestic and foreign manufacture, for exploitation in the United States, Canada, Cuba, South and Central America, with a probability of extending its operations later to Australasia, China, Japan, Philippines, India and South Africa.

Mr. Brooks recently resigned the general sales management of the Mutual Film Corporation, after a connection lasting upward of two years, and his previous affiliations with the firms of Gaumont, Universal and Cosmofotofilm, when he handled every branch of the business end of motion pictures, during six years of active participation in the American field, render him valuable to the firm.

Hesperia's initial feature release will be a seven-reel picturization of Eugene Sue's dramatic masterpiece, "The Wanderer Jew," under the title of "Morok." A private trade showing of "Morok" was held at Wurlitzer Fine Arts Hall, January 22nd.

Select's Comptroller
Makes Extensive Trip

Comptroller J. A. Derham, of the Select Pictures organization left New York last week for an extended trip to the Southwest and West. Mr. Derham's first stop will be made at Dallas, Tex., where he expects to spend a week, during which time he will supervise matters pertaining to the accounting department of the Select Exchanges in that city.

Leaving Dallas Mr. Derham will spend several days in Los Angeles, San Francisco and Seattle, and will stop in Denver on his way home. In each of these places he will look after the accounting departments of the Select Exchanges established in these cities.

The Bold Adventure
Of Terry Ramsaye

All the brave men are not at the iron in witness whereof cite the adventure of one Terry Ramsaye, director of publicity of the Mutual Film Corporation, as the sole male guest at a meeting of the Advertising Woman's Club of Chicago on January 15.

Now Terry did not sink in the back ground; on the contrary he took a prominent part in the activities. From the reports of the affair it must have been confession night for press agent H. confession is good for the soul the ethereal part of Mr. Ramsaye's makes must be in a healthy condition.

Among other things he confessed

being the originator of John R. Frank's movement for the coinage of a five cent piece, the Charlie Chaplin nonsense and the Edna Goodrich early watch with the chimes.

"The fact that Mary Pickford Minter is a purple pup which is very fond of cats will travel farther in print than a solo discussion of the 'mission of the pictures' and a good fighting argument for better publicity than prosperity in views," said Mrs. Elizabeth Sears, publicity director of the American Film Company, Inc.

Betty Shannon, known to Broadway as "the girl press agent," previously press representative of a number of New York picture concerns, was among the present, in a green "tarn," which is said to be the feature of the evening.

John Wyley Resigns

John Wyley, for many years manager of the Moving Picture World, resigned his post on January 19, in order to enter his business. Mr. Wyley has made a set of friends since joining the World sta
Julian Eltinge in
"THE WIDOW'S MIGHT"

 Paramount comedy-drama; five parts; published January 28.

 As a whole: Carefully produced
 Story: Entertaining
 Star: Efficient
 Support: Efficient
 Settings: Appropriate
 Photography: Very good

 The success with which previous Julian Eltinge productions have met can be assured "The Widow's Might." The entertaining and humorous features found in previous pictures which Mr. Eltinge has starred are embodied in his latest production and altogether it is enjoyable throughout. The work of Julian Eltinge as Dick Tavish and Princess Martini is par excellence. Florence Vidor, Gustave Von Seyffertitz, Maym celso and James Neill appear in support. The story is from the pen of Marion Fairfax and direction by William C. de Mille.

 The story: Dick Tavish learns that when he purchased his and the transaction was a fraud and he decides to visit foreman, the man who claims title to his property. Tavish refuses to listen to Tavish and bent upon learning the true facts, Dick dons feminine attire, wins the good graces of Hamer and thereby secures the indicting evidence. When Tavish learns that Dick is in possession of the papers, he hurriedly leaves the country. During his investigation into the fraud Dick meets and wins Irene Stuart and there is a happy ending.

 Alice Brady in
"WOMAN AND WIFE"

 Select Pictures drama; five parts; published February

 As a whole: Excellent
 Story: Gripping
 Star: Versatile
 Support: Good
 Settings: Appropriate
 Photography: Clear

 "Woman and Wife," adapted from the book, "Jane Eyre," is a worthy addition to Select's list of features. There was fine story material in the book and the screen version is plausible and interesting throughout. The story has been superbly screened with appropriate and picturesque settings.

 The work of Alice Brady is flawless. She plays the part of Jane Eyre with a fineness of understanding and sympathy that makes the book character live again on the screen and the pictorialized forced to feel for her. There is no striving for theatrical effect, her work is straightforward and sincere. The supporting cast, too, is a good one, each giving intelligent interpretation of the various roles. "Woman and Wife" deserves a very high rating.

 The story: Jane Eyre is sent to an orphan's home by her surviving aunt, from which institution she is expelled when she slaps the superintendent's face, for trying to embrace her. She secures a position as governess in the Rochester home and becomes strongly attached to Rochester's only child. The boy's older brother, believing his wife dead, proposes to Jane. His wife's brother appears, bringing with him his demented sister, Rochester's wife. He hides her in a room, and while the housekeeper is asleep the demented woman escapes and stabs Rochester. Upon her recovery the wedding proceeds and at her height Rochester's demented wife breaks out of her room and intercepts the ceremony. Pursued by the servants she thrashes herself into a pool and is drowned.

 Kitty Gordon in
"THE DIVINE SACRIFICE"

 World Brady-Made drama; five parts; published February 4

 As a whole: Psychological
 Story: Superb
 Star: Able
 Support: Suitable
 Settings: Superbly
 Photography: Fine

 "The Divine Sacrifice" deals with one of the most delicate psychological problems that the mother of a child can meet. The story, by Alma Speer Benzing, is clear, concise and convincing. The acting of Kitty Gordon is up to her usual standard; her clothes are especially beautiful, and with her genius for wearing them with distinction the picture will appeal particularly to women. The settings are novel and suitable. The direction, by George Archainbaud, greatly assists in bringing out the fine points of this remarkable theme.

 In support of Miss Gordon is an unusually able cast. Jean Angelo as Dr. Carewe is earnest and professional looking.

 Celene Johnson gives a fine characterization of the wife who refused to free her husband legally. Others who deserve mention are Frank Goldsmith, Charles Dungan, Mildred Beckwith, Vera Beresford, Ethel Burner and Harry Fraser.

 The story: David Carewe, a physician, and his wife are very unhappy together. The doctor loves children, but Mrs. Carewe's whole interest in life is society. At his children's hospital David meets the wife of Rupert Spencer, a libertine, who spends his time with fast women. David and Mrs. Spencer become interested in each other. Mrs. Carewe goes abroad to be gone a year. On the vessel she meets Spencer and his mistress, who is traveling as his wife. In an Oriental theatre a fire occurs in which Spencer and his companion are killed. Mrs. Carewe is reported dead also. David has the news of his wife's death confirmed and he and Mrs. Spencer are happily married. Rupert Spencer's son becomes sole heir to the

 THE "HERALD'S" REVIEW SERVICE

 The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Spencer fortune. With the same ideals, David and his new
wife are glorified in the knowledge that a little child is going to
bless their union. However, David’s first wife returns and
contradicts the report of her death and, though David explains
the situation to her, she refuses to give him his freedom. He and
the woman who loves him go away to her country place, where
the baby, June, is born. Through eighteen years they are
ideally happy. A strange young man meets June one day and
they fall in love. June brings him to her mother, who realizes
that the illegality under which June was born may stand in
the way of her future. She goes to David’s legal wife and asks
her to claim June as her daughter. She does so, and, happy in
the knowledge that June is protected, sees her married and
knows that through her great unselishness her daughter is
content.

Fannie Ward in
"INNOCENT"
Astra-Pathe drama; five parts; published January 27.
As a whole.................Well handled
Story..........................Holds
Star............................Fine
Support..........................Ample
Settings.........................In keeping
Photography......................Good

In “Innocent” Fannie Ward makes her bow as a Pathe star.
The story is perhaps a little risky for all motion picture thea-
ters, but it is well handled and for followers of this class of
entertainment is an excellent subject. Miss Ward does some of
her best screen work and makes a charming Innocent. The
cast has been carefully chosen and the directing and acting
is excellent throughout. The settings are especially commend-
able. Good photography abounds.

A TENSE SCENE FROM "INNOCENT," FEATURING FANNIE WARD.
(Astra-Pathe.)

John Milton, Armand Kalisz and Frederick Perry have
important roles. The story is an adaptation from an Al H. Woods’ production and the direction is by George Fitzmaurice.
The story: At the death of her father Innocent reared in
China and knowing little of the world, becomes the ward of
John Wyndham, who takes her to Paris. Louis Doucet meets
Innocent and winning her away from her guardian, induces
her to accept gifts of pretty clothes and beautiful furs, and
finally to elope with him on the day Innocent is to marry her
guardian. Broken in spirits, Wyndham returns to China, where
he first met Innocent and shoots himself. A doctor is called
in time to prevent his death. Innocent returns to Wyndham
and there is a happy reunion.

Anna Little and Conway Tearle in
"THE WORLD FOR SALE"
Blackton-Paramount drama; six parts; published January 21.
As a whole.......................Average
Story..............................Mediocre
Star...............................Pleasing
Stars.............................Considerable
Support..........................Sufficient
Settings.........................Splendid
Photography......................Good

As a production “The World for Sale” is splendid. But as
entertainment it lacks appeal, and there are many things about
the story that are mediocre and average. Its success from the
box office standpoint will probably depend largely upon the
mood of an audience. From the reviewer’s point of view it is
not a production that will what one’s interest to follow the
threads of the story whole heartedly. It is done in too cold a
style. Conway Tearle and Anna Little are both pleasingly
cast and they work sincerely. Other members of the cast are
W. W. Binner, Norbert Wicki, Crazy Thunder and Escarmillo
Fernandez. The story is from Sir Gilbert Parker’s novel and
the direction is by J. Searle Dawley. There are a number of
scenes of gypsies’ camps which are interesting and well done.
The story: Fleda Druse and her father sever their connec-
tions with the wandering Romans and become Christians.
But childhood Fleda, has been given in marriage to Jethro Fawe,
in accordance with the gypsy creed and after a separa-
tion of seventeen years Jethro comes to claim his bride. Fleda
loves Ingolby, leader of the Canadian settlement, and will not
accept the attentions of Jethro. Jethro attempts to take the
life of Ingolby, but is repulsed. Marchand, an adventurer is
jealous of Ingolby and attacks him, which results in Ingolby’s
blindness. Fleda cares for him and after his sight is finally
recovered brings him to an understanding. Jethro has
Fleda kidnapped and brought to his tent, but her father comes
to her rescue and when Fleda decides to go with Ingolby, her
father returns to lead the gypsies.

George Larkin in
"ZONGAR"
Physical Culture Photoplay Drama; five parts; published State
Rights
As a whole.........................Novel
Story..............................Mediocre
Star...............................Convincing
Support..........................Adequate
Settings.........................Paul
Photography......................Good

“Zongar,” a five-part melodrama, written by Bernarr Mac-
duffee, editor of Physical Culture Magazine, is notable for
its physical culture and treatment and presents many extraordinary feats of swimming
and athletic prowess, as well as a sensational aeroplane rescue.
The picture contains material which is seldom seen
upon the screen and as a whole should be well received by
exhibitors seeking something new.

George Larkin is a shining example of what physical cul-
ture and careful training can do toward making one graceful
and strong, and he plays the role of the hero with sang-
froid. Others in his support are Grace Davison, Delores
Cassanelli and Jack Hopkins. The picture was directed by
Bernarr Macduffee and altogether “Zongar” is a good state
rights feature.

The story: Zongar, a young sculptor, is in love with Helen
Phorpe, a physically perfect and most beautiful girl. She
has a rival, however, in Wanda Vaught, an adventuress, and
in a struggle between the two they fall over a cliff into the
water where the adventuress attempts to drown Helen. She
however, is rescued by Zongar, and Wanda, unknown to
the other two, makes her way to shore. Richard Sutton, an un-
scrupulous cad, takes a fancy to Wanda and engage herself to
Zongar. This affair develops until Wanda finds herself in love with the sculptor. Helen poses for Zonga
Sutton insists upon Helen accompanying him, but Zonga
resists. She refuses him in his automobile. Zongar follows, and in a thrilling manner rescues the girl’s
schooner upon which she is held prisoner is burned. Fall-
ing into Sutton’s hands again Zongar pursues in a aeroplane
and again rescues Helen. The villain meets his end by being
dashed over a cliff in his automobile.

Jack Mulhall in
"MADAME SPY"
Universal drama; five parts; published January 21
As a whole.......................Timely
Story..............................Satisfactory
Star...............................Good
Support..........................Plenty
Settings.........................Intricate
Photography......................Good

“Madame Spy” is a timely subject but a glaring exama-
in of the padded story. The work of Jack Mulhall as an im-
sonator of the fair sex is quite good and with a more origin-
story it would answer as a production appropriate for a
class of audience. The “playing” for footage, however, is
tracks from the plot. The story is one of Don
Drew, Claire Du Brey, Wadsworth Harries, Maude Emory and
George Gehhart. The direction is by Douglas Gerard.

The story, according to Robert Leslie, is a German plotter. He overhears the butler’s secrets and
the knowledge obtained he manages to gain admittance to
private meeting of the spies, under the name of Baroness Vi
two. After he has followed them he discovers the
the deception is discovered. However, he manages to elude
his would-be captors, return the stolen documents and ato
for the disgrace he had brought upon himself by failing
his college exam.
For entertainment of a dramatic nature that carries with no depression, "A Heart's Revenge" is an appropriate subject. The story has been well handled and affords pleasant entertainment. Sonia Markova is charming in the leading role and is given adequate support by David Herbin, Frank Goldmith, Eric Magne, Bradley Barker and Helen Long. The story is by George Scarborough and the direction is by O. A. Lund.

The Story: Baron Eugene Drako is jealous of Jim Harding, and when he announces his engagement to Vera Sabouroff and, with the assistance of Dr. Wu Chang, Jim is given a drug which destroys his memory. He is thrown aboard a ship and then away to a deserted island. Vera is led to believe Jim untrue to her. However, she is suspicious of the Baron and an investigation reveals the truth of the case. She goes to the hidden place of Jim, but he does not recognize her. The guides with Vera endeavor to get Jim in leash and are forced to strike him on the head. This is the very blow which is necessary to offset the influence of the drug. With his mind fully restored, the picture ends.

Edna Goodrich in "WHO LOVED HIM BEST?"
Mutual drama; five parts; published February 4

"Who Loved Him Best?" is an interesting photoplay. Inna-Goodrich is seen to excellent advantage and does some her best screen work. The supporting cast is adequate. The interior of a studio, with the actual taking of scenes, is made use of and this should prove a fascinating feature to actors. It is a well-produced picture, and affords five reels of pleasing entertainment.

Supporting Miss Goodrich are Herbert Evans, Frank Otto, Charles Martin, Miria Folger, Burt Bushy, Nadia Cary, Thomas Wallace, Francois Du Barry and Talulah Bankhead. His direction is by Dell Henderson. The beautiful furs and coming gowns worn by Miss Goodrich should prove especially appealing to feminine members of the audience.

The story: Doris Dane, a successful motion picture actress, sacrifices her career to help George Steele, a noted sculptor, whom she is in love with. Mrs. Schuyler also is in love with Steele and tries to bring a break between the two lovers. Doris elicits that Steele has tired of her and prepares to leave him. Entering his studio she finds another sculptor copying Steele's masterpiece. On the day of the exhibition Doris exchanges the two statues, comes into the studio and smashes the work of art. Steele is heartbroken, but Doris displays her loyalty by bringing the original statue and explaining the other artist's act.

Sonia Markova in "A HEART'S REVENGE"
Fox drama; five parts; published January 29

As a whole Interesting
Story Enjoyable
Star Excellent
Support Adequate
Settings Appropriate
Photography Very good

"A Heart's Revenge" stars Sonia Markova as a girl on screen who more easily portrays loving and lovable heroines than Constance Talmadge. She is fast creating an enviable reputation for herself.

This picture is a faithful reproduction of narrow, small-town life, the side of life that is simple and amusing. The scenes are laid in strictly typical locations and have atmosphere enough to make one feel that they have been transplanted to New England. After the great number of vampire pictures and the tiresome pasts of women who live by their wits, this sweet story of simple girlhood will be cordially appreciated.

Constance Talmadge has added a very interesting piece of work to her other portrayals. Earle Foxe is manly and sincere and works excellently and sympathetically with her in all their scenes. Grace Barton and Isabel O'Madigan, as the two spinsters, did much good work. Others in the fine cast were Edna Earle, John Himes, Fred Tidmarsh.

Constance: Celia is a sweet, simple young woman living in New England, with her two aunts who approved of her engagement to Obad, a villager. Celia's mother had married an artist against the wishes of the spinners and they determined to prevent a repetition of Celia's father's mistake. For the second time, an artist from the city, comes to the town to rest, meets Celia and sketches her. The aunts discover what is going on and rush the wedding to Obad. Celia, in desperation, runs to warn Frazer that he is to be married and leave town. They are going in the interest of the aunts to marry this man for whom Celia cares nothing. He advises her to go home and marry the fellow and forget art and romance. But Celia thinks more and more of her desire to get away and when she comes into Chicago, she decides to force Obad to marry her. The aunts that Celia has nothing to regret in her friendship with him, Celia slips out of the house and hides in the tonneau of Frazer's car. A heavy rain comes up and he gets out to get the rain from the head of the car car. The rain washes Obad to Celia beside her on the train for home, but has mistakenly put her on the train for New York. She arrives in the city and goes straight to his studio. When he gets home from an evening spent with his fiancée he finds Celia. He lets her stay in the studio over night while he goes to spend the night with his friend, Dr. Grierson. In the morning his fiancée calls him on the telephone and suspect the worst when Celia answers. The engagement is broken and the police notice that the missing girl can be found in the studio. When they arrive to arrest Frazer under the Mann act they find him married to Celia, having come to a realization of how much he really loved her.

Harry Carey in "THE PHANTOM RIDERS"
Universal drama; five parts; published January 28

As a whole Good
Story Western
Star Active
Support Efficient
Settings Appropriate
Photography Very good

A typical Harry Carey picture is "The Phantom Riders" abounding in western scenes and kaleidoscopic action. Based on "Cheyenne" Harry's invasion of Paradise Valley and the final dissolution of a collection of cattle rustlers at his hands, much opportunity is offered for scenic possibilities full advantage of which is taken in the production. Molly Malone plays the only feminine role in the picture and does well.

The story: Dave Blane, a band of cattle rustlers operating in Paradise Valley, is defied by "Cheyenne". Harry who has driven his herd into the valley to graze. Bland calls his mountain riders together, routes Harry's cattle, and then seeks the owner in hope of making use of him. Harry is influential member of the gang, who has a grievance against Harry, claims the right to settle with him and this is accepted to. In the meantime Molly Grant has prevailed upon her father to warn her of danger. Harry is discovered Grant is hanged by the rustlers and Molly is forced into marriage with Bland. Hearing that Harry is in a saloon nearby, the gang rushes the place. A gun fight follows in which the gang is finally routed by the rangers after Harry and his partner have inflicted many casualties. The picture ends with the distant chime of wedding bells for Harry and Molly.
Carmel Meyers in

"THE WIFE HE BOUGHT"

Bluebird drama; five parts; published February 4

As a whole: ...... Entertaining
Story: .............. Interesting
Star: .................. Fine
Support: .......... Well chosen
Settings: ......... In keeping
Photography: ......... Good

In adapting to the screen "One Clear Call" by Larry Evans, Bluebird has achieved a production worthy of commendation. Carmel Meyers as the 'price' of her father's freedom, and Kenneth Harlan as the man who married her with him as reparation for his father's sin, depict in clever fashion difficult roles. The story of the girl who sought to win after marriage the love of her husband makes an enjoyable entertainment, being cast by Howard Crampton and Sydney Dean. The picture was directed by Harry Solter.

The story: Hutch Valiant who comes from the west to buck Wall Street, finds himself ruined through being double crossed by James Brieson. At his father's death bed, Steele Valiant promises to avenge him. Obtaining an office on the "Street" he succeeds in gaining financial control of Brieson and demands his daughter, Janice, as the price of his freedom. Janice gradually comes to understand Stee, but he els has left on an extended trip in her father's yacht, determines to overtake and confess his love. An explosion occurs on Janice's yacht and Steele rescues her from drowning. He begs forgiveness, tells her of his love and all ends happily.

Vivian Reed in

'THE GUILTY MAN'

Paramount drama; six parts; published in February

As a whole: Well handled
Story: .......... Convincing
Star: .................. Good
Support: .......... Adequate
Settings: ......... Faithful
Photography: ......... Good

There is mastery in the direction and photography of "The Guilty Man," but the story deals with a subject not adaptable for every class of theatre and contains many subtleties not at all appropriate for audiences containing children. The story deals with common law marriages, the birth of children, the marriage, the divorce, and the restoration of the family, with many thrilling incidents. The direction is by Irvin W. Willatt, from the novel by Francois Coppee.

The story: Maria DuBois, deserted by her lover, shortly after the birth of her child, marries Flamboy, cruel and heartless. When her daughter has grown to womanhood Flamboy forces her to sing in his cafe and then endeavors to marry her to one of his creditors. Maria intercedes and Flamboy takes hold of her then for her safety and her mother, kills Flamboy. She is arrested and taken before the grand prosecutor, who learns that Claudine is really his own child. During the trial he enforces the same rigidity which has characterized his other trials, but in the end confesses that he is the girl's father, resigns his position and puts himself at the mercy of the public. He is allowed to go free and solemnly swears he will make up to his wife and daughter what they have missed.

Effie Shannon in

"IER BOY"

Metro drama; five parts; published January 28

As a whole: ........ Average
Story: .......... Depressing
Star: .................. Good
Support: .......... Adequate
Settings: ......... Fair
Photography: ......... Fair

"Her Boy," a picturization of H. Carey Wonderly's magazine story, "Conscription," and adapted to the screen by Albert Shelby LeVina, serves very well as a vehicle for Effie Shannon and Niles Welch, who co-stars with the well-known actress. It is the story of a mother, who through love for her only child, sacrifices her good name to save him from being drafted into the army. The play has a strong dramatic theme and patriotic appeal, and Miss Shannon has been given many long and excellent scenes in which her acting ability is brought into full play. However, the impassioned speeches are somewhat lost in a screen production and tend to weary one when overdrawn. At no time did she seem to win the sympathy of her audience, although in tense situations she is most effective.

Niles Welch, as the boy, is pleasing throughout and others in the very capable cast were Pauling Curley, as his sweet heart; Charles Riegel, as the Rev. Kimberly; Charles Sutton, as Dr. Swift; James T. Calloway, as Col. Gordon, and Patrick O'Malley, as Charles Turner. The picture was directed by George Irving.

David Morrison on his twenty-first birthday assumes the management of his dead father's mill. The United States declares war on Germany and David plans to head a company of volunteers. His mother, however, fearing to lose her identity and her fame as a widow, refuses to go and thus the number is drawn in the selective draft David refuses to claim exemption. His mother changes the date of his birth certificate and takes it to the exemption board, where she swears David was not born until a year after her husband died. David, disgraced, goes to the city and enlists. To right the wrong, Mrs. Morrison secures the correct data from her physician, confesses that her former statement was false, and there is a happy reunion.

Hesperia Film Co., Inc., presents

"MOROK"

Hesperia Film Co. drama; seven parts; published state rights

As a whole: .......... Worthy
Story: .......... Convincing
Cast: .......... Fair
Settings: .......... Suitable
Photography: .......... Excellent

Eugene Sue's great masterpiece, "The Wandering Jew," is the work upon which "Morok" is based. The seven parts move so deliberately that one is of necessity more impressed by the extreme length of the picture than by the force of the story, which might be better told in a shortened version of all the horrors. The early adversities of the people who fell into the clutches of the Secret Society are faithfully told. The costume and scenery are artistically considerable. This whole attempt is worthy and if the main story were removed from the too ponderous a setting the picture might be a success. The cast did good work, though many of the characters were repulsive beyond words. The production stands sadly in need of editing by someone who can remove the drag giness. The story is based on the narrative of the animat er and the part the Secret Society played in keeping those who believed in the Rennenport forecast.

The story: Count Rennenport, a fugitive from France, makes his will, leaving all his fortune to his wife for her heir. The money is to be cared for by his faithful servant and 11 heirs until one hour after the one heir has passed, when the accumulated fortune is to be divided between all the heirs at a certain address on a certain date. If none of the heirs arrive, the money is to go to the Secret Society. The passes until the date when the money is to be divided. The heirs arrive, the money is to go to the Secret Society. The Society has deteriorated and the men in it the lowest hypocrisies. They plot against the heirs to sink the ship on which one descendant is returning from the East Indies. They lure another heiress to a fever minded asylum, where she is detained. And they throw the two in a sub-cellar, where they are apt to drown. The Ex Indian and the Parisan are released and carefully watched. At the Hippo drome they are locked in the box they occupy and at a certa hour the place is set on fire. It is planned in a diabolic fashion that in some way each heir is to be burned as they all escape. The arch plotter meets the death he plans for his victims, and all the heirs arrive in time to claim their fortune, much to the disgust of the men at the head of the Secret Society.

Jester Comedies Feature Twede-Dan

"The Recruiting" is announced as the first of the Jester ve reel comedies, to be published February 15, in which Twed Dan is the featured comedian.

"His Golden Romance," a story said to be entirely op site from "The Recruiting," will be the second feature picture in which Twede-Dan is called upon to assume an entirely different role. The third comedy by this company will be "Fur Her,"

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“Les Miserables” One of Eight Films
To Be Issued by Fox During February

Announcement has been made by William Fox of the scheduling of eight productions for publication during February. There will be two Standard pictures, four Fox Special features and two Fox-Lehrman Sunshine comedies. June Caprice and Henry Lehrman will provide the first pictures, the former appearing in “The Heart of Romance,” and Mr. Lehrman’s comedy offering being “Hungry Lions in Hospital.” Both of these will be available to exhibitors during February 3. “The Heart of Romance” is a Fox Special feature, and shows Miss Caprice as a rich girl whose guardian suspects a struggling young author of courting her for her money. The plot revolves around the test which proves the sweetheart’s sincerity.

George Walsh Feature Ready

The second week of the month, beginning February 10, will be a big one from the standpoint of the Fox management. The Special feature set down for this date is “Jack Sparlock—Prodigal,” in which George Walsh is featured. It is based on a serial story written by George Horace Lorimer, editor of the Saturday Evening Post.

The other picture of this week, considered the most important which William Fox has made this year, is “Les Miserables,” the William Farnum production that has just finished a long run on the Lyric Theatre in New York City. This created considerable surprise in the trade, due to previous announcements having led to the belief that the production would be retained for some time by the producer for road company service.

Gladys Brockwell in Dual Role

Gladys Brockwell will be seen in “The Moral Law,” beginning February 17. This Special feature gives the actress a double role, that of two half-sisters, and makes her both heroine and villainess. Another Sunshine comedy also will be published this week. It is titled “Are Meanwhile Policemen Safe?” and originally scheduled for January 13.

Jane and Katherine Lee have completed a new Special feature, which will be offered to exhibitors February 24, but this feature not yet numbered “Grands.” These are active in an orphanage and at an army post. The Fox Special feature for the week of February 24 will be “The Girl With the Champagne Eyes,” a Western drama, in which the role of Carmen is sung.

“The Reason Why,” Elinor Glyn’s Book, Secured for Clara Kimball Young

Clara Kimball Young has secured the motion picture rights of Elinor Glyn’s novel, “The Reason Why,” and is planning to make it her next Select production. The story was first published serially in a popular magazine. It deals with the tangled love affairs of a charming American girl and her English husband. The screen adaptation has been made by Mary Marlor.

Production on the new play will be started immediately and follows the star’s recently completed adaptation of “The House of Glass,” which is now being filmed. The latter promises to be rival to screen presentation the Broadway stage success. It is a gripping drama filled with tense situations, and the leading role is one in which Clara Kimball Young appears her best, it is said. The picture, which is the fourth of the “Grands” which she is making for Select Pictures, was directed by Emil Chautard and a notable cast appears in her support.

Mabel Normand Has “Fourth Estate” Atmosphere in Next Goldwyn Film

Mabel Normand, Goldwyn star, will be seen in a role unlike any hitherto essayed by her, it is said, in her next production. It is a tale of newspaper life, combining comedy and thrills and the role to be assumed by the Goldwyn star is that of a society girl, a sport of journalistic n clever-wit, whom brilliant beat her. She appears and herself with glory. The picture is, as yet, untitled.

Clarence G. Badger has been chosen to direct the production and Tom Moore will again play opposite Miss Normand. Others in the cast are Charlotte Granville, Helen Dahl, Louis Grisel, Willard Dashall, Lincoln Plumer and Wallace Mcutcheon.

By Fuller Pep

As a proponent, W. A. J. is a good aviator.

The silver lining to the showless Tuesdays is said to be around the homes of the theatremen. Their families get a good look at ‘em in the daylight now.

We All Agree With C. B.

Cecil B. DeMille rises to remark that “sane censorship” would be a good thing for the motion picture industry but is a very hard thing to secure.” Good. That makes it unanimous.

There was a little girl, Her name was Mae Tine, Who wrote little re-views In a war’s silly way. So we gave her a dig To see if she was real, And you aut’s heard her. Let out an awful squeal.

The Board of Exemption has passed up Fatty Arbuckle. They can’t get a trench big enough for him; a suit to fit him and can’t spare the room to transport him.

Studio Notes

Harold Pussyfoot, the well-known delineator of wildwestern roles, while leaving his nails unvarnished just prior to taking the final scenes of “The Bad Man O’ the West” fainted when his manicurist cut the cuticle too close on his little finger.

“The Bad Man” film will be delayed a week, while Harold is resting up from the ordeal.

Does Jess Know?

Jess Willard says William Farnum’s fights in the films are the real thing. The question now is does Willard know a real fight when he sees one—it’s been so long since he fought.

Heretofore a week was regarded as a long run for most features, but the Rialto, in Los Angeles, has established a new record by running “The Cinderella Man” three weeks. Good work, J. A. Quinn!

One by one the big film companies have deserted the old stamping grounds around Madison Square, New York, and moved up town. The latest is the General Film Company, which has left the silk district on Fourth avenue and taken the seventeenth floor of the Berkeley building, at 25 West 44th street.

Another Touching Film

“The Birth of a Race” bids fair to develop into “The Birth of a Scandal.”

Speaking of lightless nights—why not use the light that lies in woman’s eyes.

“Draw One in the Dark”

So old “over the top” this column is jealous because we can’t garner a few crumbs from that “Crucible of Life” feed, eh? Well, between you and me, J. B., give me the ol’ one-arm lunch or the grab-ateria, where you get a man’s bowl of soup, a beefsteak with some meat on it and a life size cup of coffee.

None of that Hooverized bill o’ fare for ours, as for the poet puts it:

I eat in a one-arm cafe,
When I go out to lunch,
They’ve got the zoo best forty ways,
Believe me, kid, some bunch,
They’ve got the finest manners,
That you must ever viewed,
And should a guy remove his hat
Make up your mind he’s stewed.
They spill the Java left and right
Until your friend’s hands shake
And if by mistake one is polite
He thinks he’s somewhere else.

(That “else” doesn’t rhyme very well with “melts,” but with all the snow outside, which one wishes would melt, poetic license allows one to use any word that fills out the line nicely.)

Say, didja ever have your weekly stipend reduced from $750 to $300, didja? Well, you know how those directors feel out on the coast. But then they don’t have to buy coal, or nothin’.

That’s enough for this heatless Monday.
Mutual Completes Six Weeks' Schedule
Productions Now Arranged to Feb. 25

Mutual's schedule of February publications includes production starring Edna Goodrich, Margarita Fischer, Ann Murdock and William Russell, while March will bring pictures starring Mary Miles Minter, Olive Tell, Miss Murdock, Mr. Russell and Miss Fischer. The schedule for late January and February is: January 21, William Russell in "In Bad"; January 28, Mary Miles Minter in "Beauty and the Rogue"; February 4, Edna Goodrich in "Who Loved Him Best?"; February 11, Margarita Fischer in "Gilted Janet"; February 18, Ann Murdock in "My Wife"; February 25, William Russell in "Detective Dan Cupid." "My Wife" deals with the adventure of a girl who appropriated the mansion next door to entertain the lover who jilted her and his bride, the unexpected arrival of the young master of the house and the girl's efforts to get rid of her common-law husband. "Detective Dan Cupid" is one of the Charles Frohman plays in pictures, produced for Mutual by the Empire All Star Corporation. It casts Miss Murdock in the role of a young English girl whose marriage is to be discovered by the police, who regard her as an eccentric aunt's will and finds herself in love with her husband after her betrothal to a soldier in France.

The forthcoming William Russell production made under the working title of "Detective Dan Cupid" gives the young screen actor the role of a romantic Sherlock Holmes. It provides Mr. Russell plenty of opportunity to develop the particular quality of humor which has marked his most recent motion picture productions, it is said.

Irene Castle and Baby Marie Osborne
Stars in Forthcoming Pathe Plays

Four additional Pathe features, "Annexing Bill," "Mrs. Slacker," "The Mysterious Client" and "Any Home" have been completed during the past week and are ready to be assigned publication dates on the program.

"Mrs. Slacker," directed by Hobart Henley, is a story of conditions of the present moment, by Agnes Johnston. Gladys Hulette and Creighton Hale appear in the star roles, supported by Paul Clerget and Walter Heirs. The title of this production may be changed to a more descriptive one before the subject is released. It tells of a young fellow's fear of danger and a happy marriage to avoid being called to the colors. The patriotism of the young wife finally brings him to his senses and a fine display of courage gives the production a happy and satisfactory ending.

"The Mysterious Client," directed by Fred Wright, is a melodrama that embodies mystery, surprise and comedy. Irene Castle is starred, supported by Milton Sills, Warner Oland and Caesare Gravina. The story tells of a test of courage imposed on a young lawyer by the father of the girl whom he wishes to marry.

"Any Home," a Baby Marie Osborne feature, directed by William Bertram from a story by John W. Gray, is a story of human interest. It tells of a misguided ambition that results in the neglect of home and baby and the final righting of all wrongs through the influence of the child.

"Annexing Bill" is another Gladys Hulette-Creighton Hale feature, directed by Albert Parker from a story by Edgar Franklin that appeared in "Argosy." It is a comedy-drama with the humorous element predominating.

Title of Russell Play Changed

The title of the latest Russell picture to be published as an American-Mutual production, has been changed from "Polo Jack" to "The Midnight Trail." It is a mystery picture with an unexpected comedy atmosphere. The American-Russell productions have set such a standard that many exhibitors are cheerfully booking them on the strength of the Russell standard.

Jewel Carmen in New Feature

"The Girl with the Champagne Eyes" is the title of the new William Fox picture, in which Jewel Carmen is the star. It is a story of the north and Miss Carmen's beauty and talent again are much in evidence. The feature will be published in February.

"Turn of a Card" Starring Kerrigan Scheduled as the Next Paralta Play

Many of the spectacular scenes in J. Warren Kerrigan's forthcoming Paralta play, "The Turn of a Card," are laid in the oil fields of Oklahoma. In the role of Jimmy Montgomery Farrell, Mr. Kerrigan is seen as a young college man who goes west and strikes oil in the Oklahoma fields. During the progress of the story, the men employed at the wells become incensed and start a riot, during which they set fire to one of the great wells.

R. Holmes Paul, technical director at the Paralta studios, in securing locations for these scenes has been fortunate in securing permission to locate the sets in the heart of the famous La Brea oil district.

After having located a great oil gusher, and having won a fortune and a country estate by the turn of a card from a noted western gambler, Jimmy Farrell comes east to dispose of his option on the oil property and to look over the newly won estate. Cynthia Burdette, the daughter of its former owner, arrives from Europe, without knowing of the loss of the property. She thinks Jimmy is the chauffeur, and the situations that follow lead to a romance of a most unusual nature.

Louis Wilson, who will be remembered for her creation of the role of Delores Ruey in "A Man's Man," will be seen as Cynthia Burdette. The remainder of the cast includes Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlaw, Clifford Alexander, Albert J. Cody and Wallace Worsley. The production was made under the direction of Oscar Apfel.

CAHILL-IGOE COMPANY ISSUES BOOKING BOOK FOR EXHIBITORS

The latest innovation of the Cahill-Igoe Company, publishers of "Screen Opinions," a weekly and monthly review service, is the exhibitor's booking book. The new aid to exhibitors contains on pages facing each other a composite memorandum blank for the motion picture theatre owner in which he can jot down the bookings for each week. In addition there is a small space left for putting down any special notes of the week.

The space allotted to each day's bookings provides a line for the entering of the day and date, also space for entering in name of the feature, the star, the producer and number of reel. Space is also left for noting the short subjects booked. The booking book is made as to be easily carried in the inside coat pocket. They are furnished by the Cahill-Igoe Company free of charge.
The Film Stock Market

By Paul H. Davis & Company

Chicago

First Full Bid subtites:

(Vitagraph) 45

Asked

Lincoln Film Corporation, pfd. 55

One Star Corporation, pfd. 56

One Star Corporation, com. 98

10

16

30

62

20

3

1 1/2

World Film Corporation

Quotations January 30, 1918.

This department will furnish, on request, such statistics as are available concerning the above stock to motion picture dealers. It does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Broadway Love" (Bluebird)—Reel 2, intoxicated man falling on couch and fighting with woman; Reel 3, woman and man dancing; Reel 4, strange scenes here man takes hold of woman’s shoulders. Reel 5, last scene of man and woman drinking at table; kising girl on shoulder in auto and all first lid last struggle scenes; subtitles: "You’ve got me alone, etc."; "It’s your game, etc."

"The Bull’s Eye," No. 3 (Universal)—Reel 1, two scenes of man carrying girl to cabin; man carrying girl into cabin; man back of door; Reel 2, woman and girl; four strange scenes between man and girl in cabin; choking Reel 3, two scenes of girl lying across table; subtitles: "Sweeney’s no better sat we’re," etc.; "Sweeney, you’re no better than we are," etc.; Sweeney shooting man standing outside cabin; nine scenes of men shooting at couple a cabin; four fight scenes between men in cabin. Reel 2, shepman entering layton’s house through window; five scenes of bodies and explosion of clay coat, except scene of taking him from house; seven scenes of chase after ode in which men shot at him; three scenes of rustlers shooting at Cody cabin.

"Vengeance and the Woman," No. 6 (Vitagraph)—Reel 1, subtitles: "You can’t kill the tucker with a bullet," "You feelin’ good the ridge;" man hiding girl; two scenes of planting dynamite and eight scenes of stringing wires and setting fires; Reel 2, subtitles: "Black Jack’s venge-

The World for Sale" (Paramount)—Reel 2, subtitles: "I claim my rights. Here are a two scenes of girl; Reel 3: man throwing missile into man’s Reel 5, letter: "My father knows you broke promise to me and my shame!" subtitles: "He spoil my summer song, etc.

"Barbarous Plots" (L-Ka)—Reel 2: two scenes of pulling up girl’s skirts with harbor’s chair and two close-ups of girl’s legs following; subtitle: "He threatened me with a nigger toothpick." Reel 2: Woman in bathroom partially with.

"The Room Between" (Empress)—Letter: "I’m leaving. May you and your paramour and your yel ling kid," etc.

"A Sea Serpent’s Desire" (Keystone)—Two scenes of ship appearing to flow from woman.

This Week at Downtown Chicago Theaters


BOJU’ DREAM—Select, "Woman and Wife," with Alice Brady.


ROSE—Select, "Woman and Wife," with Alice Brady.

ZIEGFELD—Arctraft, "Stella Maris," with Mary Pickford.
Charlie Chaplin Begins Initial Picture
For First National Exhibitors' Circuit

After Twenty Weeks in Retirement Comedian Begins on $1,000,000 Contract Which Calls for Eight Productions Within Eighteen Months

Occupying for the first time his new motion picture plant in Hollywood, Cal., Charlie Chaplin started this week, his initial production under his million-dollar contract with the First National Exhibitors' Circuit.

Twenty weeks have elapsed since Chaplin left the business to appear in Europe. With his return he enters the motion picture field in another capacity, that of producer. Under the terms of this contract, Chaplin will make eight subjects. Although a time allowance of eighteen months has been specified for the completion of the pictures, it will be greatly to the star's advantage to finish in a shorter period.

Chaplin's last work before the camera was for the Mutual Film Corporation. Twelve two-reel subjects were made for that concern, the last of which, "The Adventurer," was completed in August. The comedian then purchased the property on LaBrea and DeLongpre avenues, Hollywood, and after approving the architect's plans, departed for a vacation in Honolulu.

Since his return from Honolulu Chaplin has been active at the studio. He has carefully watched the progress of the erection of the various buildings, while special attention has been given to the stage, a span of more than twenty thousand square feet. Its design is original, being a combination of glass and outdoor variety.

The same organization which was affiliated with Chaplin at the Lone Star studios surrounds him today, although the comedian has made a number of additions to the various departments. One of the losses to the organization was that of Eric Campbell, throughout the past year chief foil for Chaplin, who was killed in an automobile accident a month ago.

Edna Purviance, for almost two years Chaplin's leading woman, will continue in the same capacity. Syd Chaplin, the comedian's brother, is personal manager; John Jasper, studio manager; Roland Totheroh, chief of the camera department; Danny Rabin, technical director; Frank Crompton, director of construction; Alf Reeves, stage director; "Chuck" Riesner, Charles Lapworth and Melville Brown, members of Mr. Chaplin's personal staff and Carlyle R. Robinson, director of publicity.

"Who Loved Him Best"
Unique Opportunity
For Edna Goodrich

Miss Edna Goodrich has a unique opportunity, it is said, in her newest Mutual production, "Who Loved Him Best?" A pictorial drama based on the life of those optimists who make Greenwich Village, the New York artist quarter, so interesting a locality.

Miss Goodrich is cast as Doria Dane, a motion picture star, whose beauty so impresses George Steele, a young sculptor, that he beseaches her to pose for him as "America Militant," a statue for which a large prize has been offered by the United States government.

The life of the art quarter is most interestingly portrayed. The picturesque studios are shown both internally and externally and the Greenwich Village background forms the prettiest spectacles seen on the screen for many a day.

"The Light Within"
Title Mrs. Russell's

Through an error inadvertently committed by a member of the studio staff of the Petrova Film Company, credit for the rilling of the second feature starring Olga Petrova was given to Larry Trimble. "The Light Within," the title chosen and approved by Frederick L. Collins, president of the Petrova Company, and Mme. Petrova herself was selected by Mrs. L. Case Russell, author of the scenario and an adaptation of her original story, "Laurel Carlyle."

Having blazed the trail through the West for productions released by the U. S. Exhibitors' Booking Corporation, Joseph Partridge, division manager of the concern, a special representative to the North West, where he will center his activities in behalf of the new company for the next few weeks.

Mr. Partridge reports that he was highly satisfied with the reception Western exhibitors gave to "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," the three productions thus far released by the booking corporation. He also is sanguine that the distribution system of the U. S. beyond the Rockies, to assemble which he made his recent trip to the coast, will be to the exhibitors of that territory a highly efficient service.

"The U. S. productions are being booked through the offices of the Sol Lesser and DeLuxe Exchanges and in the Northwest by the De Luxe Feature Company, of which Michael Rosenberg is the director. These exchange organizations are among the leading independent concerns of the West.

The booking corporation, however, has assigned a special representative to each of the Lesser and Rosenberg exchanges whose duty it will be to look after the U. S. Productions exclusively. In that way, it is believed, the special attractions issued by the booking organization will receive the benefits of special promotion and the plan, although in operation only a few weeks, has already brought gratifying results.

"I found exhibitors beyond the Rockies more optimistic than those in any other territory," declared Mr. Partridge "Business has been normal in the coast territory and there appears to be no un easiness of any nature which might bring forth. The picture's the thing on there. Any good production properly exploited is reasonably certain to fill a house."

"In California and the North Wests there are no calamity howlers. At least I came across none during my trip through territory. Everybody is pulling for the good of the trade. Conditions are far better there than in the East. Exhibitors are willing to pay good prices for the right kind of productions, and the photoplay devotees appear to have just as much interest in pictures as ever. There really is nothing over which I perspired, as far as the coast territory concerned."

Specialists Assist
Mme. Petrova in Her Film "Light Within"

"The Light Within," the second Petrova Picture Company production in which Madame Petrova will appear, necessitated the expert services of two eminent New York laboratory specialists during the making of several scenes. The story deals with the discovery of a curative serum for the purpose of combating the dread plague of infantile paralysis and Mrs. L. Case Russell's scenario called for many important scenes to be filmed in the laboratory of Laurel Carlisle, famous woman specialist, depicted by Madame Petrova as the leading character.

In order to avoid errors so frequently committed in photoplay scenes of this nature, Madame Petrova decided to guard against accidents by the presence of two prominent research and laboratory specialists. Dr. Mason Levinson, bacteriologist of the New York Board of Health, was personally drafted by the star for his important work, while Dr. Noel Campbell, famous New York surgeon, placed his private laboratory at the exclusive disposal of Madame Petrova and her director, Larry Trimble. During the filming of "The Light Within," under the direction of Trimble, the two specialists were in close attendance, with the result that these scenes will bear the most searching scrutiny of any professional audience.

Sol Lesser and DeLuxe Feature Company
To Handle U. S. Booking Corp. on Coast

Division Manager Partridge Reports Conditions Good Beyond the Rockies—Big Productions Fill Houses—No Calamity Howlers
Quebec Theatremen Win Big Victory

By a decision returned January 12, in the court of King's Bench sitting in appeals, all motion picture theatres in Quebec City may open on Sunday. This decision revokes a series of judgments delivered in the inferior court and the court of revision.

For the last few years the local theatres had been forced to close their doors on Sunday by a municipal by-law which had been sustained by the recorder's court and superior court. The next day after the decision was announced, being Sunday, January 13, several local exhibitors took advantage of the victory to open their theatres.

Charles Hill, a local Toronto exhibitor, was ordered by Judge Winchester in the Sessions to dispose of his motion picture business after he had pleaded guilty to having received stolen goods. Hill proved that he bought a bolt of silk from a patron but had given it back to the man after showing the material to his wife. In spite of this fact, the Judge insisted that the accused close up his theatre, although the latter business had nothing to do with the case, and further, that the accused give a bond of $3000, before he would permit Hill to go on suspended sentence.

Mr. Hill has an excellent reputation for fair and square dealings and it is regrettable that he should be forced to sell his theatre.

Canadian exhibitors who have made a specialty of electric lobby displays will have to find a new method for dressing their lobbies. Starting January 15, no illuminated advertising and ornamental signs are allowed because of the need for the electricity for manufacturing war materials.

Local vaudeville and motion picture bookings have been taken by the License Board for a while but Chief of Police Grasett of Toronto has got wise and declares that these theatres who originally were picture theatres and operated with pictures only and then changed to motion picture and vaudeville houses, must obtain a new license covering this change or they will be required to double up in the matter of fees or forfeit their present licenses.

Several of the theatres in small Ontario towns have been forced to close their doors until the extremely cold weather has passed, due to lack of coal. Among these are the Stanley Theatre, Lucan, Ont., and the Pleasant Hour Theatre, St. Mary's, Ont., which is closed all but two evenings a week.

The Board of Control of Montreal, Que., has taken up the suggestion that a license fee of $5.00 per year be charged for the privilege of using desired spaces for all permanent or temporary signs. It is then proposed to charge an additional fee of five cents per square foot per annum for the continued privileges.

Roland Roberts, formerly manager of the Regent Theatre, Toronto, and now manager of the St. Denis Theatre, Montreal, Canada's largest exclusive motion picture house, recently made a visit to Toronto to take up several matters of importance in regard to change of policy with the Toronto directors.

Several changes have taken place in the exchanges in Western Canada. Louis Wagner, formerly with the Canadian Universal Film Co. in Vancouver, has joined the staff of the Famous Players in Calgary, and H. Schwartz of the Winnipeg branch of the Regal Films Limited, has been promoted to the rank of booker in the Winnipeg office of the Regal Films Limited.

The exchange managers of Winnipeg have formed an Exchange Managers Association. Luxurious quarters have been secured in the Kennedy Building, where meetings of the managers will be held every week.

F. Lee, recently returned from oversea and late of the Orpheum Theatre, Montreal, has taken over the management of the Mount Royal Theatre, Montreal. The policy of Mount Royal Theatre, under Mr. Lee's management will be pictures and vaudeville with large shows daily. Mr. Lee likes the idea of an entirely different show for Sundays only.

The Speciality Film Import Limited, representing the Pathé in Canada, now has two cameramen at work in Eastern Canada. The company announces that it has improved facilities for both topical and commercial moving picture photographic work.

The Gaiety Theatre, Winnipeg, announces that starting with January, 1918, the theatre will be operated on the policy of one change of bill each week instead of twice each week as heretofore. It has also been decided to give matinees daily.
World Publicist Gives Views on Bids for Stars

"Bushwhacking and Singular Lack of Foresight"

Says Richardson

Leader Richardson, of the World publicity department, has taken a fling at what he terms "the noble pursuit of bushwhacking and a singular lack of foresight" of producers in the matter of bidding for the services of film stars. Mr. Richardson's remarks deal in particular with the cases of Ethel Clayton and Alice Brady, the former to leave the World Company in March, the latter having already joined another company.

"A sport among manufacturers during the past year or more," declared Mr. Richardson, "has taken the form of paying World stars two or three times the salaries to sign contracts elsewhere. This is a process quite complimentary to World skill in picking stars and developing them to a high point of actual production, and it also places the motion picture business in a class by itself, not alone in the noble pursuit of bushwhacking, but in singular lack of foresight.

Ethel Clayton's Case

"To illustrate, Miss Ethel Clayton's contract was with Pictures Brady-Made, will expire during the month of March, and after a vacation she will go to work for another company at a salary reported to be $2,000 a week for forty-four weeks. Naturally, it is part of the present utterance to state the amount paid to Miss Clayton under her World agreement rather than to say it was such that the corporation could afford to sell her pictures on its regular program at regular prices.

The experience of other manufacturers, who have paid fancy sums for former World stars has been that it was necessary to greatly increase the amount previously charged to the exhibitor, in the first place inviting his resentment and in the second invoking a condition made to order for this situation.

For example, Miss Alice Brady retired several months ago from World-Pictures Brady-Made, yet the corporation still has several unpublished Alice Brady features which are being issued from time to time on the World program at World prices. One of these, called "The Spurs of Sybil," is due for publication at the salary rate prevailing of March, with others to follow in due course.

Pictures in Advance

"A long time ago, when Clara Kimball Young left the World Film Corporation to join a new management at a greatly increased income, several of her pictures were held in reserve in the hope that with this situation, were released covering a period of some months' duration, and a similar case was developed in the instance of Robert Warwick, that Miss Clayton's finished photo-plays there will be a considerable number by the time her contract is ended, and presumably they will be published covering quite a long time and entering into active competition, at program prices, with the new pictures of this artist produced at the higher cost reflected in her new salary."

"This, of course, is simple and easy to do under the World's system of completing its productions for months ahead. I am not saying that the ability to go on issuing the pictures of Miss Young, Mr. Warwick, Miss Brady and Miss Clayton long after their transference to other companies is a matter of advance productivity, but it is extremely convenient and useful."

"The Light Within"

Second Patrova Film Published February 1

Immediately following the announcement that the title, "The Light Within," has been chosen for the second production in which Madame Olga Petrova will appear, the publication date for this feature was set for Friday, February 1, on which date the photoplay will be distributed through the exchanges of the First National Exhibitors' Circuit.

The premier of the second production starring Madame Olga Petrova under the banner of her own organization, will take place at either The Rialto or The Rivoli, New York, S. L. Rothapfel, managing director of New York's two beautiful photoplay temples, is, according to the Petrova Pictures, holding his schedule open to accommodate the presentation of the picture for its first appearance.

"The Light Within" was written by Mrs. L. Case Russell and directed by Larry Trimble. Thomas Holding appears in the leading male role opposite the Polish star, which is supported by a cast including Lumsden Hare, Freddie Verdi, Evelyn Dune, Frank McDonald, Matilda Brandage, Fred C. Jones, and Clarence Bell. The majority of the Petrova cast is the famous Vitagraph collie Jean, who contributes the best work of her long career as a most reliable and intelligent animal performer.

Clune Features to Be Exploited in Canada

W. H. Clune's two features, "The Eyes of the World" and "Ramona," will have elaborate presentations throughout Canada, according to Charles H. Haystead, representative of the A. J. Small Circuit of Canadian theatres, who is in New York completing plans for the exploitation of the pictures. Both features are to be shown with special scenic, musical and lighting effects in the principal theatres of Canada.

The plans for the exploitation of the Clune successes were arranged by the Arrow Film Corporation. For the past few weeks Mr. Lumsden Hare have been going on between the Arrow officials and a group of Canadian capitalists, who have entered the motion picture field of the Dominion. It was decided at these conferences to start activities with the two Clune pictures.

Saves Theatre But Burns Auto

The actions of Lee Howard, an operator in a motion picture theatre, at 649 South Main street, Los Angeles, were such as to rob the rear of the theatre and Howard grabbed the reel and tossed it out of the window. When the reel hit the sidewalk it sent the auto mobile of Mr. Mount which was standing at the curb. The car immediately caught fire and was damaged to the extent of $700, a fireman being called to put out the blaze.

The theatre was threatened for a time, but the actions of the operator, although unfortunate for the owner of the automobile, saved the playhouse from serious damage and the audience from danger from the blazing celluloid.

Arrow Film Co. Gets Warren Production

A long term contract has been entered into between Arrow Film Corporation and the Edward Warren Productions, whereby the latter is to produce certain number of superfeatures for a distribution through Arrow's state right department during the current year. To Warren productions already complete "Souls Redeemed" and "Weavers Live" have been taken over.

PARAMOUNT IN DENIAL OF ACTIVE INTEREST IN THEATRE CIRCUIT

Aaron J. Jones of the firm of Jon Linick and Schaefer and Max Goldstik of the Paramount-Artcraft exchange have sent a denial to The Examin- Herald of the item published in last week's issue in which was stated that Paramount has purchased an interest in the Central Film Company, Chicago, a statement which Paramount is interested in Ascher chain of theatres in Chicago and in other first-run theatres throughout country.

"Paramount is not interested in theatres," said Mr. Goldstine, "and it is not interested in the Central Film Company.

Ralph T. Kettering, general repre- rson for Mr. Jones, said:"

I am herewith placing in formal or our protest against the article in your paper stating that Adolph Zukor had purchased an interest in the Jones, Linick and Schaefer Circuit, Ascher Bros. Circuit and the Central Film Company. This is not so. Mr. Zukor is not interested financially or otherwise in any of the above mentioned enterprises."

The Herald article did not state that Mr. Zukor was interested in the Jones, Linick and Schaefer Circuit. The information upon which the original article was based was supplied by source which has proven uniformly liable.
For Your Program

Synopses of the following plays are given in this week's issue:

The Guilty Man
Her Friend Brown
He Got His
The Hopper
Innocent
Jack Spurlock—Prodigal
Limousine Life
The Menace
Morok
Spirit of '17
The Studio Girl
Who Loves Him Best?
The World For Sale
The Widow's Might

Synopses appearing last week:

Ash-Can Alley
Black Masks, The
Cupid's Round-Up
Divine Sacrifice, The
Dutch
Eyes of Mystery, The
Fighting Grin, The
Girl Woman, The
Hell's Riders
Her Actual Husband
Heart of Romance, The
I Love You
Lie With, The
Law's Outlaw, The
Madame
Somebody's Widow
Soup and Fish Ball, The
Stella Maris
Who's to Blame?
Wolves of the Rail

"THE SPIRIT OF '17."
Five reel drama.
Featuring JACK PICKFORD.
Produced by Paramount.
Author, Judge Willis Brown.
Director, William S. Taylor.

STORY: Dary Gildden, too young to join the army, is successful in rounding up a gang of spies. He also saves the lives of Flora Edwards and her father from the hands of the rat strikers. His work and bravery allows Randall Lee, a slacker, to return to volunteer.

"THE GUILTY MAN."
Six reel drama.
Featuring VIVIAN REED.
Produced by Paramount.
Author, Francois Comper.
Director, Irvin W. Willat.

STORY: When Claudine kills her cruel stepfather to save her mother's life she is brought before the prosecutor, who through the testimony of Claudine's mother and her physician, learns the girl is his own daughter and that the girl's mother is Maria Du Bois, whom he deserted shortly before the child's birth. He resigns his high position and goes forth to save his wife and daughter the joys they have missed.

("Reviewed in this issue.

1. "THE WORLD FOR SALE."
Six reel drama.
Featuring CONWAY TEARLE and ANNA LITTLE.
Produced by Paramount.
Author, Sir Gilbert Parker.
Director, J. Stuart Blackton.

STORY: Fleda Druse and her father renounce their Roman Catholicism and Fleda falls in love with Ingolby, leader of the Canadian settlement. Jethro Fawe, who is Fleda's husband according to Gypsy custom, comes to get Fleda but is repulsed. All his attempts to get Fleda back fail; Fleda goes with the man she loves while her father returns to the gypsies.

("Reviewed in this issue.

2. "THE WIDOW'S MIGHT."
Five reel comedy drama.
Featuring JULIAN ELLINGE.
Produced by Paramount.
Author, Marion Fairbank.
Director, William C. DeMille.

STORY: Dick Tavish is determined to unearth the fraud which crept in when he purchased a ranch and in feminine garb he wins the attentions of Hammer, the guilty man. He secures the incriminating evidence and is able to keep his ranch as well as drive Hammer out of the country. Irene Stuart adds a touch of romance to Dick's life which results in happiness for both.

("Reviewed in this issue.

3. "HE GOT HIS."
One reel comedy.
Featuring VICTOR MOORE.
Produced by Kleiser-Paramount.

STORY: Vic meets the wife of Doctor Carver and endeavors to interest her in buying some bonds. This arouses the jealousies of the doctor and Vic finds himself at the mercy of the indictment and he is surprised to find Celia there. Her fiancée learning of the escapade breaks the engagement, and Frazer, with a realization of his love for Celia, marries her.

4. "THE STUDIO GIRL."
Five reel drama.
Featuring CONSTANCE TALMADGE.
Produced by Select.

STORY: Celia's two aunts not approving of her friendship with Frazer, an artist, Celia hides in his car when he leaves. He puts her on a train bound for New York in mistake and arriving at his studio he is surprised to find Celia there. His fiancée learning of the escapade breaks the engagement, and Frazer, with a realization of his love, will marry her.

5. "THE HOPPER."
Five reel drama.
Featuring GEORGE HERNANDEZ.
Produced by Triangle.
Author, Meredith Nicholson.
Director, Thomas N. Heffron.

STORY: Wilton and Talbot have become detectives and are called to investigate the disappearance of a certain horse. They discover that one of the children, forbidden to see each other, is hiding in a schoolhouse.}

Through this incident the elders are reconciled.


Fox Film Corp. Changes Schedule; Result of Five-Day Shut Down Order

New Arrangement Makes Two Standard Pictures Available To Contractors for Specials “Jack Spurlock, Prodigal” Delayed

Exhibitors under contract for Fox Special Features will have their choice the week of February 27 of several of the company’s standard pictures. This is a direct result of the recent order of the fuel administrator providing for the closing of all industrial establishments during a five-day period.

One of the parts of the William Fox organization affected by the closing order was the film printing plant at Fort Lee, N. J. Due to the preceding coal shortage and inability to operate the plant satisfactorily, prints of pictures which were in the process of completion were materially delayed.

To meet this situation and provide a picture for the week of January 27, the Fox management has taken “Treasure Island” and “Troublemakers” from the Standard Pictures and placed them on the special feature calendar, giving exhibitors their choice. Either production which is desired by those holding Fox Special Features contracts will be furnished for the last week of the month.

“Treasure Island” is based on Robert Louis Stevenson’s novel of the same name and is a story of a search for buried treasure. Francis Carpenter and Virginia Lee Corbin are the stars. “Troublemakers” is a comedy-drama featuring Jane and Katherine Lee and shows “two little imps” engaging in all sorts of pranks at the expense of nearly everyone in the quiet country town where they operate.

The remainder of the previously scheduled Special Features have been pushed along with the June Caprice picture, “The Heart of Romance,” which was to have been released January 27, now being scheduled for February 3. This picture is completed and if the fuel administrator’s order had continued a day or two later the prints of it would have been available for release on the date originally scheduled.

“Jack Spurlock, Prodigal,” the George Walsh feature which Mr. Fox has widely advertised as being made especially for Special Features and which is to be released only to those holding contracts elsewhere, will be available, barring future unforeseen delays, on February 10, being moved up from February 3. Gladys Brockwell in “The Moral Law” will be February 17 picture, and that in “The Girl With the Champagne Eyes” the picture for February 24 and “Six Shooter Andy,” featuring Tom Mix, will be moved over from February 24 to March 3.

Lloyd’s best vein. The comedies are all produced under the general supervision of Hal. E. Roach of the Rolin Co., who has achieved success in comedy direction and who personally directed the two-reel “Luke” comedies.

Stage Women’s Relief
Active in War Work

The Stage Women’s War Relief Association, 366 Fifth Avenue, New York, is doing excellent relief work for the soldiers. Mrs. Julia Hurley, who is one of the active workers, is making a special effort to get the names of soldiers who may have been connected with the stage to be furnished.

Recently while working in a picture at Glen Island, L. I., Mrs. Hurley noticed some soldiers from a near fort who were without sweaters. She took their names and addresses and the boys are wearing hand-made sweaters from the Stage Women’s War Relief Association.

Any soldier from any district will have at any time been connected with the theatre, stage, or studio, who sets their names down without sweaters, should call on Mrs. Hurley’s special attention. This association has accomplished much and by the efforts of the women of The Stage Women’s War Relief Association will receive Mrs. Hurley’s special attention.
Warrants Issued
For Exhibitors
In Censor Feud

Kansas City, Mo.—The motion picture nsonship fight which has broken out
more or less intensity for the past
months, has taken several new
rs. B. E. Mossman, assistant city
counsel, furnished information upon
ich city warrants were issued against
managers of the Linwood, Warwick
d New Centre theatres on charges of
ating the film censorship ordinance
presenting pictures which had been
med by F. F. McClure, film cen-
and the appeal board. This
action was followed by Charles
Bush and Roy Crimm, attorneys
New Centre Theatre, securing a
orary restraining order against
ayor Edwards, Chief of Police Flahive
d Censor McClure to prevent them
interfering with the presentation
the film in question. The suit was
ated by Judge Bird who set the
ring in Judge Lucas’ division of the
it court.

This is the third injunction that has
brought against McClure and the
her defendants against interfering
pictures that have been shown. One
is dismissed by Judge Buckner last
k, who contended that the Circuit
urt had no right to nullify the rul-
gs of the censorship board which is
id to be valid under the city ordi-

Ardon Theatre Opens
At Charleston, S. C.

Charleston, S. C.—The beautiful new
Ardon Theatre, under the management
the Pastime Amusement company,
ed its doors to the motion picture
rons of Charleston recently. Emily
ves in "The Slackers" furnished the
ial attraction. The Garden will be strictly a motion
picture house. The program will be
changed three times a week on Mon-
days, Wednesdays and Fridays. Spec-
cial care is taken in the selection of comic and news reels which
will go to round out the program.

State Exhibitors
Seek to Repeal
Censorship Law

Baltimore, Md.—The Motion Picture
Exhibitors Board of Maryland will ask
the repeal of the State Board of Mo-
tion Picture Censor’s law by the pres-
tent general assembly. The bill has been
pared and will be introduced in both
the House and Senate within the next
few weeks. The exhibitors take the
stand that it is not desired so that mo-
tion picture houses may be opened to
any film that might tend to debase the
morals of the community, inasmuch as
the police have the power to stop the
exhibition of any improper productions.
The league is maintaining headquar-
ters at 210 West Lexington street to
aid in the fight. The motion picture
theatre owners point out that the
amount of film consumed has been
greatly curtailed by the government.
This, they say, alone will reduce by al-
most one-third the receipts of the Cen-
or, and the appeal board.

Tripped Over Metal;
Files Suit for $5,000

Baltimore, Md.—Charging that on
January 2 she tripped over a piece of
metal near the ticket office of the Pic-
ture Garden, 31 West Lexington street,
Miss Evelyn M. Smith has sued Joseph
Blechman, proprietor of the theatre, for
$5,000 damages.
The suit was filed in the Court of
Common Pleas, by G. Tyler Smith, coun-
sel for Miss Smith, who asks the amount
for personal injuries she is alleged to
have sustained as a result of the fall.

50 Exhibitors Form
Tri-State Circuit
And Elect Officers

An organization to be known as the
Tri-State Exhibitors’ Circuit which will
work in conjunction with other circuits,
taking in exhibitors of Western Penn-
sylvania, Eastern Ohio and West Vir-
ginia, has been formed in Pittsburgh,
Pa. About fifty exhibitors attended a
meeting held recently and elected officers.
This circuit is not affiliated with any
organization and all bonafide exhibitors
can become members. Much enthusiasm
is being manifested and it is realized
that much permanent good can and will
be accomplished for its members. The
financial returns to members from such
a circuit are a revelation to most exhibi-
tors and they are keen to have the or-
ganization in working order.

A. J. Barthell, former president of the
Exhibitors’ League of Western Pennsyl-
vania, is busily engaged arranging details
and will present his final report at the
next meeting. Exhibitors in this territory
who are interested in the circuit should
make application to Mr. Barthell, 804
‘nd avenue, third floor, Pittsburgh, Pa.

Grand’Ave. Territory
Opens to Theaters

St. Paul, Minn.—Another application
for a moving picture theatre on Grand
avenue has been made to the city coun-
cil by Gilosky and Harrison who want
permission to operate a theatre at 642
Grand avenue. The application has
been put over for future consideration.
The Grand avenue district has a large
quota of churches and efforts of the mo-
tion picture men to obtain permission
to operate theatres in this territory have
been met with much opposition. Re-
cently, however, after a bitter fight,
Heilbron and Weiskopf obtained permis-
sion from the council to open a theatre
at 1051 Grand avenue.

INTERIOR VIEWS OF NEW YORK’S NEWEST PHOTOPLAY THEATRE
Bijou Theatre, Oconto, Destroyed by Flames

Oconto, Wis.—Fire completely destroyed the Bijou theatre here recently in a spectacular midnight blaze. The fire department fought the stubborn flames for more than five hours before they were extinguished.

There were no people in the theatre at the time the fire started and its cause is unknown. The loss of several thousand dollars was fully covered by insurance.

Operator Wage Scale
Signed in Trenton

Trenton, N. J.—Every one of the many motion picture houses in this city and vicinity signed up on a new wage scale submitted by the Trenton Motion Picture Operators' union which places the organization in line with the international union, as holding a 100 per cent standard. Skilled operators are scarce in this part of the state on account of many having been drafted into military service.

D. W. Henderson of Petrova Picture Co.
Issues Unique Folder

Toledo, Ohio—Manager Horwitz of the Colonial Theatre, which was damaged by fire and smoke recently, has announced that the theatre will be remodeled and renovated and will open shortly as a first class motion picture house. Musical comedy will be dropped.

The Colonial will have a seating capacity of 1,000 and Manager Horwitz announces that only first run and high class pictures will be shown.

No Cause for Anxiety Over Big Decrease
In Last Year's Output, Says M. H. Hoffman

The statement made by Cranston Brenton, chairman of the National Board of Review of Pictures of New York City, recently that the war is affecting the quantity of films produced warrants scrutiny by those in the industry who are anxious to keep it in mind that the quantity of pictures which will be produced over the coming year will be the same as that made in 1917.

M. H. Hoffman, of Foursquare Pictures, sees in the statistics furnished by Mr. Brenton evidence of the utmost value to producers, distributors and exhibitors. Mr. Hoffman does not believe that there should be any anxiety felt over the fact that the output has decreased in 1917; on the contrary he is of opinion that the reduced number of pictures, which will doubtless prevail in 1918 will have the effect of increasing the quality.

"What may appear at first glance to be a contraction of business with respect to all in the industry must prove, upon thoughtful examination, to have a cloud having a silver lining. I predict that there will ensue a degree of watchfulness and care on the part of both producers and exhibitors with them in a far stronger position at the close of 1918 than they now hold.

"The constructive business men in the industry are now fully awake. They recognize the need for the elimination of waste; for tightening the loose portions of their respective machines to the end that they shall develop the utmost efficiency of which each machine is capable."

"The producer of intelligence will immediately select his stories with greater caution than ever before. He next will have made the most suitable and best possible, so that there shall be no last-minute changes to be made while a company is being paid for doing nothing. Then, a carefully laid out schedule of costs will be prepared and the actual work done in a manner permitting no extravagance or loss of time or materials."

"I do not say that all producers will follow such a course; but I do contend that those who consider the interests of the distributor and exhibitor will do so."

"The distributors, also, will practice efficiency through the medium of economy in so far as this is possible. Unnecessary, but as they have been thrown out will now be squeezed as quickly as possible—by the distributor who has at heart his own business and those of his exhibitor-customers."

"In point of fact, the painstaking producer and distributor who proceed wisely will doubtless show a greater net profit at the end of the current year—even though he does a smaller volume of business."

Boston Photoplay Co. Gets "Mother" Film
From Sawyer and Lubin for New England

Messrs. Sawyer and Lubin are now preparing to distribute the latest addition to their string of state right successes, "Mother," a seven-part melodrama of the great war, starring Grace Darmond and Jack Sherrill and adapted from the stage success "Faithful." This picture was presented in New York for the first time on January 27 at the Park Theatre.

Phil. Ryan Promoted
General Manager of Standard Film Corp

Standard Film Corporation announces the resignation of R. C. Cropper, president and general manager of the organization. Phil. L. Ryan, former sales manager, has been appointed general manager to succeed Mr. Cropper.

A convention for the purpose of discussing future plans of the company was held at the Hotel Baltimore, Kansas City, recently, at which the news of Mr. Ryan's appointment was confirmed. The following branch managers were in attendance: R. C. Herman of St. Louis; Louis Fagan, St. Louis; B. F. Rogers, Chicago; J. W. Rachman, Omaha, and C. W. Stobbauch of Minneapolis.

Mr. Ryan will make no changes in the management of the various Standard offices, it is said, with the exception of Kansas City, where R. C. Herman succeeds J. L. Shipley, resigned, who goes to Des Moines, la., to accept a position under J. W. Rachman.

D. W. Henderson of Petrova Picture Co.
Issues Unique Folder

A most attractive and artistic advertising brochure is being issued by the exploitation department of the Petrova Picture Company. Daniel M. Henderson, advertising manager, is responsible for this novelty. The folder is so arranged as to not only serve as a clenching argument to all exhibitors regarding the merit of the productions starring Madame Petrova, but is also most suitable for distribution by the theatre manager to his patrons.

The outside cover carries a personal letter from S. L. Rothapfel, managing director of the Natio and Rivoli theatres, New York, highly praising the business drawing qualities of the first Petrova production, "Daughter of Destiny." Unquestionably this is one of the most interesting and effective items on the line which stirred the box-office of the Rialto during the run of the feature.

The two inside pages give in concise and complete form the various items which have influenced the numerous reviews of the press, while the back cover is devoted to the territorial distribution divisions of the First National Exhibitors Circuit Exchanges, through which offices the Petrova pictures are being published.

On their return from Boston last week, Arthur H. Sawyer and Herbert Lubin reported the successful consummation of a sales scheme worked out in cooperation in the interests of the state right features "Mothers." The two executives of General Enterprises, Inc., placed the picture to New England buyers by first booking it in one of Boston's leading photoplasy theatres in order that its drawing power might be fully tested.

The six-part feature starring Elizabeth Risdon and directed by George Loane Tucker, played at the Tremont Temple and following the first day's run, immediately established itself as a box-office attraction. Messrs. Sawyer and Lubin were literally swamped with bids from many prominent New England film purchasers who witnessed the success of their sales innovation. After due consideration of the various offers, "Mother" was disposed of for the entire New England states to the Boston Photoplay Company, represented by Edward Goldsen, pioneer exchange man and well known throughout New England. The picture will be exploited on an extensive scale by Messrs. Sawyer and Lubin.

Messrs. Sawyer and Lubin also report that the feature, "The Warrior," created a veritable sensation during a week's run at the Boston Theatre. The management of the Boston Theatre has contracted for another seven days booking for "The Warrior" on the strength of the showing made by the feature.
Mary MacLane’s Film
Has Chicago Premier

Prominent Chicago society leaders attended the premier of Mary MacLane’s first screen appearance, Orchestra Hall, Thursday evening, January 24, in the Esplanade feature, “Men Who Have Made Love to Me.” The immense theatre was filled from dollar first floor seats to balconies. The premier showing was given under the auspices of the Lake Shore Drive surgical dressings unit in charge of Mrs. Archibald Freer, director general.

Miss MacLane herself attended the bowing of the George K. Spoor feature, sitting obscurely to the rear of the first floor with a party of friends. Though sked to say a few words during the performance from her box, at the last moment decided that she would rather remain in dark corner, unseen and unheard as he public passes judgment on her offering.

After the performance she expressed herself as more than gratified at the warm reception her screen efforts produced. The unusual nature of the photo-day held the undivided attention of the audience. The picture was preceded and accompanied by a musical score, including vocal selections.

Funkhouser Refuses
Permit for Hart Film

The Standard Film Corporation, through its Chicago office, is said, is preparing to put up a stiff fight with Chicago’s censor “ezar,” Major M. L. C. Funkhouser, over “The Bargain,” a Thos. I. Ince production, starring William S. Hart.

Chicago’s Deputy Superintendent of Police, after seeing the picture, refused to grant a permit. Thereupon attorneys were consulted and it is said a jury trial will be demanded.

Cinema Circuit Plays
Greier & Herz Film

The Chicago Cinema Circuit will substitute for the regular Paramount film for the week of February 2, at the Ziegfeld, “The City of Purple Dreams.”

“The City of Purple Dreams” is a Selig production and is being distributed in this territory by Greier & Herz. The theme of the film is based on a story of Chicago life.

H. A. Spanuth Sells
Charlotte Feature

H. A. Spanuth, upon his return from St. Louis, Mo., on January 29, reported the sale of “The Frozen Warning,” starring Charlotte, to William Sievers of the First National Exhibitors’ Circuit, for the state of Missouri.

Mr. Sievers will use the film for a week’s run at his New Grand Central Theatre, St. Louis, one of the leading houses in the city.

PERSONALS

By “MAC”

Looks to us though our pal Cress O. Smith is becoming a regular “chess player.” Moved again—back to Metro. With Fox recently, Metro’s smile, wots the diff so long as Cress gets his? We mean more shekels.

The recent five-day fuel ruling held no terrors for Fred Wild, of Wertsner & Wild, even though most of their work is accomplished by machinery. He gets his organization together, including bookkeepers and stenographers, in fact the whole outfit, and they all pitch in and put it over by handwork.

The Unity Photoplay Company has grown to such an extent that Frank Zambrone, president of the company, suggested to M. J. Mintz, general manager, to hold a sort of clubby affair, a smoker, in order to become “better acquainted,” so to speak. Now comes the climax—Mawrus Taitus, in charge of the shipping room, thought so well of the idea this hendrum Romeo has elected himself the guest of honor. Why the distinction Mawrus? We understand it is to be an affair a la stag.

Tom Phillips, that “long guy” wot makes slides of all kinds of advertising films, has brought a complaint about our last two blizzards. Tom resides about ten blocks from his business headquarters—“just a few steps,” is the way Tom puts it—and, with the snow just flitting with his shoe tops, it was merely a playful gambol to plow his way home. Ah, well, some fellars is born lucky.

C. H. MacGowan, assistant to the president of the Universal Film Mfg. Co., was here for several days incident to the arrangements of the amalgamation of Jewel, Bluebird and Butterfly films, for distribution through Universal exchange. C. R. Plough, formerly manager of the Bluebirds, will be in charge of the Chicago branch of the exchange, while I. L. Lesserman will become sales manager.

Art Schoenstadt, of Schoenstadt & Sons, theatre owners, is down to New York for a brief visit. He is sort of giving his fellow exhibits of the East the O. O.

Looks to us though ole Gotham must be gettin’ a bit chillier. Did you see that flock of film birds flying westward over the “Loop” last Monday, January 21? Yep; three of em: Tom Meighan, Wallace Reid and Frank Keenan.

Harry B. Fitzmaurice, one of Chi’s well known showmen, who is now manning the Pastime Theatre on West Madison street, intends making several decorative changes and will change the policy of the house entirely, he being playing the biggest and best the market affords. Luck be wit’ you, Harry, me buckoo.

No wonder it has been cloudy about these parts for the past few days, that flock of “sunshine,” handsome Jack O’Toole, former Fox manager, is now up North with the Scans, becoming naturalized, as he is now Minneapolis manager for the U. S. Exhibitors Booking Corps. No more will ye loop hounds hav’ a chance to lamp his new “darby,” the new gold tooth nor those “pale” gloves he hav’ been wearin’. Luck be wid you. Jack, me bye, is our fond wish.

That was surely some wedding party in attendance at the Rose Room, Hotel Sherman, Saturday evening, January 19. I know, we said it was to have been March 1, nevertheless, Miss Hazel Levin is no more, and Sid Goldman is now one of Chicago’s happiest of “happiest.” There was a strictly chummy affair, with the various members of the J., L. & S. organization gathered about the happy pair, all former associates of the bride. Presents? Boy, there were oodles of ’em.

The Essanay studios were surely “camouflaged” from the coal man after those last two snow storms had got through with their work. It needed but little coaxing to get everybody out doing their bit with the shovels, rather than enjoy the Arctic atmosphere prevailing from lack of the old black diamonds. It did not take long after Howard Moss and his assistants. They were busily engaged producing Essanay’s doll films, and as they were on the toboggan scene the existing conditions were more of an inspiration than troubling, and wide awake Director Arthur Hotaling, who was about to begin the production of a comedy, altered his scenario for snow scenes and hustled his company out in the big drifts about the studio buildings. Gee, some directors are merciless, ain’t they?

Carl Laemmle, president of the Universal, dropped in on the local branch last week giving the results of the recent amalgamation of branches the o. o.

Maury Fleckles, on his way to the coast, stopped off awhile at the local branch to have a visitie with Prexy Laemmle of the Universal.

Julius Bernheim, former manager of Universal Minneapolis office and, G. L. Stiles of the Universal Milwaukee office were visitors to the local exchange week of January 21.
On the Firin’ Line

We see by the Metro payroll that "Cookie" is selling Again at Chicago, selling the Metro brand of films. "Too cold up at Minneapolis, besides there's only one Paris, and that's Chicago," so speaks "Cookie." Alright ole top, we believe yer.

"Bath House Johnny" Mednikov (absolutely independent of City Hall affiliations), formerly of the Universal sales, will henceforth sell the dates. Think wonderful Celebrated Players Co films is.

'Tis heard on the road that L. L. Ballard of the World's sales squad, disports himself in an English walking suit about Chicago's famous hotels. You can't prove it by us— besides "Bally" old top, we'd rather not discuss the matath any further, bah jove.

That's nuttin, the other day Ollie Moore, a Vitagraph, was out to lunch and, returning, ran across an old pal of his. The pal had put on two feet and was folding up his Grant tights & folded up in his new uniform. Ollie gives him the O. O., complimenting him on his appearance and just as the old lad was putting on Ollie's breathes as follows: "You surely look dandy. Who are you working for?" It must be tough to be so full of business that you can think about is Vitagraph Next.

Max Levy of the Metro is certainly enjoying that pipe, gross papa presented to him last Christmas and he smokes it from us. He must be an heirloom, judging from its sound. If you have any doubts, just breeze past the Metro doors on the Mal- lers building, inside and get a whiff of what soft coal he burns. Say, it can be heard any distance. Have a heart, Max; play with it when you're at home.

Ed Mordic of the Standard has taken on a new financial interest. He is now booking the Langley Theatre. Ought to make it easy for a regular film seller to land Ed for some dates. Think you so? Well, keep on thinking. Thassall.

Louis O. Maas of the Pathé Denver sales gang, passed a few hours with the local squad last week, enroute for New York. Louis was formerly a popular member of the local team. H. E. Fried- man, Denver manager, accompanied L. O. M. eastward. Louis says: "It's great going out West. Some of the theatres are miles apart; all you need is a pair of snow shoes, skis and a toboggan. Didn't bother him tho', he got his train- ing up north at the Minneapolis branch, running around with the white-top Scans.

If George Berg didn't land a booking for his films at the Union Theatre the other night, there's nobody to blame but himself. Sure thing: he's manager and salesman combined. Alright; see that they put the name on the line.

The local sales team of the Pathé Ex- change held some "love and get together feast" the other day. Many of Chicago's well known folks were present, show- ering the boys with praise for their splendid hospitality. "Chick" Sedell poured (meaning coffee and tea), Morrie Salkin and Del Goodman served, Brother Johnson entertained, while "Dean" J. W. Brickhouse completed the services by washing the dishes. "Dutch" Meyers, who brought himself being falling away to a ton, must have been dieting, judging by the lack of victuals he con- sumed. He only took on twelve sand- wiches, six bowls of pie, six bowls of Java, about twelve cigars, and to further the aid of his digestive apparatus was seen to consume a few after-dinner mints.

Note: The food was purveyed by the famous Pumpernickel restaurant, Ch's official film caterer. Those who enjoy a good meal, every time, Ch's affair is the one to be.

Press Printers

Mutual Press Sheets

Form Comprehensive Aid to Exhibitors

Mutual's claim to being the originator of novel ideas now universally accepted as a matter of course under the general plan of "service to the exhibitor," is well sustained it would seem in the many interesting and helpful suggestions in the two-color press sheet which that company issues on each star production. This press sheet, prepared under the direction of the director of publicity, is the result of the combined efforts of experts in their respective lines. Its comprehensive character is shown in the variety of subjects embodied, covering every feature that is available to the exhibitor in exploiting Mutual productions.

Interesting advance stories, relating to the production or to the star, are put in form acceptable to the newspapers. Newspapermen are interested in such material, and if well constructed it will be found to be of the class suitable for local newspapers.

Hobart Henley Directs

Next Mae Marsh Film

Preparations for Goldwyn's new produc- tion starring Mae Marsh include the engagement of Hobart Henley as di- rector. His success in presenting "Par- entage" brought him to the attention of Goldwyn, and a contract was signed whereby he becomes the guiding factor in the film. In a letter to Irvin S. Cobb furnishes Mae Marsh with the story for her next play which Mr. Henley will direct. It is a doubly interesting job, Miss Marsh's latest suc- cess, "Fields of Honor" was adapted from Mr. Cobb's story of the same name.

France Films Move

The France Films, Inc., to accommodate its augmented sales force, has moved from the 8th floor of the Candler building, New York, to the twentieth floor.

The company's campaign on "The Nat- ural Law," featuring Marguerite Courtot, is well under way and considerable ter- ritory has been disposed of, it is an- nounced.

Paralta to Issue Unique Press Book

For "Robe of Honor"

Paralta Plays, Inc., has issued a press book of Henry R. Walthall's initial Paralta production, "Robe of Honor," which contains many new ideas and promises to be of great assistance to ex- hibitors exploiting this production.

The cover is decorated by a similar design used on the press book for "Madam Who." The first page inside contains the complete cast of characters together with the names of the heads of the various departments under whose supervision the production was com- pleted. The following page is devoted to catch lines to be used for various advertising purposes which takes the place of advertising layouts. Illustrations of the various billing paper, consisting of two three-sheets, two one-sheets and one six- sheet and a double column, single column and thumb-nail cuts to be used for newspaper and program presses.

In preparing the press copy for the book, it has been compiled in such a manner that it can be edited by any newspaper by the mere stroke of a pen- cil. Any paragraph can be eliminated without giving the slightest indication of the press notice. There are no squibs in the book but the first paragraph of each press notice is written in such a manner that it is a sin to delete anything of it. The fol- lowing paragraphs can easily be used for squibs by a slight alteration. Music cues are also contained in the press book.

Goldwyn Picture

Opens New Theatre

In Poughkeepsie

When Poughkeepsie's new $100,000 motion picture theatre, The Stratford, opened for the first time on Monday, January 21, as a production of Mae Marsh, in "The Cinderella Man," was the initial attraction. George Loane Tucker's picturization of the Moroseo stage success, written by the management in its newspaper advertisements to be "the ideal production with which the Stratford wishes to introduce itself to the people of this community.

The ownership and management of The Stratford engaged in an extensive newspaper advertising campaign to herald the opening of the new institution, which is architecturally one of the dominating and distinctive buildings of the city.

The Stratford is distinctly a Pough- keepsie institution, made possible by the public spirit and interest of the fol- lowing named citizens of the city: Ed. Herbert E. Gurney, John Lurie, W. De Garmo Smith, D. W. Wilbur, Dr. H. L. Salsbury, Albert F. Schwartz, John H. Dennis, John Edwards and H. H. Arnold. It is located at the corner of Liberty and Cannon streets and is the largest theatre for the exclusive produc- tion of photoplays in that section of the state.

The structure was designed by W. H. McElfatrick of New York. Edgar V. An- derson of Poughkeepsie was the general contractor. The main floor seats 1,000 persons and the balcony 500. There will be daily changes of program.
<table>
<thead>
<tr>
<th>Company</th>
<th>Film Title</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>HOPPER, HUBER &amp; CO.</td>
<td>&quot;Two Men and a Woman,&quot; five reels, with James Morrison.</td>
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<tr>
<td>HOPPER, HUBER &amp; CO.</td>
<td>&quot;One Law for Both,&quot; twelve reels, with Leah Baird.</td>
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<tr>
<td>PHILADELPHIA FILMS CO.</td>
<td>&quot;Bubbling Tongues,&quot; four reels, with Grace Valentine.</td>
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<tr>
<td>HOPPER, HUBER &amp; CO.</td>
<td>&quot;Married in Name Only,&quot; six reels.</td>
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<td>JEWEL PRODUCTIONS, INC.</td>
<td>&quot;Human Clay,&quot; with Mollie King.</td>
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<tr>
<td>&quot;Sins of Ambition,&quot; with Wilfred Lucas and Barbara Castleton.</td>
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<tr>
<td>KING BEE COMEDIES</td>
<td>&quot;The Pest,&quot; two reels, with Billy West.</td>
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<td>&quot;The Bandmaster,&quot; two reels, with Billy West.</td>
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<tr>
<td>&quot;The Slave,&quot; two reels, with Billie West.</td>
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<tr>
<td>&quot;The Stranger,&quot; two reels, with Billie West.</td>
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<tr>
<td>KLOTZ AND STEIFRER, INC.</td>
<td>&quot;Whittier Thou Goest,&quot; five reels, with Orrin Johnson and Rhea Mitchell.</td>
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<td>&quot;The Secret Trap,&quot; five reels.</td>
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<td>KULKE FEATURES</td>
<td>&quot;Germany on the Firing Line,&quot; five reels.</td>
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<tr>
<td>&quot;France on the Firing Line,&quot; six reels.</td>
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<td>&quot;The Unborn,&quot; five reels.</td>
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<tr>
<td>LEA-BEL COMPANY</td>
<td>&quot;Modern Mother Goose,&quot; five reels.</td>
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<td>&quot;Snow White,&quot; four reels.</td>
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<tr>
<td>LIBERTY FILM CORPORATION</td>
<td>&quot;The Three Musketeers,&quot; seven reels.</td>
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<td>LINCOLN CYCLE PICTURES</td>
<td>&quot;My Mother,&quot; two parts.</td>
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<td>&quot;My Father,&quot; two parts.</td>
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<td>&quot;Myself,&quot; two parts.</td>
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<td>&quot;The Call to Arm,&quot; two parts.</td>
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<td>&quot;Old Abe,&quot; two parts.</td>
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<td>&quot;At the Slave Auction,&quot; five parts.</td>
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<td>&quot;The President's Answer,&quot; two parts.</td>
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<td>LINCOLN MOTION PICTURE COMPANY</td>
<td>&quot;The Realization of a Negro's Ambitions,&quot; two reels.</td>
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<td>&quot;Trooper of Troop K,&quot; three reels.</td>
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<td>MARINE FILM CORPORATION</td>
<td>&quot;Lorelei of the Sea,&quot; five reels, with Tyrone Power.</td>
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<td>&quot;The Wonder of the City.&quot;</td>
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<td>MASTERCRAFT PICTURES, INC.</td>
<td>&quot;Who's Your Neighbor?&quot; seven reels, with Christine Mayo.</td>
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<td>&quot;Mary of the Law,&quot; five reels.</td>
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<td>MAYFAIR FILM CORPORATION</td>
<td>&quot;Persuasive Peggy,&quot; six reels, with Peggie Hylan.</td>
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<td>&quot;It May Be Your Daughter,&quot; five reels.</td>
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<td>&quot;The Girl Who Doesn't Know,&quot; five reels.</td>
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<td>&quot;In the Hands of the Law,&quot; five reels.</td>
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<td>&quot;Shame,&quot; six reels, with Zena Keene.</td>
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<td>OGDEN PICTURES CORPORATION</td>
<td>&quot;The Lust of the Ages,&quot; five reels, with Lillian Walker.</td>
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<td>&quot;The Belgian,&quot; with Walker Whiteside and Valentine Grant.</td>
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<td>OVERTLAND PICTURES CORPORATION</td>
<td>&quot;The Man's Law,&quot;</td>
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<td>&quot;Madame Who?&quot; five reels, with Besie Barriscale.</td>
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<td>&quot;Rose of Paradise,&quot; five reels, with Besie Barriscale.</td>
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<td>&quot;His Hope of Honor,&quot; with Henry II. Walthal.</td>
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<td>PATHFIND FILM CORPORATION</td>
<td>&quot;How Britain Prepared,&quot; eight reels.</td>
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<td>PIONEER FEATURE FILM CORPORATION</td>
<td>&quot;The Soul of a Child,&quot; five reels.</td>
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<td>POPULAR PICTURE CORPORATION</td>
<td>&quot;Corruption,&quot; six reels.</td>
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<td>PRIVATE FEATURE FILMS</td>
<td>&quot;Ignorance,&quot; six reels.</td>
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<td>PUBLIC RIGHTS FILM CORPORATION</td>
<td>&quot;The Public Defender,&quot; five reels, with Charles Richman and Mary Fuller.</td>
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<td>RADIO FILM CORPORATION</td>
<td>&quot;Satan, the Destroyer of Humanity,&quot; seven reels.</td>
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<td>&quot;The Struggle Everlasting,&quot; with Florence Reed.</td>
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<td>RENOWNED PICTURES CORPORATION</td>
<td>&quot;The Crisis,&quot; seven reels, with Besie Eyton.</td>
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<td>&quot;Beware of Strangers,&quot; seven reels, with Besie Eyton and Thomas Santachi.</td>
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<td>&quot;The Garden of Allame,&quot; with Thomas Santachi and Helen Ware.</td>
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<td>&quot;Who Shall Take My Life?&quot; six reels, with Thomas Santachi and Frithi Brunette.</td>
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<td>&quot;The City of Purple Dreams,&quot; six reels, with Besie Eyton and Thomas Santachi.</td>
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<td>FRANK J. SENG</td>
<td>&quot;Parentage.&quot;</td>
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<td>SIGNET FILM CORPORATION</td>
<td>&quot;The Masque of Life,&quot; seven reels.</td>
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<td>FRED H. SOLOMON</td>
<td>&quot;The Downfall of a Mayor,&quot; eight reels, with Charles E. Sebastian.</td>
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<td>STANDARD PICTURES</td>
<td>&quot;Jack and the Beanstalk,&quot; ten reels, with Francis Carpenter and Virgin Lee Corbin.</td>
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</tbody>
</table>
| "Sep. 20—"Camille."
Oct. 7—"When a Man Sees Red."
Oct. 14—"Aladdin and the Wonderful Lamp."
Nov. 4—"The Rose of Blood," six reels with Tbeba Bara.
Nov. 19—"Treasure Island," six reels, with Francis Carpenter and Virgin Lee Corbin. |                                            |
| "Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee. |                                            |
| "Dec. 15—"the Heart of a Lion," six reels with William Parson. |                                            |
| "Jan. 20—"De Barry," seven reels, with Tbeba Bara. |                                            |
| "Jan. 27—"The Forbidden Path," six reels, with Tbeba Bara. |                                            |
| STANDARD NEWS FILM, INC.      | "Demons of the Air," two reels.                |                                            |
| SUNBEAM MOTION PICTURE CORPORATION| "Somewhere in Georgia with Ty Cobb," six reels. |                                            |
| SUNSHINE FILM PRODUCING COMPANY| "What the World Should Know," five reels.      |                                            |
| SUPERIOR FILM COMPANY         | "The Fauvett," five reels.                     |                                            |
| "The Cowpuncher," six reels.  |                                            |
| SUPREME FEATURE FILMS         | "Trip Through China," ten reels.               |                                            |
| TODAY FEATURE FILM CORPORATION| "Today," with Florence Reed.                   |                                            |
| TRiUMPH FILM COMPANY          | "The Libertine," six reels.                    |                                            |
| ULTRA PICTURES CORPORATION    | "The Woman Who Dared," seven reels, with Beatrix Michelson. |                                            |
| "The Passion Flower," five reels. |                                            |
| UNIVERSAL                     | "Twenty Thousand Leagues Under the Sea," ten reels. |                                            |
| "God's Law," five reels.       |                                            |
| "Robinson Crusoe," four reels. |                                            |
| "Hell Morgan's Girl," five reels. |                                            |
| "The Hand that Rocks the Cradle," six reels. |                                            |
| "Those Who Pay," five reels with Besie Barriscale. |                                            |
| VARIETY FILMS CORPORATION     | "My Country First," six reels.                 |                                            |
| "The Pursuing Vengeance," five reels. |                                            |
| "The Price of Her Soul," six reels, with Gladys Brockwell. |                                            |
| VICTORIA FEATURE FILMS        | "The Fated Hour," six reels.                   |                                            |
| "The Slave Mart," six reels.   |                                            |
| WARRNER BROTHERS              | "Are Passions Inherited?" five reels.          |                                            |
| EDWARD WARREN PRODUCTIONS     | "Souls Redeemed," with Sheldon Lewis and Charlotte Ives. |                                            |
| WESTERN IMPORT                | "Mickey," seven reels, with Mabel Normand.     |                                            |
| WHOLESALE FILMS               | Sept. 10—"Cinderella and the Magic Slipper," four reels. |                                            |
| "The Penny Philanthropist," seven reels, with Peggy O'Neil. |                                            |
| "His Awful Downfall," one reel with Rex Adams. |                                            |
| "Little Red Riding Hood," five reels. |                                            |
| WARRENTON PHOTOPAYS FILM DISTRIBUTING CO. | "The Bird's Christmas Carol," five reels. |                                            |
ARTCRAFT PICTURES

18—"The Silent Man," five reels, with W. S. Hart.
21—"The Devil-Stone," five reels, with Geraldine Farrar.
22—"The Golden Room," five reels, with Brice Fairbanks.
23—"Rose of the World," five reels, with Elsie Ferguson.
24—"Dead and Dying," five reels, with George Novack.
25—"Stella Maria," six reels, with Mary Pickford.
26—"Lights," five reels, with Ralph Ince.
27—"Song of Songs," five reels, with Elsie Ferguson.
28—"Wolves of the Rail," five reels, with Wm. S. Hart.

ART DRAMAS, INC.

13—U. S. "Think It Over," five reels, with Catherine Calvert.
17—Erboagh, "The Little Samaritan," five reels, with Marian Swayne.
18—U. S. "The Artist," five reels, with Monta Bell.
20—Heraty, "Blood of His Fathers," five reels, with Crane Wilbur.
21—Van Dyke, "Peg o' the Sea," five reels, with Juan Sottomo.

BLUEBIRD PHOTOPLAYS

15—"Rondage," five reels, with Dorothy Phillips.
20—"The Dancing Lady," five reels, with Ruth Clifford.
21—"The Trap," five reels, with Herbert Rawlinson.
25—"The Lash of Power," five reels, with Carmel Myers and Kenneth Champion.
26—"Princess Virtue," five reels, with Mack MacDowall.
28—"The Savage," six reels, with Emlyn Williams.
30—"The Winged Mystery," five reels, with Franklyn Farnum.
31—"The Masque of the Violet Merserau," five reels, with May McAvoy.
32—"The Door Between," five reels, with Ruth Clifford.
33—"Little Boy," five reels, with Ella Itallian.
34—"The Secret," six reels, with Mary Pickford.
35—"Girl by the Roadsides," five reels, with Violet Merserau.
37—"My Unhappy End," five reels, with Mary MacDowall.
38—"Face Value," five reels with Mac Murray.
39—"Broadway Blows," five reels, with Maud Kennedy.
40—"The Fighting Grim," five reels, with Franklyn Farnum.
41—"The Love He Bought," five reels, with Wallace Beery.
42—"Hands of the Night," five reels, with Monroe Salisbury.

FOX FILM CORPORATION

21—"This Is the Life," five reels, with George Walsh.
22—"The Scarlet Pimpernel," five reels, with Dustin Farnum.
23—"Miss U. S. A.," five reels, with June Caprice.
24—"The Last of the Mohicans," five reels, with Sonia Morkova.
25—"All for a Husband," five reels, with Virginia Pearson.
26—"The Kingdom of the Desert," five reels, with Rockwell.
27—"The Babies in the Woods," five reels, with Francis Carpenter and Virginia Lee Corbin.
28—"The Pride of New York," five reels, with George Walsh.
29—"Unknown Fate," five reels, with June Caprice.
30—"The Spirit of Adventure," five reels, with Jewel Carmen.
31—"Stolen Honor," five reels, with Virginia Pearson.
32—"For Little Glaad," five reels, with Pauline Farnum.
33—"Cupid's Round-up," five reels, with Tom Mix.
34—"A Heart's Revenge," five reels, with Sonia Morkova.
35—"Treasure Island," five reels, with Francis Carpenter and Virginia Corbin.
37—"The Heart of Romance," five reels, with June Caprice.
38—"Jack Sparrow—Prodigal," five reels, with George Walsh.
39—"The Moral Law," five reels, with Clays Broodek.

GOLDWYN PICTURES CORPORATION

7—"Fighting Odds," six reels, with Maxine Elliott.
8—"The Spreading Dawn," six reels, with Jane Cowl.
10—"Sunshine Alley," six reels, with Marie Walsh.
11—"The Eastern Child," seven reels, with Margaret Kempton.
12—"The Auction Block," eight reels, with Ruby, the Remer.
13—"The Cinderella Man," six reels, with Mack MacDowall.
14—"Thais," six reels, with Mary Garden.
15—"Fields of Honor," six reels, with Mack MacDowall.
16—"Against the Wind," five reels, with Gladys Morgan.
17—"Our Little Wife," six reels, with Maud Kennedy.

METRO PICTURE CORPORATION

27—"More Truth than Poetry," five reels, with Mme. Petrova.
28—"The Adopted Son," six reels, with Bushman and Bayne.
29—"Jilted," five reels, with Emily Stevens.
30—"The Eternal Mother," five reels, with Ethel Barrymore.
31—"Vorke, the Square Deceiver," five reels, with Harold Lockwood.
32—"World of Wonders," five reels, with Bushman and Bayne.
33—"An American Widow," five reels, with Ethel Barrymore.
34—"Vorke, the Avenging Trail," five reels, with Harold Lockwood.
35—"Buckridge, the Five-Blooded," five reels, with Bushman and Bayne.
36—"Roffee, the Winding Trail," five reels, with Viola Dana.
37—"Roffee, the Eyes of Mystery," five reels, with Paul Stroey.
38—"Roffee, the Eyes of Mystery," five reels, with Ethel Shannon and Niles Welsh.
39—"Under Suspicion," five reels, with Francis X. Bushman and Beverly.
40—"Vorke, the Broadway Bill," five reels, with Harold Lockwood.
41—"Roffee, a Weaver of Dreams," five reels, with Viola Dana.

MUTUAL STAR FEATURES

25—"Empire, the Runaway," five reels, with Julia Sanderson.
26—"America, His Country's Call," five reels, with Mary Miles Minter.
29—"American, a Daughter of Maryland," five reels, with Edna Goodrich.
30—"American, the Southern Gentleman," five reels, with Ann Gail Kane.
34—"Homer Chick," five reels, with Anita King.
35—"T渤海," five reels, with Adela Norwood.
36—"American, the California Girl," five reels, with Juliette Day.
38—"Empire, 'Please Help Emily,'" five reels, with Ann Murdock.
39—"American, the Mate of the Sally Ann," five reels, with Mary Miles Minter.
42—"Empire, "The Torture of Silence," five reels, with Emmy Linn.
PERFECTION PICTURES
Aug. 22—Selig, "A Trip to Chinatown," two reels Hoyt C.
Aug. 22—Essanay, "The Kingdom of Hope," "Do Children Count?" series, two reels, with Mary McAlister.
Aug. 27—Edison, "The Lady of the Photograph," five reels, with Shirley Mason.

SELECT PICTURES CORPORATION

TRIANGLE FILM CORPORATION

TRIANGLE COMEDIES
Sept. 18—"His Unconscious Conscience," one reel.
Sept. 22—"His Hat," one reel.
Sept. 29—"Her Feckle Fortune," one reel.
Sept. 30—"Caught in the End," one reel.
Oct. 7—"All at Sea," one reel.

KEYSTONE DEVICES

UNIVERSAL FEATURES

WORLD FILM CORPORATION PROGRAM

SERIALS

Pathé, "The Seven Pearls."
Vitagraph, "The Fighting Thrall."
Paramount, "Who Is to Blame?"
Mutual, "The Lost Express."
Universal, "The Red Ace."
Universal, "The Mystery Ship."
Pathé, "The Hidden Hand."
Vitagraph, "Vendange and the Woman."
continued dramatic action that is split up into three parts, jumping from beginning to end, then back to the middle and finally returning to the end again, is one of the peculiarities of the film "Cinemelodrama, 'The Grain of Dust'," starring Madame Petrova and her company at the Poli Theatre in Miami, Florida, where they are now presenting their third production. Among the company, which is only partly assembled, besides Miss Brady and Mr. Morgan, are Charles Francis, Harry Southard, and Russell Basset.

Newest Beach Film
To Be Distributed
As Goldwyn Special

Goldwyn Distributing Corporation announces the completion of another Rex Beach picture, "Heart of the Sunset," made from the author's successful novel of that name. Unlike, "The Auction Block," which was purchased from the Rex Beach Pictures Company and published as a regularly scheduled Goldwyn feature, "Heart of the Sunset" is to be distributed as a special Rex Beach production.

The final scenes of which have just been completed in the Southwest, is declared by its producers to be in every way a worthy successor to "The Auction Block." After viewing it in its unassembled state, Rex Beach declares it a more powerful production than "The Barrier." Mrs. Margarette O. Marsh is the featured feminine player in the production. In the leading masculine role is Herbert Heyes. Others in the cast are: F. L. Fernandez, Jane Miller, William Frederic and Irene Boyle.

The production has been more than three months in preparation, chiefly at Eagle Pass and Corpus Christi, Texas, under the direction of Frank Powell.

"The Grain of Dust"
Has Public Interest
Says Crest Co. Head

Public interest in the coming Crest picture, "The Grain of Dust," starring Lilian Walker, is providing the producers with ample evidence of the wish of their choice of stars according to President Carlton of the company. Exhibitors are revealing keen interest in the big feature, which is directed by Harry Revier, and the film is being booked with the expectation of record business.

The reception of "The Grain of Dust," on the part of state rights buyers and exhibitors, is most gratifying, and bears out our contention that really important works of fiction, with plots of strong dramatic value, make exceptional picture material," said Mr. Carlton.

"It goes without saying that works of fiction with the recognized standing and the intrinsic merits of "The Grain of Dust" are few and far between, and we count ourselves fortunate in having this feature to offer the exhibitors. We believe that the public is keen for this type of picture than for anything else that is available at present. Material of the calibre we want, of course, is not cheaply purchased, and it is, incidentally, one of the most expensive fields in which to enter, owing to the heavy initial cost of screen rights. And of course we have all the facilities of entertainment which is possible with a genuine fiction success which makes the outlay eminently worth while."

"House of Glass"
Delayed One Week
By "No Heat" Order

Expense of producing "The House of Glass," which Clara Kimball Young and her own company are making for Select Pictures, was increased last week when Fuel Commissioner or other losing order caught the studio force unaware. Work was rushed on the remaining scenes in the hope that the picture could be released before the Tuesday deadline, but despite every effort, about two days' work remained to be done when Friday morning dawned. In consequence, Miss Young was forced to carry her staff of players and studio helpers over the five-day halt in activities, and the completion of "The House of Glass" was not reached until the end of this week.

E. K. Lincoln to Star
In Cabanne Feature

E. K. Lincoln left New York for Hollywood, Cal., January 25, where he will be featured in a seven reel production under the direction of W. Christy Cabanne. This film, "The Beloved Traitor," is being produced by Cabanne as author and producer as well as director. Since appearing as star in the Mutual-Jimmy Dale serial, "The Grey Seal," Mr. Lincoln has been starred in "The Freedom of the World," produced by Ira M. Lowry and released by Goldwyn. He has also just completed a regular Goldwyn feature, in which he played opposite Mae Marsh in "The Beloved Traitor."

State Rights Selling
"Gallant Men"
Continues

"Maija"-
"In Heaven"
"The Little Match Girl"
"Casanova"
"Madame Petrolea"
"The Grain of Dust"
"House of Glass"


"Madame Petrolea," which is in production in Europe, will be sent to the United States for release in a few weeks. The film is produced by Madame Petrolea and her company at the Poli Theatre in Miami, Florida, where they are now presenting their third production. Among the company, which is only partly assembled, besides Miss Brady and Mr. Morgan, are Charles Francis, Harry Southard, and Russell Basset.

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Has Public Interest
Says Crest Co. Head

Public interest in the coming Crest picture, "The Grain of Dust," starring Lilian Walker, is providing the producers with ample evidence of the wish of their choice of stars according to President Carlton of the company. Exhibitors are revealing keen interest in the big feature, which is directed by Harry Revier, and the film is being booked with the expectation of record business.

The reception of "The Grain of Dust," on the part of state rights buyers and exhibitors, is most gratifying, and bears out our contention that really important works of fiction, with plots of strong dramatic value, make exceptional picture material," said Mr. Carlton.

"It goes without saying that works of fiction with the recognized standing and the intrinsic merits of "The Grain of Dust" are few and far between, and we count ourselves fortunate in having this feature to offer the exhibitors. We believe that the public is keen for this type of picture than for anything else that is available at present. Material of the calibre we want, of course, is not cheaply purchased, and it is, incidentally, one of the most expensive fields in which to enter, owing to the heavy initial cost of screen rights. And of course we have all the facilities of entertainment which is possible with a genuine fiction success which makes the outlay eminently worth while."

"House of Glass"
Delayed One Week
By "No Heat" Order

Expense of producing "The House of Glass," which Clara Kimball Young and her own company are making for Select Pictures, was increased last week when Fuel Commissioner or other losing order caught the studio force unaware. Work was rushed on the remaining scenes in the hope that the picture could be released before the Tuesday deadline, but despite every effort, about two days' work remained to be done when Friday morning dawned. In consequence, Miss Young was forced to carry her staff of players and studio helpers over the five-day halt in activities, and the completion of "The House of Glass" was not reached until the end of this week.

E. K. Lincoln to Star
In Cabanne Feature

E. K. Lincoln left New York for Hollywood, Cal., January 25, where he will be featured in a seven reel production under the direction of W. Christy Cabanne. This film, "The Beloved Traitor," is being produced by Cabanne as author and producer as well as director. Since appearing as star in the Mutual-Jimmy Dale serial, "The Grey Seal," Mr. Lincoln has been starred in "The Freedom of the World," produced by Ira M. Lowry and released by Goldwyn. He has also just completed a regular Goldwyn feature, in which he played opposite Mae Marsh in "The Beloved Traitor."
Investigated! 
by the
A.B.C. Service

The knowledge of mediums, their worth and adaptability, insured the advertiser who subscribes for "A. B. C. Service" puts the placing of advertising on a plane above "hearsay" and "guess work." It gives him backbone and the confidence which only comes with justified judgment.

"A. B. C. Service" places the facts at your elbow; you are not dependent on the word of others. And these facts are placed before you on uniform, standardized forms, made from the first-hand information of trained and trusted auditors.

Why grope along and guess when you can look the facts in the face and know? It costs a deal more to do without "A. B. C. Service" than it does to secure it.

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AUDIT BUREAU OF CIRCULATIONS
15 East Washington Street, Chicago

The Exhibitors Herald is a member of the Audit Bureau of Circulations
WHO'S WHO AMONG THE EXHIBITORS—No. 3

JAMES B. CLARK (insert) of Rowland and Clark Theatres, Pittsburgh, and the Liberty Theatre, one of the finest houses of their chain. Mr. Clark is a pioneer of the industry.
Mr. State Rights Buyer!!!

We have sold our TWO BIG MONEY MAKERS
"THE WARRIOR" AND "MOTHER"

OUR POLICY OF SMALL PROFITS AND QUICK
SALES IS A PROVEN SUCCESS

NOW

We offer you our THIRD Surefire Box Office Special

The Crucible of Life

A HIGH CLASS MELODRAMA IN SEVEN REELS WITH
THRILLS SUSPENSE BEAUTY ACTION
EVERY SCENE GOES ZIM BANG ZAP AND THERE ARE 400 SCENES

STATE RIGHTS ONLY

GENERAL ENTERPRISES INC.

HERBERT LUBIN 1476 BROADWAY NEW YORK

A.H. SAWYER
MARGARITA FISCHER
in
"JILTED JANET"

The story of a venturesome miss who borrowed her neighbor's house and fell in love with her millionaire butler—Available February 11 at exchanges of the Mutual Film Corporation

Produced by American Film Company Inc.
An Orchid of the Screen!

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

appear in an exquisite screen version of Pierre Wolff's celebrated play of love's vagaries

"THE MARIONETTES"

under the direction of EMILE CHAUTARD

Clara Kimball Young's brilliant gifts as a comedienne show to splendid advantage in this drama wherein love's poignant passions are brilliantly relieved by flashes of merriment screened with consummate art.

"The Marionettes" is different and—beautiful!

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Announcement Extraordinary!

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THE CAST-OFF

WITH

BESSIE BARRISCALE

SUPPORTED BY

HOWARD HICKMAN

It is in six reels. The story—by C. Gardner Sullivan—is a bit of clean, human drama that will send the spectator from your theatre with his heart warming toward all mankind.

Big because it is real. With an occasional laugh—and a novel twist at the end that brings you up standing.

A perfect feature, played by a smashing cast. The sort of picture you are constantly looking for; that will send patrons home boosting you to every friend they meet.

BOOK NOW AT YOUR NEAREST
FOURSQUARE EXCHANGE
We Offer the Trade
Our Latest Hilarious Laugh Creation

"Physical Culture DeLuxe"

ONE REEL

Laughing is the Best Exercise for All
Make Your Theatre a Gymnasium of Comedy

PRINTS FOR YOUR DISTRICT
8 CENTS PER FOOT

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THE POPULAR ATHLETIC STAR

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THE DARE-DEVIL OF ROMANCE

Abounding in spectacular performances and sensational thrills. The dramatic interest is sustained throughout, while the artistic element is created by beautiful girls with superb athletic figures.

For Territorial Rights Communicate with

PHYSICAL CULTURE PHOTO PLAYS, Inc.

FLATIRON BUILDING

NEW YORK CITY
TO ALL MOTION PICTURE EXHIBITORS

WAR TAX!

The undersigned committee of the Allied Exhibitors Organization of America elected by the Joint Conventions of all Exhibitors' Organizations, held at Washington, D. C., December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indiana Trust Bldg., Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917? ........................................
Have you suffered a comparative loss? and to what do you attribute same? ........................................

Did the war tax affect your business? and to what extent? ........................................

General remarks: ........................................

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

H. B. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Hortsmann of Massachusetts, Treas.
Judge O'Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.
An Open Letter from OSCAR M. SHECK, General Organizer of the I. A. T. S. E., to the Moving Picture Machine Operators of America

International Alliance Theatrical Stage Employees

Of the United States and Canada

107 West 46th Street

New York City, January 19, 1918

Dear Brothers:

So many members of our order have written me for information concerning the SHECK UNIVERSAL ADAPTER for utilizing MAZDA lamps in motion picture projection, that I have thought best to make a public acknowledgment of these letters and a public reply to them.

Through the courtesy of the MAZDA engineers, I was invited to be present at the first semi-public demonstration of MAZDA lamps in the projection of motion pictures. I realized at that time that I was witnessing an epoch-making event in the motion picture industry, and the thought occurred to me that the fruits of this wonderful invention would be more quickly available if some one were to perfect an appliance by which any existing make of motion picture projection machine could be adapted to the use of these MAZDA lamps immediately, instead of waiting for the machine manufacturers gradually to awaken to the importance of the discovery. Then the thought came to me: Why not design such an appliance myself? This idea was the inception of the SHECK UNIVERSAL ADAPTER. Its development is too long a story to tell here. Suffice to say the adapter, passing through various stages of experimental evolution, is now standardized and is operating satisfactorily in many theaters in this country. And the demand for the adapter is far in excess of our present factory capacity! So much for that; now a word as to the lamps.

Like every new thing, incandescent projection has encountered the usual number of scoffers. Many fellows who watched Robert Fulton's steamboat on its first trip up the Hudson laughed at the "hair-brained inventor who imagined that any such fool contrivance would ever work!"

I have even heard of operators who have opposed MAZDA projection on the theory that it would make projection so simple that experienced men would not be needed in the booths. To this objection I reply that it is sheerest nonsense. I take it as a trite proposition of industrial ethics that any invention which improves the conditions under which a man works, automatically raises the standard of his craft and tends to increase remuneration for his services. The linotype machine, at first bitterly opposed by the printers of this country, is one of many proofs of this axiom.

Successfully to project pictures with MAZDA lamps requires as complete a knowledge of the art as under the old arc-lamp regime, while the steady quality of the incandescent light gives an operator more time to watch his picture on the screen and to keep his films clean and in first class running condition.

But the big advantage of MAZDA Projection from the operator's standpoint is the matter of health! No more fumes in the booth—no more tuberculosis! That's the thing which should recommend these lamps to all of us who are familiar with the disastrous inroads of this terrible disease in our brotherhood.

And finally, the saving of operating costs! In the great majority of installations, my adapters and MAZDA lamps save the theaters 75c of the cost of current, so our grateful friend, Mr. Exhibitor, is not likely to commit himself to a policy of further retrenchment.

It is my firm conviction, therefore, that incandescent projection stands for better working conditions, improved health, an elevated industrial standard, and in the long run, a higher wage scale.

Yours fraternally,

Oscar W. Sheck
General Organizer I. A. T. S. E.
WILLIAM FOX PRESENTS
JEWEL CARMEN
"The GIRL WITH THE
CHAMPAGNE EYES."

BY BERNARD MCGONVILLE : STAGED BY C.M.FRANKLIN

FEBRUARY RELEASE : CONTRACT NOW

FOX FILM CORPORATION
Credit Protection Due Distributors

A certain class of exhibitors are practically responsible for the existence of the deposit system. This is the class composed of exhibitors who have little or no commercial integrity; whose word when given to bind a bargain is repudiated without a moment’s reflection and whose self-interest is such that they will cause a distributor a severe loss without any good reason.

There are certain cases where the advance deposit scheme has been put into force with a view of obtaining from exhibitors a sum of money with which to finance producing and distributing operations. But there are many other cases where distributors have been driven to the advance deposit plan in order to compel payment for rentals and the carrying out of contract stipulations.

In the latter instance the position of the exchange is absolutely correct. If all exhibitors followed the lead of a certain class and no advance deposits were exacted distributors would be put out of business very quickly.

The dishonest exhibitor, the man who does not pay his bills and cancels bookings without due notice is a menace to the entire business. In order that exchanges may stay in business the losses which they incur from dealing with this type of exhibitor must be made up by making the rental charge higher to the exhibitor who does pay his bills.

Frequently, where an advance deposit is not required we hear of exhibitors cancelling bookings at the eleventh hour, simply out of some whim. And it is this same type of exhibitor who, when some condition arises that prevents the exchange from supplying film as agreed, is loudest in his denunciation of exchanges and exchanges.

It is simply a question of fair play. The exhibitor cannot merely regard the proposition in a selfish light and be utterly unmindful of the distributor’s interest. If an exhibitor cancels at the last moment, thereby causing the exchange to suffer a loss, it is only in the natural order that himself or other exhibitors will eventually be called upon to share the loss.

The advance deposit scheme is an inequitable and irksome proposition for many honorable exhibitors who meet their obligations when due and who regard a contract as something to be fulfilled and not to be broken. But it is not the distributor alone who has saddled the deposit requirements upon these exhibitors. The utter necessity for proper credit protection has in a great measure been responsible for saddling deposits upon all exhibitors.

The first step toward a proper solution of the advance deposit problem is to accord distributors protection from the exhibitor who does not pay his bills and who repudiates contracts.

* * *

Data for Varner

Exhibitors everywhere have raised a great protest over the tax situation as affecting their business. With a view to obtaining any possible adjustment of the matter a committee has been appointed which in turn named H. B. Varner to remain in Washington and carry on the work.

For several weeks Mr. Varner has been appealing to the exhibitors of the country to forward to him at Washington accurate data as to just how the tax is affecting their business. Up to date the lack of response to Mr. Varner’s request has been very deplorable. Yet, without question, these exhibitors who are ignoring the request are those who will complain loudest in event that no readjustment is obtained.

It is to the best interests of all exhibitors that
this vital information as to how the tax is affecting their business be forwarded to Washington without delay. Without this information the work of the exhibitors’ Allied Legislative Committee will be utterly in vain. Congress will not be influenced in the matter by any general statements; if the committee cannot produce absolute data tending to prove that the tax is over-burdensome they will hardly be able to obtain a hearing.

The World Offer

The extraordinary war-time offer of the World Film Corporation is worthy of special notice. According to announcement this company has agreed for the duration of the war to supply exhibitors with an additional picture to everyone they receive on their contract at no additional cost.

This World plan will be a most excellent thing for a great many of the smaller exhibitors who are finding it difficult to make a profit owing to current conditions.

The intention of this plan to show a spirit of co-operation in a most substantial manner is to be highly commended.

* * *

Industry’s Loss

THE motion picture industry lost two good, conscientious men last week when death wrote fins across the pages of life of Leander Richardson and Joseph Kaufman. Each had made his mark in different departments of the field and each was looked upon as an authority and an expert. Mr. Richardson, as publicist, and Mr. Kaufman, as director, had few equals in their distinct lines and both will be greatly missed not only by their hosts of friends and dear ones, but in the industry at large.

Mr. Richardson has for years held high rank in newspaper circles, and was an authority on matters pertaining to theatricals. He was an aggressive, tireless worker, and up to the time of his death conducted a column in a New York periodical.

Mr. Kaufman “made good” from the start as a director and his quiet, affable way of handling those under him won for him many lasting friends in the profession.

Martin J. Quigley

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Motion Picture Theatres to be Asked to Further Aid Food Ad- ministration

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George K. Spoor in Fight to Break Msauburn’s Power

Leander Richardson of World Film Corp. Dies of Pneumonia

Exhibitor-Operator Controversy Breaks Out Once More in Chi- cago

Former Governor Edward F. Dunne Leads Fight on Chicago Censor

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Chicago Houses Face Shutdown From New Order

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Direct Sales Plan Endorsed by Local at N. Y. Meeting

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New Regulations for Shipment of Films to Be Filed With Commission for Approval

**REVIEWS**

"The Little Within," Petrova D., six parts, with Mme. Petrova

"Her American Husband," Triangle D., five parts, with Darrell Foss

"Dashing a Million," Goldwyn C-D., six parts, with Mabel Nor- man

"Cheating the Public," Fox D., seven parts, with Enid Markey

"The Menace," Vitagraph D., five parts, with Corinne Griffith

"Jilted Janet," Am.-Mutual C-D., five parts, with Margarita Fischer

"The Crucible of Life," General Enterprises D., seven parts, with Grace D’Armond

"A Mother’s Sin," Vitagraph D., five parts, with Earl Williams

"The Heart of Romance," Fox C-D., five parts, with June Cap- price

"Tarzan of the Apes," National Film Corp. D., three chapters, with Elmo Lincoln

"Under Suspicion," Metro C-D., five parts, with Francis X. Bushman and Beverly Bayne

"The Gun Woman," Triangle D., five parts, with Texas Guinan

"The City of Purple Dreams," Selig D., six parts, with Thomas Santachi

**DEPARTMENTS**

"Over the Top"

The Perspective

Film Stock Market

Official Cut-Outs by Chicago Censors

This Week at Downtown Chicago Theatres

Canadian Film News

Synopsis of Current Publications

The American Exhibitor

Chicago Trade Events

The Open Market

Calendar of Program Publications

Published Weekly by EXHIBITORS HERALD CO. at 203 South Dearborn Street, Chicago Tel., Harrison 7355

MARTIN J. QUIGLEY, Editor

NEW YORK OFFICE 1480 Broadway, Tel., Bryant 511

James Bearcroft, Manager

Member Audit Bureau of Circulations

Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p.m. on Monday of each week.
Government Probe High Cost of Films Asked

Paramount and Artcraft Corporations Named By Michigan Exhibitors as “Chief Offenders Against Best Interests of Motion Picture Industry”

Congressional investigation into the high cost of producing films is asked in a resolution adopted by the American Exhibitors Association of Michigan at their recent convention in the city of Jackson. The document which is a detailed résumé of conditions confronting the exhibitors of motion pictures, contains in all about three thousand words.

It sets forth that while the closing of many theatres was precipitated by the sudden imposition of extra war taxes, the real cause lies in the excessively high and unnecessary cost of producing film and of film rentals which are imposed by film producers. Most of these theatres, it states, could have continued open to help the government in the spreading of patriotic propaganda had film service been obtainable at a reasonable cost.

The aid of the government is sought on the grounds that through the imposition of high rentals many theatres have been forced to close and that in this way the United States departments have been deprived of a means of reaching the public with information necessary to the successful conduct of the war.

Exhibitor Creates Star

Action in the courts is also sought by the exhibitors, founded upon the investigation of various insurance companies which, as a result, are putting under regulation. They believe that exhibitors should have a voice in limiting the salary of stars because of the integral interests of the exhibitors in the outstanding value of a motion picture star. The exhibitor holds the resolutions set forth, greatly creates this asset and value.

The Paramount-Artcraft pictures corporations are mentioned in the resolution as the chief offenders against the best interests of the motion picture business by the manipulation of the star system. The resolution further charges that the advance deposit money of exhibitors may not be in safe hands in the Paramount-Artcraft combination and declares that a statement should be forced from these advance deposit producers as to where the money is and what is being done with it.

Paramount-Artcraft Named

“That the Paramount-Artcraft pictures corporations and associated companies are the principal offenders against the best interests of the motion picture business by the manipulation of the star system,” the resolution states, referring to the Zukor companies, “that they have within about the last year offered the exclusive services of many great stars, including Mary Pickford, Douglas Fairbanks, William S. Hart, Marguerite Clark and others, and are charging exhibitors about three times more per engagement for their film rentals of these stars than the prices of about one year ago, when some of these were in the employ of other producing companies from whom these stars were taken by reason of larger offers made to these stars, which offers were possible because of the large financial resources of the Paramount-Artcraft company.

“Exhibitors were getting some of these stars in the pictures equally as good from other producers at less cost about one year ago; that these producers are now paying Mary Pickford a reputed salary of about twenty thousand dollars a week, which we believe is much more salary than a motion picture star is really worth; that one thousand dollars and less per picture is a mere token of the amount of salary of the greatest moving picture star to receive for making pictures continually, and that this is a factor of advantage not in keeping with that economy that should be exercised in times of war and should therefore be discontinued at once.

Seek Monopolistic Control

“That these same producers have caused the salaries of all motion picture stars and directors to be increased beyond their actual value in order to secure the better stars and directors as they become popular from time to time so that these producers may control the film market by discouraging other producers to leave the field to them alone.

“That the Paramount-Artcraft corporations have used the so-called advance deposit system, combined with the “star system,” and thereby caused exhibitors to pay prices for film service in amounts more than this service was worth, on the expressed or implied warranty that their film service would be of greater merit and drawing value and increase the box office receipts under their so-called “open booking plan” (which is a misnomer): that the experience of exhibitors has been that pictures produced under this “open booking plan” were no better in drawing value than pictures produced heretofore by the Paramount and associated companies.

“Therefore, we believe exhibitors have action for redress and damages in the courts because of this expressed or implied warranty which was made when contracts were secured from exhibitors on the so-called “open booking plan.” Furthermore, we believe that the advance deposit money of exhibitors may not be kept safe or in keeping and that a statement should be forced from these advance deposit producers as to where this money is and what is being done with it.

Force Increased Admissions

In another part of the document it is charged that unfair producers, through the paying of high salaries to stars and to directors, have so increased the price of film rental that exhibitors have been forced to increase their prices. It is also charged that these producers hope to gain by the entire business of producing and exhibiting motion pictures.

That the cause of this advance in film rentals, the resolutions read in this connection,” results from certain producers of large financial resources who are and have been for some time aiming to monopolize and control the motion picture business in its entirety through the source of the so-called star system.

That this star system operates through manipulating, over-bidding and contract for the services of all great motion picture artists and directors by certain producers as these great artists become popular to the end that motion picture exhibitors in order to have good pictures with good stars for showing in their theatres may be compelled to take film products exclusively of these producers.

Recall Moore Case

As an example of this the document cites the case of Tom Moore, Washington, D. C., exhibitor, who, when informed by the Paramount-Artcraft corporations that he would have to show the pictures of those companies in his houses to the exclusion of all other productions, cancelled all his contracts with the company.

Cost of producing pictures has risen from about one hundred dollars for the first motion picture reel, the resolutions state, to reels reputed to cost as much as a hundred thousand dollars a reel of one thousand feet. Five-reel productions today, it states, are costing an average of forty thousand dollars where the cost was only five to ten thousand dollars before the so-called star system came into vogue.

Pictures No Better

These higher priced pictures, it states, are no better, often not as good, as pictures that were produced at a more reasonable cost before the advent of the star system, and that some kind of immediate control is needed to prevent further machinations and manipulations of the industry.

An amount estimated to be about one million dollars a month in war taxes, the resolutions state, is lost to the government because of closed theatres, in addition to the loss of the use of many screens and stages in aiding the government in worthy propaganda work necessary to win the war.

A copy of the resolutions has been given to the allied exhibitors legislative committee at Washington by B. Varner, chairman, that the information contained therein may be presented to the proper government officials with the request to take such action as will obtain relief from the present monopolistic and unfair methods of trade.
William A. Brady Resigns Post
As Head of World Film Corp.

Retiring Director-General Yields to Press of Other Interests—Will Retain Seat on Directorate and Interest in Company

William A. Brady of the World Film Corporation has resigned as director-general of that company, due, it is said, to the heavy press of other lines of enterprise in which he is interested, principally his theatrical properties.

In a statement which he issued following his withdrawal from active management of the World company, Mr. Brady announced that his motion picture plans for the future were indefinite, but said that his principal line of endeavor along this line would be devoted to the completion of his picture, "Stolen Orders."

The retiring director-general will not, however, relinquish his seat upon the directorate nor his interest in the company. He emphasized that he would expect, as well as strive for, the continued success of World Pictures. Productions and other plans for the future of the company, he said, are in good shape and intimated more good tidings for exhibitors in the near future.

Expresses Deep Appreciation

Mr. Brady closed his statement with a deep appreciation of the great cordiality that had been extended to him and of the reception that has been given his productions. His statement in full follows:

"After two years of the most intensive application to the production of a regular program of weekly releases, at the same time carrying on my many theatrical and other enterprises, I have decided, in justice to my own interests and the demands upon my time, to withdraw from my active responsibilities in the World Film Corporation, retaining my seat upon the directorate and my interest in the company.

"I shall, of course, expect, as well as strive, for the success of World Pictures and that the company continue prosperous as heretofore. Production and other plans for the future are in good shape in the World Organization and in due course exhibitors may expect to hear good tidings. The company will make further announcement in respect to its own intentions and plans in a later statement.

"I am happy to announce that the stock of completed pictures on hand with World is not only ample in quantity, but in quality to satisfy the most exacting public for the next twelve months and to make any unnecessary or justifiable any interruption that there could be or would be any interruption in regular service of dependable pictures.

"Finally, I wish to express to the trade my deep appreciation of the great cordiality that has been extended to me and of the reception that has been given my productions and to say that in the future, as in the past, I shall always be keenly interested, personally, in watching the development and doing what I can to help in the safeguarding of the interests of the theatre men, manufacturer, distributor and exhibitor alike.

"What my motion picture plans for the future are has not as yet been decided. For the present I have dedicated myself to the completion of my big picture, "Stolen Orders."

DIORATOR KAUFMAN

GALLLED BY DEATH
AFTER BRIEF ILLNESS

Victim of Pneumonia Dies in N.Y. Hospital—Directed Many Noted Stars

New York—(Special to Exhibitors Herald)—Joseph Kaufman, one of the best known and most popular directors in the motion picture industry, died February 1 at the Polyclinic Hospital, of pneumonia, after an illness of ten days.

Mr. Kaufman had but lately joined the Famous Players-Lasky forces and contracted a severe cold while directing Billie Burke in a film entitled "Let's Get a Divorce," at the Famous Players studio, New York.

Joseph Kaufman was thirty-five years of age. He was born in Russia, but came to the United States when quite young and was educated in Washington, D. C. His career as a director dates back to the Lubin Company, where he was employed for some time and made a name for himself from the start.

Mr. Kaufman directed George M. Cohan in "Broadway Jones," Paulette Goddard in "Ashes of Embers," Elsie Ferguson, Clara Kimball Young, Marion Davies, Clark and Billie Burke, as well as many other players.

He is survived by his wife, known professionally as Ethel Clayton, and who recently signed a contract to join the Famous Players-Lasky organization to work under the direction of Mr. Kaufman.

Motion Picture Theatres to Be Asked
To Further Aid the Food Administration

Six Slogans on Thirty-Foot Trailers to Be Added to All Films for Next Three Weeks

The motion picture industry has just been given another opportunity to do its bit for Uncle Sam. Since the United States entered the world war for democracy, the screen has again and again proven the tremendous part it now plays in modern life.

"The film has come to rank as a very high medium for the dissemination of public intelligence, and, since it speaks with a universal language, it lends itself importantly to the presentation of America’s plans and purposes," said President Woodrow Wilson when he requested that the motion picture industry should be mobilized to aid the various departments of the government in the prosecution of the war.

In the two Liberty Loan drives, the War Savings Stamp campaign and Red Cross work the screen has proven its patriotism. Now, through the National Association of the Motion Picture Industry, Herbert C. Hoover, National Food Administrator, calls upon the film world to aid in making the campaign to conserve food a success, by adding the following slogans as thirty-foot trailers to all pictures for the next three weeks:

"Use only Victory bread, so that our boys at the front may be maintained. It is a small thing they ask of you as partial recompense for the much you ask of them."

"Observe Tuesday as a meatless day and one meatless meal every day."

"Remember, children must have whole milk. Use all of the milk—waste no part of it."

"Observe Mondays and Wednesdays as wheatless days and one wheatless meal every day."

"Observe Tuesdays and Saturdays as porkless days, eating every day a fatty and sugar saving meal. Use fruits, vegetables and potatoes abundantly."

"Hoarding food in your household is both selfish and unnecessary. The government is protecting the food supply of its people."

The Motion Picture Food Administration Committee, working in cooperation with Herbert C. Hoover, National Food Administrator, numbers Arthur S. Fries, treasurer of the Famous Players-Lasky Corporation, New York; Chairman A. C. Pantages, Pantages Circuit of Theatre San Francisco, Cal.; Thomas H. Inci, treasurer of the Famous Players-Lasky Corporation, New York; Chairman A. C. Pantages, Pantages Circuit of Theatre Chicago, Ill., and John Wylie, editor Moviatising World, New York City. The campaign is being directed by the N. M. P. I.
George K. Spoor
In Fight to Break
Mastbaum’s Power

Fight to Finish” Declared
By Essanay Head’s Per-
sonal Representative

What is declared to be a fight to a finish
has been begun on the Stanley Booking
company of Philadelphia by the Essanay
manufacturing Company, which, it is
asserted by the film company, will break
the power of Stanley Mastbaum and re-
serve to the Pennsylvania metropolis a
good open market for the booking of film.
Acting with the full sanction and ap-
proval of George K. Spoor, president of
the Essanay company, Andrew J. Calla-
nan, personal representative of Mr.
poor, has notified the Stanley com-
pany that all existing contracts between
and the George Kleine exchange
are an end.
Mr. Callahan’s ultimatum took effect
immediately and no theatre booking
through Mastbaum’s company can now
remain Essanay pictures. Mr. Spoor’s
personal representative will, in the near-
ter future hold a conference with Mr. Kleine
and it is believed that the outcome of
the meeting will be the support of other in-
terests booking through the Kleine ex-
changes in the fight on the Mastbaum
company.

Full Investigation Made.

Prior to taking the step he did, Mr.
Callahan had made an investigation of
the Philadelphia film situation which
covered more than a week’s time. The
facts uncovered concerning the methods
of the Stanley Booking company, he
said, made it impossible for the Essanay
company to longer be identified in any
way with this project.

Two moves were made at once by the
Essanay representative. Through a
prominent attorney of Philadelphia he
began the instigation of criminal pro-
ceedings against the Mastbaum interests.
He then got into communication with
George McCorkle, special investigat-
ing attorney of the Federal Trade Commiss-
on, and made arrangements to turn over
to that official the information he had
obtained during his investigation.

Testimony Not Disclosed.

Mr. Callahan gave his testimony to
Special Investigator McCorkle in Phila-
delphia last Saturday. The full text of
his disclosures could not be obtained, as
much of it undoubtedly will be used by
the Essanay company as the basis for
criminal action against Mastbaum and
will likely furnish the groundwork for
possible federal investigation into the
Philadelphia film situation.

At the Chicago office of the Essanay
company it was said that the Philadel-
phia matter was fully in the hands of Mr.
Callahan and that the entire situation
would be handled by Mr. Spoor. It was
said, had no statement to make at this
time.

“I spent nearly two weeks going into
the matter from every angle,” said Mr.
Callahan. “The result has proved con-
clusively to me that Stanley Mastbaum
has the Philadelphia exhibitor by the
throat. He can only exist at the plea-
ure of ‘The King.’ Can anything be
more absurd than the practice of call-
ing Mastbaum ‘King?’

Essanay on Offensive.

“With the sanction and approval of
George K. Spoor I have declared war
on Mastbaum and we have determined
that we will fight him to a finish. It will
not be a defensive fight, but will be an
offensive one and an aggressively of-
ensive fight right from the start.

“We are out to make a real open mar-
ket in Philadelphia whether it costs
$5,000 or $50,000. We are going to beat
Stanley Mastbaum. There will be no
promise after we have spent a few
thousand dollars the way other concerns
have done in the past. We are in it and
in it to the very limit of our resources.”

Walsh Film in Demand.

Exhibitors are evincing keen interest in
the production of “Jack Spurlock—
Prodigal,” with George Walsh as star,
according to announcement from the Fox
offices, and many new patrons have been
obtained for the William Fox Special
Features, to whom this picture is to go
without extra charge. This, however, ap-
plies only to exhibitors listed January 30
as having contracted for Fox Special
Features.

Aaron Jones Denies
Central Film Sale

Aaron J. Jones, president of
Jones, Linick & Schaefer, who with
Nathan Ascher, heads the Central
Film Company, an important inde-
pendent film distributing concern
of Chicago, has issued a denial that
the Paramount Pictures Corpora-
tion has purchased a substantial
interest in the Central company.
Mr. Jones’ statement follows:

“Neither the Jones, Linick &
Schaefer Co. or Ascher Brothers,
as a corporation or individuals,
have sold any part of their hold-
ings to anybody in their theatres
or film exchange nor do they in-
tend to, or has the Paramount
company at any time ever asked
for purchase of any interest.”

Leander Richardson
Of World Film Corp.
Dies of Pneumonia

Leander Richardson, publicity director
for the World Film Corporation, and
well known editor, critic and author,
died at his home, 130 West Forty-
seventh street, New York, on Saturday,
February 2, following an illness of
twelve days of bronchial-pneumonia.

Mr. Richardson was born in Cincin-
nati, O., February 28, 1856, and was
62 years of age this month. He was gen-
eral manager for the William A. Brady
theatrical attractions, and has been in-
timately and prominently connected with
theatricals during the greater part of his
life.

Leander Richardson was credited with
being the first man to introduce theatrical
news into the news columns of Boston,
Chicago and New York daily papers. In
this way he became one of the most
widely known theatrical and newspaper
men in the country. He was editor of
the New York Dramatic News from 1891
to 1896, and wrote many novels and
plays.

Mr. Richardson is survived by a wife
and four children. He was buried at
Westchester, N. Y., February 4

Three Scenes from the Paralta Play, "The Turn of a Card"
Exhibitor-Operator Controversy Breaks Out Once More in Chicago

Local Branch of A. E. A. Puts Up to Its Executive Committee Advisability of Placing Matter Before State's Attorney

Investigation of the motion picture operator's union may be begun by State's Attorney Maclay Hoyne as the result of action taken by the Motion Picture Theatre Owners Association at the regular meeting of that body held in Chicago last Friday.

While much dissatisfaction has arisen between operators and operators over the one day closing mandate of Fuel Administrator Garfield due to the fact that some operators have insist upon full pay and overtime for the Monday matinees, the latest grievance which prompted taking the controversy to the state's attorney involves the formation of a cashier's union.

August Zilligen placed the matter before the members. While he did not name the theatre in question, he informed the exhibitors present that an operator had been withdrawn from a south side house because the cashier of the theatre had been discharged. This, it is said, was the first intimation the exhibitor had that such a thing as a cashier's union was in existence.

Zilligen Advises Action

"This matter should be put squarely up to State's Attorney Maclay Hoyne," said Mr. Zilligen. "We exhibitors are representative citizens and should be allowed to run our own businesses. If it has come to a point where the operators can tell us how to run our houses, it is time we closed up."

Mr. Zilligen moved that a committee be appointed to see the Motion Picture Exhibitors League, Chicago branch, and with them take the matter up to Mr. Hoyne in a body. After some discussion the exhibitors decided to put the matter before their executive committee.

E. Thomas Beatty, president-elect of the association, is still ill and was not present at the meeting. George Henry, vice-president elect, was voted chairman, and presided at the session.

Lincoln's Birthday Discussed

Adolph Powell called the attention of those present to the fact that Tuesday, February 12, is Lincoln's birthday, and also reminded them that due to the fuel administrator's ruling if it was adhered to strictly theatres would be closed on that day. He suggested that a communication be sent to the legislative committee at Washington urging them to see if some action could not be taken which would permit the theatres to stay open on that day and close some other time in the week.

This was vigorously opposed by Mr. Zilligen, who contended that the theatres were already the most favored industry under the ruling of Administrator Garfield.

Take No Action

"I think the best thing we can do is to remain silent and seek no further deviations of the ruling," he said. "The government did us a great benefit when it permitted us to remain open on Monday and close on Tuesday. We were practically the only industry to be so favored. I think the best thing we can do is to let well enough alone and take no action in this regard."

The opinion of Mr. Zilligen predominated and when the vote was finally taken it was unanimously against any action whatsoever in the matter.

The committee which was appointed to wait upon the Commonwealth Edison Company concerning refunds on contract lighting because of "lightless" Sundays and Thursdays, reported that while the company was not yet in a position to do so, due to its bookkeeping system, the refund would be made.

Mutual Will Buy Free Lance Photos For "Screen Telegram"

"Screen Telegrams," the twice-a-week news reel issued by the Mutual Film Corporation to supplement the Mutual Weekly, is in the market for negatives on news and short feature subjects suitable for news reel purposes. It offers an unusual opportunity for the "free lance" cameraman to submit negative for purchase on a footage basis.

All negatives should be submitted on developed, mailed to "Screen Telegram, 6235 Broadway, Chicago. Packages of important news film should be mailed special delivery. Each tin of news negative should contain an explanatory caption setting out in detail the description of each scene. A duplicate caption should be mailed separately to Blaine McGrath, editor of "Screen Telegram" at the above Chicago address.

Frame lines of all negatives submitted must be between the sprocket holes and a special mention must be made on captions of the light conditions under which the film was exposed. All unused negatives and cut parts of used negative will be returned. cameramen may obtain further information by writing Blaine McGrath.

Powers' Projectors Put to Novel Use

At the special presentation of the "Crucible of Life," which was given Churchill's restaurant, New York, Feb. 2 by Messrs. Lubin and Sawyer of the General Enterprises Company, much favorable comment was caused by the stereopticon appearance of the figure on the screen that many in the audience wondered whether a special apparatus was being used. This was not the case however—the unique projection result was obtained by the use of a new pr and two 6-A Powers' Projectors.

THEDA BARA IN THE FOX PRODUCTION, "THE FORBIDDEN PATH"

STRIKING SCENES SHOWING MISS BARA IN A WHOLLY SYMPATHETIC ROLE, THAT OF A WOMAN ROBBED OF HONOR BY A RICH MAN AND CAST OUT BY SOCIETY. (Fox)
Clarence F. Darrow
On Film Censorship

Unable to be present at the recent hearing before the Steffen sub-committee concerning the censorship of motion pictures in Chicago, lawyer Darrow, a lawyer of national repute, incorporated in a letter his views on the subject, which were laid before the aldermen by H. J. Friedman, representing the film interests. In substance, Mr. Darrow wrote as follows:

"The present system of censorship in the city of Chicago is intolerably stupid. There is the same danger to the freedom of thought in the censoring of motion pictures as there is in the censoring of the stage or the press. Surely no intelligent American citizen today would countenance a censorship of either the stage or the press. Why, then, should there be censorship for the 'movies.'"

Other city speaker has not reached that point where it is ready to do away with all censorship of motion pictures I hope that the City Council will amend the law so as to remove as far as possible the dangers of one-man censorship and the stupidity of the police brand."
Blaine McGrath Edits Screen Telegram
Mutual News Film Which Supplants Weekly
Newspaper Man of Wide Experience With Various Publications and News Pictorials Selected by John Freuler For Important Post

The appointment of Blaine McGrath to the editorship of the Screen Telegram, which is announced by John R. Freuler, president of the Mutual Film Corporation, Mr. McGrath goes to the Screen Telegram department of the Mutual from the office of managing editor of the Chicago Tribune. He was previously connected with the International News Service and with various Hearst picture enterprises.

The Screen Telegram, the new Mutual news film, will be issued twice a week, supplanting the Mutual Weekly, the present news reel.

Mr. McGrath began his newspaper career on the Indianapolis Sun, going on to the Milwaukee Journal, the United Press in New York, the St. Louis Times and the International News Service, later becoming a member of the staffs of various Chicago and New York newspapers. In the moving picture field he edited the Hearst-Selig News Pictorial, the Hearst-Vitagraph news reel, the Hearst International News Pictorial until it was merged with the Pathé News.

The staff of the Screen Telegram is now practically complete and staff cameramen and correspondents have been placed in all of the more important news centers in North America and abroad.

The offices of the Screen Telegram in Chicago are located at 6235 Broadway. The location of the New York offices will be temporarily at the Mutual's exchange at 1000 Broadway. Arrangements have been completed for the printing of the Screen Telegram in both New York and Chicago to insure swift and adequate distribution of the two reels a week.

Contracts have been closed by the Mutual's sales department with leading and representative theatres in a large number of the important centers, including Sid Grauman's new million dollar house in Los Angeles.

Texas Company Buys
Two W. H. Co. Films
And Open New Office

The Special Film Company of San Antonio, Texas, has secured the rights to the two W. H. Productions Company Hart productions, "The Bandit and the Preacher" and "The Hell Hound of Alaska," and the twenty-eight two-reel Mack Sennett comedies, for Texas and Arkansas. They have established their branch office at Dallas for the purpose of exploiting these productions.

W. G. Underwood, who will be in charge of the exchange, is one of the pioneer film men of the Southwest, having located in Texas about ten years ago. For the past three years Mr. Underwood has been manager of the Pathe Exchange branch office at Dallas.

L. C. Baxley, who is also associated with this enterprise, was also connected with the Pathe Exchange at Dallas for a period of two years and is considered one of the best salesmen in this territory. They have chosen the Matinee Bar of Dallas as a branch office, because it is one of the old landmarks which is well known to film men and exhibitors who have visited Dallas in the last five years.

Boost "Smoke Week"

Let us not forget "Smoke Week" to be held throughout the United States under the auspices of "Our Boys In France Tobacco Fund," for the purpose of supplying much-needed smoked to American soldiers in the trenches of France.

The amount sought is $3,000,000, and the week allotted to obtain it is that which includes Washington's birthday, February 18 to February 24.

Handling the publicity for the occasion, in addition to his work for the Petrova Picture Company and McMurtry Pictures, is B. E. Emmis. The manager of the fund is A. Blaikie Dick. These men are volunteering their time and services.

You've dug deep. But you can always dig just a little bit deeper. Swear off if you've got to. But by all means support this project and see that the boys "over there" get the smokes so sorely needed.

Chicago Houses
Face Shutdown From New Order

Local Fuel Administrator Orders Homes and Industries Supplied First

Motion picture theatre owners of Chicago and Cook county were hit another body blow this week, due to the acute coal shortage in Illinois, when Raymond E. Durham, fuel administrator for Cook county, issued an order that coal is to be supplied by dealers only to homes and other preferred users until their needs are filled. Dealers were ordered not to deliver fuel to motion picture houses, theatres or industries as long as there is danger of suffering in homes.

Any number of the motion picture theatres in Chicago have been operating on a day to day basis as far as fuel is concerned and with the latest order of the county fuel administrator many of them face a complete shutdown. The only hope held out is for a moderation of the extreme cold weather which would permit the railroads to resume normal traffic. The order of the fuel administrator follows:

"February 25.—To the Coal Dealer of Cook County—Gentlemen: Unit further notice, all coal dealers of Cook county are warned to observe more closely the Garfield order of Jan. 1 which provides that they shall give preference to the necessary current requirements of domestic consumers, hospital charitable institutions, the United States government, fuel manufacturers of perishable food or food necessary immediate consumption, or municipal, county, or state government for necessary public service. Under this order you are hereby strictly directed to discontinue delivey of coal to saloons, breweries and motion picture houses, theatres, or other places of amusement, or to industries, until the class of consumers enumerated in the foregoing and the schools are first at quately provided for.

"It is imperative that this order be scrupulously carried out, and any violation on the part of any coal dealer will result in cutting off his coal supply."

M. P. Exposition Date
Fixed for October

The National Motion Picture Exposition which was scheduled for February 2 to 10 in Grand Central Palace, New York, has been postponed until October 5 to 13 are the dates decided on by the management representing the National Association of the Motion Picture Industry and the Motion Picture Exhibitors League of America, who makes the exposition will be held.

The postponement was determined upon after a series of conferences and meetings, participated in by nearly all the parties concerned, with which it came apparent that the confusion brought about by the temporary close of many industries and the movement to conserve heat and light made this an opportune time for carrying out the plans for the show in the fall.
Tribune Reviews Are Target Of Theatre Owners' Resolution

Local Exhibitors Pass Measure Declaring Criticisms Unharmonious With Dignity of Fifth Greatest Industry of United States

Official action protesting against the present method of conducting motion picture reviews in the Chicago Tribune is taken at the meeting last Friday of the Motion Picture Theatre Owners Association, Chicago branch of the American Exhibitors Association. The resolutions adopted state in resolutions at the method of conducting reviews as "unharmonious with the dignity of the fifth greatest industry in the United States" and that in many cases subjected exhibitors to monetary loss through pages being prejudiced unjustly against certain productions already booked by exhibitors.

A copy of the resolutions which were read unanimously by the association will be sent to the paper and it is the hope of the members that some action will be taken tending toward a more dignified handling of motion picture reviews. The resolutions follow:

Direct Sales Plan Endorsed by Local At N. Y. Meeting

Exhibitors of Sixteen States Have Signed to Adopt Scheme—Seven Producers Interested

At a meeting of the New York Local 1, of the M. P. E. L., held Tuesday afternoon, January 29, at the headquarters in New York City, the Manufacturer Exhibitor Direct plan, which was approved by the Allied Exhibitors Convention in Washington in December, was presented. E. M. Chadwick, Joseph A. Alden, Harry Rapp, Louis L. Levine and Charles C. Pettijohn presented the details of the plan for the consideration of approximately seventy-five exhibitors present.

A motion was made and unanimously carried to per this Direct Sales Plan into immediate effect in New York City and a committee was appointed by President Haidner to secure signatures necessary to guarantee New York City's minimum quota. Quotas have now been granted under this plan for sixteen states and quotas are now organizing to opt the plan in sixteen other states as well as New York City and Brooklyn.

Exhibitors' booking units are springing up in all parts of the United States for the purpose of marketing film under this direct Sales Plan. The seven independent producers engaged in this enterprise are receiving considerable lists and encouragement from exhibitors everywhere, it is said. Temporary offices of the manufacturer to Exhibitor direct plan have been established at 523 Longacre Building, New York City.

"Whereas, we believe that the present method of conducting reviews of motion picture productions in the Chicago Tribune is entirely unharmonious with the dignity of the fifth greatest industry in the United States, and

"Whereas, we feel that harm is being worked upon the exhibitor as well as the distributor and producer because of the manner in which these criticisms are conducted,

"Whereas, we feel that our patrons are many times unjustly prejudiced against productions, already booked by us, to our monetary loss through said reviews; therefore, be it

"Resolved that we, members of the Motion Picture Theatre Owners Association, do hereby protest against the present style and manner of conducting motion picture criticisms in the Chicago Tribune, and be it further

"Resolved, that a copy of these resolutions be sent to the said newspaper that our stand in the matter be clearly understood."

The resolutions were introduced by Louis H. Frank, treasurer of the organization, and promptly seconded by August Zilligen.

George Larkin Star Of Athletic Drama

George Larkin, who made such a favorable impression in the Physical Culture photoplay, "Zongar," which was written and produced by Bernarr Macfadden, editor of Physical Culture Magazine, is rapidly forging to the front as a screen star.

Mr. Larkin not only excels in athletics but has shown marked dramatic ability. His pleasing personality has gained him a multitude of friends among motion picture patrons and his artistic achievements and daring have won for him the sobriquet of "Gentleman Unafraid" upon the screen. Mr. Larkin will appear in forthcoming Physical Culture photoplays under Mr. Macfadden's supervision.

Film Stars Appear In Prominent Stage Successes as Well

It is a matter of interest to state right buyers and exhibitors alike that several of the players who have appeared in the various features distributed by Arthur H. Sawyer and Herbert Hubin, General Enterprises, Inc., are now characterizing the prominent roles of more than one Broadway stage success.

At the present time Elizabeth Risdon, whose interpretation of the title part in the General Enterprises, Inc., feature, "Mother," created a very versa- tion throughout the film world, is appearing in "Seven Days Leave," now playing nightly at the Park Theatre, New York.

In the same play also appears Edwin Fosberg, who is one of the featured artists in the latest state right feature, "The Crucible of Life," now being distributed by Messrs. Sawyer and Hubin. In the same film appears Winifred Harris, at present delighting audiences throughout the country by her interpretation of an important character in the stage success, "Cheating Cheaters."

Messrs. Sawyer and Hubin believe that prominence of several of their leading film players on the speaking stage lends an important publicity value to their screen appearances in the state right pictures, "Mother" and "The Crucible of Life." In order that the various purchasers of territorial privileges to these features may capitalize this publicity, the stage appearances of Risdon, Fosberg and Harris have been emphasized strongly in all of the special exploitation and advertising material. In addition, a special booklet has been compiled giving in full information regarding the plays, where they are showing and the exact roles participated in by the General Enterprises artists.

William Fox Now Has Nineteen Directors

The recent addition of Edmund Lawrence to the staff of directors of the Fox Film Corporation brings the total number now in the employ of William Fox to nineteen. Two of these, Saint and Oscar A. C. Lund, have recently joined the Fox forces. Mr. Lawrence is directing Virginia Pearson in a new war play. Mr. Le Saint is working on the Pacific Coast, and Mr. Lund at present is in New Orleans taking scenes for Peggy Hylan's first Red Head.

The others include J. Gordon Edwards, now in California; R. A. Walsh, Frank Lloyd, who has just completed a picture dealing with the divorce problem; Carl Harbaugh, Richard Stanton, C. M. and S. A. Franklin, Harry Millarde, Kenean Buel, Bertram Bracken and Henry Lehrman. Mr. Lehrman's direction of Sunshine Comedies. Those on the Pacific Coast, besides Mr. Edwards, are Mr. Lloyd, the Franklin, Mr. Lehrman, Mr. Le Saint and Mr. Bracken.
George Loane Tucker Appointed Managing Director of Goldwyn
Will Have Oversight and Supervision of All Company's Productions—To Direct Limited Number of Pictures

George Loane Tucker, one of the ablest directors and producers in the motion picture industry, has become managing director of production for Goldwyn Pictures Corporation and will have oversight and supervision of all the company's productions.

From the earliest days of Goldwyn, Mr. Tucker, it is said, has taken a vital interest in the company because he felt then and now that it presented one of the greatest opportunities for screen achievement in the industry, and because he was in entire harmony with the Goldwyn plan of making only quality productions.

That George Loane Tucker should step into this important post is of great value to Goldwyn for many reasons, not merely because he is an able director, but because he is one of the greatest judges of story values for the screen as well as a master of continuity—one of the most difficult and exacting details of the picture art. The assumption of these increased duties by Mr. Tucker will not win him exemption from personally producing pictures, for he will continue to make a definite number of productions for Goldwyn in its annual scheduled output. But, in addition, he is to give his attention to all other Goldwyn productions and this will unquestionably greatly increase the Goldwyn average of excellence.

Already Mr. Tucker has produced two pictures for Goldwyn—Mae Marsh in "The Cinderella Man" and Mabel Normand in "Dodging a Million."

His past achievements have equipped the new managing director for his present work at the Goldwyn studios. When it is recalled that he produced the widely discussed "Traffic in Souls" before transferring his activities to England for a long period, it will be seen that handling difficult subjects is not a new experience to him.

His capital direction of Albert Chevalier in "The Middleman" has not been forgotten, nor have his other pictures ceased to be milestones in his career. "Rupert of Hentzaun," "Called Back" and the W. W. Jacobs stories were all given to the screen by George Loane Tucker, to say nothing of the big patriotic spectacle produced for the British government, "England Expects. Then came his memorable Hall Caine drama, "The Manx-Man," immediately succeeded by his connection with Goldwyn.

Rembusch Denies Detroit Meeting
A. E. A. Abandoned

No Amalgamation—Convention to Be Held as Planned, He Says

Whatever steps may be taken by the amalgamation committee of the American Exhibitors Association and the Motion Picture Exhibitors League, formed at the Allied Exhibitors Convention in Washington last December, the annual convention of the American Exhibitors Association scheduled for Detroit July 2 to 5 will be held.

This announcement was made by Frank J. Rembusch, national secretary of the A. E. A., following the convention of the Michigan State exhibitors at Jackson, Mich. At this meeting some fear was expressed by those present that due to the fact that an amalgamation committee had been appointed this might in some way affect the holding of the convention.

Members of the committee appointed by the Detroit exhibitors to make arrangements for the annual affair have already expended considerable time and money preparing for the event and were much concerned over the issue.

"There are some impressions out that we are amalgamated and therefore will not hold a convention," said Mr. Rembusch. "This is all wrong. We have not amalgamated and therefore, inasmuch as the committee has already gone to some work and expense toward holding the convention and for other reasons it seems no more than right that we hold the convention just as planned."

The amalgamation committee has not as yet held any meetings. It was felt by the exhibitors that inasmuch as so many important problems confronted the industry and as long as no definite agreement had been reached whereby the two organizations could act in unison, the efforts toward permanent reconciliation could be delayed. As far as could be learned no time has been set for the committee to meet to consider the amalgamation problem.

Virginia Valli Guest
Of Honor at Dances

Virginia Valli, Essanay star, who supports Taylor Holmes in "Ruggles of Red Gap," responded last week to a call from Streator, Ill., for her personal appearance at a patriotic benefit dance.

Miss Valli attended the event, as guest of honor, garbed in the costume of "Miss Columbia." In company with local "Uncle Sam," the actress led the grand march and during the evening addressed the gathering on the interesting phases of studio life. For the most part, the guests of the affair appeared in masquerade of sun shining light of filmdom. During her two-day stay in Streator, Miss Valli was the guest of the American Club.
New York, February 5, 1918.

Be that as it may we must tip the hat to Wally Van and the rest of the directors who took an active part in arranging the M. P. D. A. supper and dance at the Biltmore. For a small man Wally van packs around the biggest wallop in the way of big ideas we have met in many moons and the masterhand was seen in his arrangement of the whole affair and the finished manner in which it was run. It will long be remembered by those at that aperitif an entertainment of quality, and will do much to remove the stigma which has been cast on the picture industry in days gone by in other Y. hotels.

That letter about a "Singer Singing" is very well and must be published, but think that anyone could find anything sing about in Brooklyn just goes to show that Ed Rosenbaum, via Billy West, is found a panacea for the Hylanders.

To get the best advertising results in Brooklyn while showing the Billy West comes fill your lobby with animation at, have the orchestra play Billy West sits in and have one of the deck-hands cite, "Westward Ho! Ho! Ho! Ho!"

Billy Sunday has succeeded up to date side-stepping the picture contract, but surely has "Brightened up the Corner" by Harlem. Three corners we know of which were formerly used for barleycorn are now showing cinema, which is the dry known antidote for rum.

Which reminds us that Bock beer will soon be released. How about the first one on it?

It is the fashion these days to be in consequence, consequently it is hard to get your man, but by accident a representative of the Exhibitors Herald ran to the hiding place of L. L. Miller of Jake Wilk. Both of them were taken by surprise at the unexpected arrival of the scribe that they both started to make excuses for the star chamber meeting. The scribe at once suspected sly conspiracy, or the launching of a late rights movement and he was right for he got a full report and if you want to know all about it read this page next week.

The General Film Company has moved to new offices and to date they have not announced a "house warming." Has affair canceled?

Tom Harding, who has been a king pin of the Universal Film Lab, has severed his connection with the Universal. His resignation was handed in at the same time Walter Hill sent his into the Bluebird.

It is reported that the Spiragraph Company, of Bayonne, N. J., has stopped spiragraphing, and that D. H. Russell is holding down the old Centaur Camp again for D. Horsley. "And the cat came back."

The best sleeping powder is a clean conscience, but if you don't happen to have one handy go and see a Bull's Eye and you will go down for the count, inside one reel.

Who is the Motion Picture Realty Company, and why is the property being transferred "For one dollar in hand paid and other valuable assets?"

A bit of old duchesse lace was worn by a picture actress Tuesday evening when she was married in a Bronx church. Makes us shiver to think she came so near being married on heatless Monday.

We are glad to be able at this time to chronicle the fact that our good friend, Ernest Shipman, is up and about again. Ernest had a hard time cheating the undertaker, as pneumonia had him on his back and the doctor was inclined to turn his thumbs down. Ernest crossed his fingers, took his medicine, and fooled the two of 'em. We are rather inclined to think, however, that Ernest was playing the "Small" white convalescent but if you blame him, "cast the first stone." He had a peach of a nurse.

Jules Cowles announces that the Vitagraph Company has draped him in a pretzel uniform and he is going "Over the Top" with Empey, but in the opposite direction as a dashund of "Kulture."

Edna Earl and Mabel Condon are headed for the coast this month and the boys of the trade in general are sorry to see them go. It is very seldom that New York ships peaches to California, but this is one of those rare occasions and we have to make the best of it. So long.

Victor Johnson of the "Parentage" Company has joined the 7th Regiment Infantry.

"An apple per day will keep the doctor away." Which reminds us that some pictures are like onions. "One onion a day will keep everybody away."

Chas. Simone has taken office in the Times Square section, so now look out for the "Witches Revenge."

D. Horsley is reported to be on the way to New York.

There is a train load of lochvarvans coming out of the west today so I will have to ring down the curtain for this week and get busy.

Paralta has followed the "General" trend of the times and migrated to the south. They are now to be found at 6 W. 45th street and aside from a few scratches in the furniture, incident to the moving, they are unsathed and business goes merrily on. "His Robe of Honor" has lots of rents, but that happened before the moving.

If you don't believe that Bert Ennis can devise more ways of spending the bosses' money than any other guy in town listen to the names of the food he served up to the "Rough Necks" at the General Enterprises presentation of the "Crucible of Life" dinner: Filet sole ves blanc potatoes Anna, Filet Mignon Godard, Kuroki Salad: Liqueurs, Rum, Bronx's Bordeu, and some water, if ordered ahead. All I have to say is that anyone holding an invitation that didn't use it missed a "Whangdoodle" of an evening.

Arthur Lang Returns

Arthur J. Lang, export manager of the Nichols Power Company, has just returned from Porto Rico. Mr. Lang reports a most successful trip, and states that the picture business on the Island is in a healthy, flourishing condition.

SCENES FROM TWO GOLDWYN PLAYS

LEFT—A TENSE MOMENT FROM REY BEACH'S DRAMA, "HEART OF THE SUNSET;" RIGHT—MADGE KENNEDY IN AVERY HOPWOOD'S COMEDY, "OUR LITTLE WIFE." (Goldwyn)
New Regulations for Shipment of Films To Be Filed with Commission for Approval

Bureau of Explosives Submits Important Sections to Be Included in Amended Paragraph No. 43—Of Interest To Exchange Men and Exhibitors

The Bureau of Explosives has submitted to the Transportation Committee of the National Association of the Motion Picture Industry several new sections to be included in the proposed amended paragraph No. 43 of the regulations governing the transportation of explosives and other dangerous articles by express.

The new sections, c, d, e and f, refer to shipments of unexposed motion picture film, non-inflammable film and shipments of film with advertising matter and should be given careful attention by distributors, exchanges and exhibitors.

It is expected that the recommendations will be filed with the Interstate Commerce Commission at Washington for final approval at an early date. The amended paragraph No. 43 as revised to date by the Bureau of Explosives follows:

43 (a) Motion picture films must be packed in sparkproof metal boxes of cans complying with Specification No. 32. No. 67 cans, neither than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in waxed wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 40 pounds.

(c) Unexposed motion picture films in tight rolls must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can: the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper. The interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 400 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without restriction. All shipments packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents: each outside container must be labelled as "MOTION PICTURE FILM" and in addition must be marked, "NOT DANGEROUS" as prescribed by paragraph 34 (c).

(e) When non-inflammable motion picture films are packed in the same outside container with inflammable motion picture films, the outside packages must be securely labelled and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films.

(f) Shipments of motion picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter in shipments of moving picture films must place the same inside the outside box containing the films.

The effects of shipping containers complying with rule 48 (a) effective October 1, 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely labelled and provided further that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be of metal and not exceed in length or width the telescopic covers.

Creeil Committee Passes Episodes Of "Eagle's Eye"

The first three episodes of The Whar- tons' new serial photodrama, "The Eagle's Eye," for which Chief Flynn is standing sponsor, were run before the Committee on Public Information in Washington on January 26 and were passed. The episodes were shown exactly as they were run at the Strand Theater in New York the week previous.

The reels were taken to Washington by Earl J. Hudson and Courtney Ryley Cooper, representing the Wharton Releasing Corporation. While the films were in the hands of the Committee on Public Information, they arranged to present the episodes to the National Press Club.

They met with many difficulties in securing a projecting machine and operator, who held up the run of the picture till after 11 o'clock. Nearly two hundred persons, including members of the Committee on Public Information and heads of departments, saw the pictures. Applause was frequent and enthusiastic, it is said.

The impersonations of Count Bernstorff, Captain Karl Boy-Ed, Captain Franz von Papen and Du-Abi attracted especial attention and caused much comment. Each of these Imperial German officials were well known to everyone present. The impersonation of each was so faithful that his appearance on the screen was applauded as a true presentation of a personality.

The members of the Press Club became so interested in the picture that a request was made that future episodes be run for their entertainment when shown to the Committee on Public Information.

Mutual to Issue New Lobby Display Photos

Effective with the publication of Edna Goodrich in "Who Loved Him Best?" on February 4, the Mutual Film Corporation is issuing a new style of both 11x14's and 22x28's hand colored photographs made in the gelatine process and printed on the most expensive stock obtainable.

The photos will be distinctive and will be produced in the most attractive style possible.

They will be issued on each of the Mutual star productions in sets of eight, six 11x14 inches and two 22x28 inches, one of the latter to be a star portrait.

Ernest Shipman Drops The HERALD a Line

The Herald is in receipt of a letter from Ernest Shipman, dictated at his bedside, in which he says:

"For the first time in many years an able-bodied doctor, with a cool and determined eye, has made an incursion upon my bank account. I was backed up by a good-looking nurse, and had to ring in a pneumonia scare on me, or he would not have got a cent from me.

"The promised pneumonia did not develop, so I am in disgust at being forced to pay for something which I did not get. I started him on a mission territory for "Shorty Hamilton" and with a shaky, but perfectly right, hand, signed contracts for New York City and state, New Jersey, East Pennsylvania, Ohio, Michigan, Indiana, Minnesota, Wisconsin, the Dakotas and Oklahoma, which together with the previous sales to New England and other points now permits of a comfortable breathing spell, in the hope of being able to strike the fact that no credit is coming to me at all for this business, as a child could sell this "Shorty Hamilton" franchise, the way it is linned up.

"However, I will admit that it is just as interesting to close these deals here and to show the one where I hope to be by February 10."

Sidney Olcott Plans Another Big Featur

Following the successful launching of the U. S. Exhibitors' Booking Corpora-
tion of Sidney Olcott's special seven-act drama "The Belgian" in which Walk Whiteside and Valentine Grant are featured, comes the report that Mr. Olec in the near future will begin work on a second feature. Mr. Olcott has not been wedged in the manufacture of this new feature, nor any other details but it is said good authority that it will deal with subject of wide interest at the present time.

"The Belgian" marks the first independent effort of the producer and w the first of a series of special attractions Mr. Olcott expects to make this year. It was made up his personal vision and encompasses his years of experience with big attractions staged various parts of the world for many of the most important producing organ-

Ralph Ince Directs Third Petrova Fill

Following the completion last week "The Life Mask," the third produc with Madame Petrova, which takes as the star of her own organization, a nouncement was made that Ralph Ince would direct "The petrova picture." The story which Mr. Ince will stage is the novel George Middleton, well-known sh story writer and novelist, with the working title is "The Great Star," the scene being understood to give extraordinary scope for the display of Mme. Petrova peculiar screen talents.
Mme. Petrova in
"THE LIGHT WITHIN"

Mme. Petrova—First National drama; six parts; published state rights


From the standpoint of production, "The Light Within" is splendid. The subject has been treated in a pleasing, interesting way. It is a story that has not been overlooked and therefore there are touches here and there, that, while having no particular bearing on the story, add to its interest. The story might have been slight in itself, but the manner in which it has been told makes it stand out as an interesting production and proved very entertaining to patrons of Chicago's Royale Theatre, where it played to capacity houses.

Olga Petrova is excellently cast and does some of the best work of her screen career. She is well supported by meden Hare, Thomas Holding, Clarence Heritage, Freddie Fear, Evelyn Duno, Fred C. Jones, Frank McDonald and Claudette Brundage. The direction is by Lawrence W. Trimble of the story was taken from Mrs. L. Case Russell's novel.

The Story: Clinton Durand does not approve of his wife, Thelma, living so strictly to her profession of doctor and, when her husband remains in town to attend her patients, Clinton decides to undertake the bringing up of their son Donald, the result of which is the child's death. Clinton goes on a voyage and Thelma learns that his ship has been burned and everyone lost. She accepts the acceptance of Dr. Leslie, whom she loves, and they become engaged, however, returns and becomes insane. Thelma has discovered a serum which will cure anthropology before a number of noted specialists, she inculcates Dr. Leslie. When the time comes for the injection of the serum, she finds it has been stolen. The precious serum can only be obtained from the masquerade turtle and she is forced to have the only remaining one stolen. The new serum is prepared in time to save Leslie's life, but Clinton, the thief, who delicately inculcates himself, dies from the effects.

Darrell Foss in
"HER AMERICAN HUSBAND"

Triangle drama; five parts; published January 27


"Madame Butterfly," John Luther Long's immortal story, comes to the screen once more under the title of "Her American Husband," with a slightly different twist to it, but the Japanese tale nevertheless. In the present instance the American does not desert his Oriental wife in the East, but brings her to New Rochelle, N. Y., where he leaves her in her "Dove cote" while he leads a gay life somewhere along Broadway.

The production has been carefully handled and skillfully played throughout. There is a sentiment of realism about the whole that grips your heart strings, and though the end is a little thumbs-up from the first reel, it holds your attention.

Darrell Foss, as Herbert Franklyn, is the Sharpless of other Long's tale, while Teddy Sampson is the little Japanese, as, as the butterfly, is admirably cast, though younger than the Lake Shore Theatre, Chicago, refused to take him seriously with that funny little stringy mustache. Miss Sampson's make-up did not convey the idea of a Japanese girl, though her acting was pleasing. The best performance was given by Jacob Abbe, as Kato, the secretary, in love with cherry blossoms. The actress who cast this part was well chosen, her photography is exceptionally beautiful, the lavish sets representing Manhattan homes contrasting pleasantly with the melle, but artistic, Japanese effects. E. Mason Hopper directs.

The story: Miriam Faversham breaks her engagement with Herbert Franklyn, young millionaire and "social butterfly," and goes to the Orient on business for his firm. In Asia she meets and marries Cherry Blossom. The father, Kato, who is deeply in love with her. Franklyn decides by the toss of a coin to marry Cherry Blossom and they are wedded. They leave for America and on the way Kato tells Cherry that he will come to her should she ever need his aid. Franklyn establishes his little wife in a cottage in a suburb of New York, returns to his former friends and is taken back by Miriam. Ignorant of his marriage, plans for the wedding progress. A week before the event Herbert returns to his "Dove Cote" to pay Cherry a last visit. The spirit call of poor Cherry, however, has brought her father and Kato to New York and Kato is strangled to death before the fireplace of his bungalow. Back in Japan Kato and Cherry are reunited.

The picture drew good houses and pleased at the Lake Shore, Chicago.

Mabel Normand in
"DODGING A MILLION"

Goldwyn comedy-drama; six parts; published January 28


"Dodging A Million" is excellent for light entertainment. There is not much to the story but admirers of Mabel Normand will welcome her back to the screen after a year's absence and derive considerable pleasure from the story. The production proved very entertaining to patrons at the Warner Theatre, Chicago, where it was shown last week.

The manner in which the play has been staged, its excellent direction, fine work of the star and cast, the splendidly selected scenes and the fine photography place it in the ranks of the first class. Tom Moore, the male lead, gives his role so much character with apparently so little effort, one forgets he is acting and the whole is most pleasing. The work of...
THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the reviewer with the information necessary to enable him to appreciate intelligently the production under consideration— to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.

in the size of the check. And after she has reassured her creditors she promises to become the wife of Jack.

Enid Markey in "CHEATING THE PUBLIC"

Fox melodrama; seven parts; published January 20
As a whole Well produced
Story Good
Star Excellent
Support Sufficient
Settings Good
Photography Good

A photoplay of a melodramatic nature is "Cheating the Public." It is propaganda showing how certain people are profiting by holding back foodstuffs and then disposing of them at high prices. Besides this the plot concerns the murder of the man doing the profiteering, the trial and conviction of the murderer, a race with an express train to have the governor sign a stay of execution, the guilty one having confessed, and the race back to the prison to save the convicted murderer. Audience reaction is varied, but Enid Markey enjoys this play. Enid Markey does what is probably the best of her screen work. Other important members of the cast are Ralph Lewis, Bertram Grassby, Charles Edler and Tom Wilson. Richard Stanton is given credit for the direction.

The story: By decreasing wages and increasing the price of food John Dowling drives his employees to strike. Mary Garvin, heartbroken over the starving conditions of the poor factory employees goes to the home of Dowling to plead with him. He forces his attentions on her and she shoots him. Mary is tried for the murder and sentenced to the electric chair by the judge. Because Dowling's son refuses to give "Bill" Thomas his position back as foreman, he threatens to kill the son at the same time boasting of the murder of the elder Dowling. With this evidence young Dowling endeavors to free Mary, whom he has come to love. He is forced to race with a fast train in order to catch up with the governor and get the pardon signed, and then rush back to the prison with the pardon. Fortunately he arrives in time and after Mary has recuperated from the shock there is a happy ending.

Corinne Griffith in "THE MENACE"

Vitagraph drama; five parts; published January 21
As a whole Good
Story Interesting
Star Flawless
Support Sufficient
Settings Fine
Photography Good

"The Menace" affords five reels of good screen entertainment. The story has been handled in a manner most pleasing, is well told and it is a picture that can be presented to any class of audience. It has a dramatic theme but is so softly toned there are never any moments of depression.

Corinne Griffith makes a pleasing lead and Evart Overton is truly enjoyable. Other members of the cast are Ned Finley, Herbert Prior, Lelia Blow and Frank A. Ford.

The story: Believing that surroundings will help a man fight off criminal tendencies Dr. Burrell adopts the son of a crook and trains him to become a statesman. The boy becomes the pride of his adopted parents and becomes engaged to Virginia Denton. He meets Morgan, a crook just released from prison, and Morgan tells him that he is his father. Orphanage records prove Morgan's statements correct and Dick becomes the tool of Morgan's in order to get Virginia. Dick as a young man, becomes a tool of Morgan's in order that Virginia might not learn his real parentage. After several robberies, however, the strain proves too much and Dick has detectives present when they rob the Denton home. Morgan is handcuffed and

then confesses that Dick is Burrell's own son, whom Burrell believed to have drowned. There is a happy ending.

Margaret Fischer in "JILTED JANET"

American-Mutual comedy drama; five parts; published February 11
As a whole Entertaining
Story Interesting
Star Clever
Support Good
Settings Satisfying
Photography Good

Entertaining and novel in its plot "Jilted Janet" furnishes another successful vehicle for Margaret Fischer. The American-Mutual star is cleverly cast in the role of a girl who wishes to excite the envy of a lover who has jilted her, apprizes to her own use a mansion adjoined her meagre lemon grove, in which to entertain her former fiancée and his wife on their wedding trip. The direction is by Lloyd Ingraham.

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Grace D'Armond in
"THE CRUCIBLE OF LIFE"
Geral Enterprises drama; seven parts; published State Rights.
February 4
As a whole..............................................Well done
Story ...............................................Gripping
Star ..................................................Excellent
Support ..............................................Appropriate
Settings ..............................................Splendid
Photography ........................................Good

"The Crucible of Life" is a patriotic melodrama of the oil which is bound to find favor with American audiences, if it should prove an excellent box office attraction for any exhibitor. The action is fast, the continuity good, and from beginning to end the story holds one in suspense. Grace D'Armond as Gladys Dale, plays her role with intelligence, and her youthful appearance is most refreshing to the eye. F. C. O'Connor did splendid work as Edwin Fairfax; Jack Steele played the part of Robert Dorset with sincerity, while the character of Fritz von Hoffbert was ably portrayed by Kevin Forsberg, and Winifred Harris was convincing as Mrs. Dorset.

The story: Gladys Dale, an orphan, secures a position as companion to Diana, daughter of Mrs. Dorset, prominent Viennese woman. Robert, ne'er-do-well son of Mrs. Dorset, advances to the girl, but she repulses him. A younger father, Edwin Fairfax, arrives with his motherless child, Vio, for a visit at the country house. A strong friendship springs up between Fairfax and Gladys, rapidly opening into love. He receives a commission in the United States Army and leaves Vio in the care of his sweetheart during his absence at the battlefront. Robert has become acquainted with Fritz von Hoffbert, leader of a band of society thieves and in employ of the German government as a spy. Playing upon Robert's weakness of character, von Hoffbert implicates him in several robberies. His mother cuts off his allowance and he steals her necklace, casting suspicion on Gladys. She learns that the son has robbed his own mother, but in order to spare Mrs. Dorset leaves for New York under the suspicion of having taken the gems. She enlists as a Red Cross nurse and on her arrival in Europe, Gladys finds herself assigned to same command of which Fairfax is an officer. Gladys, seriously wounded and carried to a dressing station in the field, is caught and imprisoned. Meanwhile von Hoffbert is summoned to Europe and becomes a member of the company commanded by Fairfax. He manages to get command of von Hoffbert and arranges a happy reunion for Robert. Robert has been caught while digging the house of a society woman and in a confession Gladys cleared of suspicion. Gladys and Fairfax are united in wedlock at a war wedding.

Earle Williams in
"A MOTHER'S SIN"
Vitagraph drama; five parts; published January 28
As a whole..............................................Average
Story ...............................................Confusing
Star ..................................................Poor
Support ..............................................Fine
Settings ..............................................Splendid
Photography ........................................Good

Earle Williams is very pleasing in "A Mother's Sin," but the story is somewhat confusing. Too much is taken for granted, which leaves the audience in doubt as to just why certain events happen. Along toward the latter part of the story, however, it runs smoothly and is interesting. The material is not new, but has been handled in a way that would like the offering an excellent one, were the story a little more logical, and the acting more perfect as a whole.

The exteriors are beautiful. The story is laid in England and the various scenes are what one might expect to find in the smaller towns of that country. Mr. Williams is well supported by Maude Earle, Earl J. Peck, Marion Vane and Betty Blythe. The direction is by Tom Mills.

The story: Patrick Yardley's father disowns him and gives his entire estate to his new wife Vincent. However, he due Vincent nothing whatever except an out of town, and hides it in a lock. After his death Vincent becomes the heir until one day, a friend, in going through the books, finds the new wife many hardships and the loss of the girl he loved, Patrick finally comes into his own. And in due course of time the old gentleman returns to him.

June Caprice in
"THE HEART OF ROMANCE"
Fox comedy-drama; five parts; published February 5
As a whole..............................................Pleasing
Story ...............................................Amusing
Star ..................................................Excellent
Support ..............................................Entertaining
Settings ..............................................Ample
Photography ........................................Good

Entertainment of a diverting nature, replete with comedy and little true-to-life touches is to be found in "The Heart of Romance." It can be shown to an audience of any age with confidence in its wholesomeness and is just the production for the neighborhood house.

June Caprice is amusing, has a good role to exploit her charms in and wears some very pretty gowns, which should interest feminine patrons. Bernard Thornton makes a very pleasing opposite and other members of the cast are George Bunny and Lillian Page. Harry Millarde is responsible for the direction. The famous dog Lady, also plays an important part.

The story: Judge Stafford does not approve of Harvey Grayson's attentions to his niece June believing he is of a mercenary nature and wishes money. To test Harvey, June is declared a bankrupt. Harvey, who believes, himself a great author, gives all his precious stories as security to enable June to secure an extension of time in which to make good her debts. At every turn he is opposed by the uncle, but he meets each move with such grit and self-denial, that the uncle finally believes him sincere, reveals the facts to Harvey and promises to help him along.

Elmo Lincoln in
"TARZAN OF THE APES"
National Film Corporation drama; three chapters; presented at Broadway Theatre, New York, January 26
As a whole..............................................Good
Story ...............................................Good
Cast ..................................................Remarkable
Settings ..............................................Splendid
Photography ........................................Unique

"Tarzan of the Apes" is a feature picture made from the amazing story by Edgar Rice Burroughs. It carries quite openly a prejudice against the English and their operations in the Congo are hideously pictured, exposing in a most disgusting fashion the cheapest possible conception of the English nobility as well as the unnecessary brutality of the English sailors. All of which seemed to be dragged into the picture by the heels, and will undoubtedly stir up feeling against the British. At the present time this would seem to be bad policy.

The settings are magnificent from a photographic and educational standpoint and are worthy of a better offering. The cast is a fine one. The work of Gordon Griffith as "Tarzan," the boy, and of Elmo Lincoln as "Tarzan," the man, called forth much comment. True Boardman, Kathleen Kirkham, Enid Markay, Thomas Jefferson, Bessie Toner, George French, Jack Wilson and Coli Kenny all gave excel-
The story: Lord and Lady Greystoke leave for Africa to investigate reported atrocities among the natives who are being bartered and abused. Mutiny breaks out and they are put off on the shores of Africa and left to perish. Lady Alice dies when Baby is less than a year old and Lord John is in despair. The mate of the chief of a tribe of apes has lost her baby and the entire tribe advance upon the cabin of Lord John and take his son. Lord John dies. Tarzan is lovingly reared by them. Back in England, the next of kin, a dissolution home, has married a barmaid and taken possession of Greystoke Manor. Ten years pass and Tarzan has grown in grace and strength. Old Binns, a sailor on the ill-fated ship, escapes from the Arabs and starts out to find the Greystokes. He comes upon the cabin containing their skeletons as Tarzan comes into the cabin and the two make friends. Binns teaches Tarzan to read and write. They start for England, but Tarzan is wounded by the Arabs. Binns makes his escape to England where he tells his story to "Lady" Ann and is thrown into a sanitarium. Ann tries to get her degenerate son to marry an American heiress, as she fears the story of Binns may get out. A maid in the house releases Binns and tells his story to the solicitor of the estate and a searching party is formed. Binns dies, but tells all necessary details before his death. The party find the cabin and Tarzan, the man, is greatly attracted by the heiress, who is the first woman of refinement he has ever seen. A native captures her and Tarzan saves her after a fight. He then tries to possess her, but she recalls his manhood to him and to his inheritance he is content to wait for her to decide.

Francis X. Bushman and Beverly Bayne in "UNDER SUSPICION"

Metro comedy-drama; five parts; published February 4

As a whole: Pleasing
Story: Enjoyable
Stars: Very good
Support: Suitable
Settings: Good
Photography: Good

The plot and humor of "Under Suspicion" make this an acceptable offering. Francis X. Bushman and Beverly Bayne are well cast and make their roles ring true. The direction is good and the quiet tone of the settings is restful to the eye and leave a lasting, pleasing impression. The subtleties, however, are poorly done and will not create the laughter they are evidently intended to bring out. Aside from this the picture is a very entertaining one. W. S. Davis directed.

The story: When Gerry Simpson meets Virginia Blake, a reporter, and learns she has little use for the idle rich, he decides to become a reporter, make Virginia believe he is poor, and win her. Both are very happy until Virginia has reason to believe that Gerry is responsible for a number of robberies which have occurred at the Simpson estate. She goes to his apartment to investigate and is intercepted by Gerry's valet. Gerry arrives home in time to save Virginia from the wrath of the crooked valet, the thief is brought to bay, and Virginia, convinced of Gerry's innocence, promises to marry him even though he is rich.

Texas Guinan in "THE GUN WOMAN"

Triangle drama; five parts; published January 27

As a whole: Unusual
Story: Entertaining
Stars: Well cast
Support: Angle
Settings: Good
Photography: Very good

"The Gun Woman" is a little out of the ordinary and because of its unusualness it will undoubtedly prove entertaining to many. It may be regarded as too rough to be appropriate for houses where only high class productions are shown but for a regular western drama it is good. There is a touch of humor and satire running through it that adds to the picture's interest. Texas Guinan as "the Tigress" is well cast. Ed Brady handles his role well as does Francis McDonald and Walter Perkins. "The Gun Woman" was made at the Selig studio, Los Angeles, and is directed by Daniel McCall. It was produced by John E. Korean, and is a pure western.

The story: The "Tigress," who is famous for her quick "draw" and straight shooting, finds her soul becoming softened with love when she meets the "gent" and his whisperings of a home for two makes the "Tigress" believe in him and she entrusts her savings to his care that he might go forth and prepare a home. When she learns that she has been betrayed, however, she kills the "gent" and when he is buried she buries her love so that when the "Bostonian," a detective who has been on the "gent" trail, offers her his name, she refuses it.

Thomas Santschi in "THE CITY OF PURPLE DREAMS"

Selig melodrama; six parts; published state rights

As a whole: Well done
Story: Interesting
Star: Fine
Support: Capable
Settings: Excellent
Photography: Very good

"The City of Purple Dreams" is a good example of melodramatic entertainment and for followers of this kind of amusement should prove attractive. The production of the play has been handled in Colin Campbell's usual fine style. There is but one criticism. The interior sets appear crowded and unreal looking. The photography is excellent throughout and many of the exterior scenes will be recognized by persons familiar with Chicago.

The acting of Thomas Santschi is exceptionally good and he is offered good support in Besiee Eyton and Fritzi Brunette. All the rush and excitement of the board of trade is well wrought in the story. The story was adapted from Edwin Baird's novel.

BESIEE EYTON AND SUPPORT IN A TENSE SCENE FROM "THE CITY OF PURPLE DREAMS." (Selig)

The story: Daniel Fitzhugh, the black sheep of a wealthy Virginia family, finds himself fighting between two goals. To one desire to remain respectable, inspired by the sight of Kathryn Otis; the other the life of a nihilist, inspired by the passionate love of Esther Strom, one of the nihilist leaders. I finally makes up his mind to lead a decent life and works his self up from a dishwasher to a millionaire. He wins the love and hand of Kathryn and as his dreams are about to be realized the jealous rage of Esther breaks out and she tells Kathryn of Daniel's past. The engagement is broken, Esther kills herself and Daniel finds himself alone. He succeeds in winning Kathryn's father, who kills himself. Alone and with her for Daniel overwhelming her, Kathryn finally sends for him and he goes with all the speed of a happy lover.

"Up the Road With Sallie," Next Select

Constance Talmadge has started work on her latest Sel production, "Up the Road with Sallie," at the Pallas-Moro studios, Hollywood, Cal. The story is a picturization of a novel by Frances Sterrett, the scenario having been prepared by Julia Crawford Ivers.

Miss Talmadge, who has just finished making a film version of Frances Hodgson Burnett's novel, "The Shuttle," Select, has a new director. "Up the Road with Sallie" will be directed by William D. Taylor, who directed Jack Pickford in "Tom Sawyer," "Huck and Tom" and "His Majesty Bun Bean."
Margaret Fischer in "Jilted Janet" Tops Mutual Schedule Week of Feb. 11

Margaret Fischer in "Jilted Janet" tops the Mutual schedule of features for the week of Feb. 11. The production was made by the American Film Company, Inc., under the direction of Lloyd Ingraham from the scenario by Elizabeth Honey, the author of the previous Fischer success, "Molly-O-Em.")

The story is that of a young girl in modern circumstances, Janet Barnes, who has been jilted by a mercenary young man, who trantly confesses that love in a cottage is the forte. Janet sends him a picture of a mansion belonging to her neighbor, asking him how he likes her new home. When he writes that he and his wife will visit her on their honeymoon, she borrows the house from the caretakers during a real owner's absence and enters her former suitor and wife.

"Jilted Janet" Amusing Mix-Up

Graham, the owner, returns and assumes the position of her in his own home. The jilt, impressed with Janet's exorbitant wealth, attempts to renew his love-making but is dined into an artificial lake by Janet. When Janet discovers her butler is the real owner of the establishment she hires, she takes the lover and has him sent to jail. Graham petitions her to have him released and bequeath her his fortune. He promises her a life of luxury and she accepts the proposal. But Janet, too, is plotting to ruin Graham. She gets him arrested again.

"Three Times and Out" is the title of the Strand comedy, starring Billie Rhodes, which is published Feb. 12. Billie and her sweetheart have a lover's quarrel, and he refuses to take her home from a dance when she flirts with others, and is compelled to accept the escort of the butler. On the way she is insulted by a drunken man and is saved by a boy who has a passion for her. Greece, her sweetheart, attempts to recon- cile the mechanic with her impression that he is a stranger, but Billie forgives her battered lover.

The Mutual Weekly, released Feb. 11, is replete with interesting topics. War pictures, pictures showing the effects of the Blizzard which recently swept the country, and the results of the fuel conservation order, make this issue one of the best.

Irland, Pearson, Walsh and Mix, Stars
To Be Seen in Fox March Features

Announcement of a tentative March schedule for his Fox Features has just been made by William Fox and has Peggy Hyland, Virginia Pearson, George Walsh and Mix as the stars to be featured. In addition, there will be one picture by an all-star cast.

"Six-Shooter Andy," in which Tom Mix is the star, will be on the month's publication, this production having been crowded out from February in consequence of the five-day closing of studios and laboratories required under the order of the fuel administrator. The star is supported by cast which includes Enos Key, Georgia Stone, Virginia Corbin, Buddie Messinger and Met Radcliffe. March 3 is the date when "Six-Shooter Andy" will be available.

Peggy Hyland's First Fox Film

Peggy Hyland, who joined the Fox forces just before the first of January this to make her debut as a star with this organization in "The Debt of Honor," which will be issued March 10. A production which is titled "Woman and the Law" and is made under the direction of A. A. Walsh is to be published March 17. It has an all-star cast.

Virginia Pearson is working on a production called "A Lighter of France" and is scheduled to be at the disposal of that director on March 24. A director new to the Fox organization, Edmund Lawrence, is in charge of making the picture.

The contribution of George Walsh to the March program will be made on the 31st under the title, "The Kid Is Clever." Walsh was selected for just following the completion of "Jack Spurling—Prodigal" and was a hospital patient until the latter part of the week, when he resumed work under the direction of Carl Harbaugh.

Miss Minter in "A Bit of Jade"

"A Bit of Jade" is the working title of Mary Miles Minter's new play for the American Film Company, Inc., in which she occupies a position of mystery connected with a wonderful jade necklace, supposed to have been stolen from a jade goddess.

News Item

By Fuller Pep

What the M. P. industry really needs is a star administrator.

Now that many road shows are cutting out the "heavy" villain to conserve coal on the railroads, they ought to come cheap around the studios. Let's have a film with an all-villain cast.

Camouflaged News Items


There have been many substitutes suggested for wheat—but none so far for high-salaried screen artists.

News Item

* has formed his own company to produce super-de luxe screen masterpieces. (*Fill in name of any star not working.)

Where a Cold Audience Doesn't Hurt

Anyway it isn't so humiliating to a grand opera star to draw a poor house and receive little or no applause when she's in playing the celluloid circuit as when on tour.

"Red Cross needs 30,000 nurses for the front."—News Item. Say, what's become of all those thousands of self-sacrificing actresses and M. P. stars who, according to their press agents, were going abroad.

Answers to Correspondence

Dotty—No. "Over the Top" is not a bar tonic. Ask J. B. what he uses. I think he uses a cigar box to keep his in.

Now that that amalgamation story has grown "cold"—somebody ought to think up another one to keep Reel Row from going fast asleep again.

We thought that silly idea of keeping a star's marriage secret for "trade purposes" had about died out. It seems to have been revived in the case of a pretty little actress recently, but court proceedings brought the fact out.

Walt Hill Leaves Bluebird Nest

Bluebirds will have to hop along without Walter K. Hill to guide their flights. Walter has resigned as P. P. (Publicity Peddler) and is seeking pastures new, it is said.

To aid that Smoke Week Fund for the boys "over there," why not prevail upon the screen villains to cut out a few cigarettes?

A Hot Story

Ha! Ha! Did you read that one about the Schenectady, N. Y., fireman who responded to an alarm in a motion picture theatre and when they got there, forgot the fire to watch the comedy on the screen, which was "barely visible through the smoke." We recommend a Carnegie medal for the operator in the booth, who stuck to his post so nobly and an increase in salary for the F. A. who wrote the story.

Speaking of personal sacrifices during these terrible winter times, the belt should go to the actress "who uses only the plainest stationery, without a monogram," as reported by her company's publicist.

In the Interests of Conservation

Referring to that nifty little club that has been organized at a west coast studio which proposes to fine actors $1 for being late, 50 cents for each cup and, etc., we could suggest another clause: $5 for a P. A.'s wasting paper on pulp stories.

The Chicago Tribune comments on an ad. in the N. Y. Telegraph addressed to "actors and actresses and motion picture players." Nothing odd about that, some are just that and nothing more.
Russia Offers Market for Films

Odessa, Russia, with a population of 700,000, has thirty-four motion picture theaters with a total seating capacity of about 20,000. These theaters are open seven days in the week (except on the eve of religious holidays) from 7 until 11:30 p. m., and are almost invariably full for the regular performances which begin at 8.50 p. m. A separate audience has been set aside from 2:50 p.m. according to the class of the theater and the location of the seat sold. The usual price paid for desirable seats in the first-class motion picture theaters is 1 to 1.50 rubles, but the complete schedule of prices has not been determined. But it has been decided by government management when an unusually attractive or expensive film was being shown. The seating capacity of the average motion picture theater is about 800. Three or four of the first-class theaters have a seating capacity of about double this number.

The programs in Russian motion picture theaters greatly resemble American programs. There is usually a drama of four, five, or six reels, followed by a film of current events, travel, or comedy. Two or three performances are given each evening, according to the length of the program. Not more than two or three theaters in the city combine motion pictures and vaudeville.

When the program in a Russian motion picture theater has begun, patrons coming late are compelled to wait in an anteroom until the next performance commences. In this anteroom music is often provided, and there is generally a small buffet where one can buy sandwiches, tea, and candy. Frequently a program of Russian motion picture theater occupies a half or even two-thirds as much space as the picture hall itself.

Russian Films Mostly Tragedies

The films shown in Russian motion picture theaters are of many kinds and makes, but the great majority are of domestic manufacture and are almost always tragedies. No one ever saw or heard of a Russian love story ending happily in the films. But in spite of the popularity of the Russian tragedy in this country, the American producer would be welcome to Russian motion picture audiences for having a knack of ending happily.

For variety the managers of the Russian motion picture theaters always have to depend upon films of foreign manufacture. Foreign films frequently seen in Russia are of Italian, French, and American make—named in the order of their importance in the Russian market. These foreign films never fail to draw good audiences. When one hears a motion picture film praised in Russia, it is almost certain to be a film of foreign manufacture. The most successful foreign films are those of a strong tragic or criminal character and classical pictures, such as "Quo Vadis" and "Cabiria." The classical films draw crowds from every class of Russian society.

Foreign Films in Demand

The demand for foreign films comes from every class of the people. The theaters offer to accommodate the audience and arrange for the showing of films of the same language. The films are shown in their original foreign language with the help of Russian subtitles.

Prices Paid for Big Productions

Well-known motion picture films that have been shown in Odessa and the prices at which they have been thrown:

1. "Quo Vadis," city rights released for 2,500 rubles per month; newspaper rights 1 per cent of admission receipts, all other rights 10 per cent. Duplicate prices of admission were charged when this film was shown.
2. "Cabiria," release rights for three Governments in southern Russia, 400 rubles per meter; hire for each evening shown, 250 rubles.
3. "The Fall of a Nation," release price not learned; hire for each evening shown, 250 rubles.
4. "Mabel," release rights for 5,000 rubles; hire for each evening not learned.
5. "Peg o' the Ring," release rights for three cities, 2 rubles per meter; hire for all five series for each evening, 600 rubles.

War Scenes and Conservation of Food Feature Gaumont-Mutual of Feb.

How the Gaumont News Service covers the world in reporting news topics of more than passing interest is shown in the recent coverage of the war in Russia. The pictures of Russian events, which are illustrated here, were taken on the spot.

Among the most important of the subjects shown in number are the capture of Jerusalem, with scenes of the fall of the city; the work of the British army and the Alpine Chassens; scenes showing the occupation of the Allied troops in Hungary; the maneuvers of the Mikado's fleet, which is now co-operating with the Allied armies in the north of France; and the launching of one of our new steel ships by the Kaiser.

That our country is now fully awake to the need of saving all supplies is pictured in many of the subjects which show the preparation of a bountiful army ration at the average cost of four dollars. There are many crowded scenes of the daily life of the troops in the field, a network of trenches, the feeding of the men in the trenches, the feeding of the men in the trenches, the feeding of the men in the trenches.

Gladys Brockwell Begins New Picture; "Six Shooter Andy" Camera Work Do

Gladys Brockwell has begun work on a new picture at the William Fox studios on the Pacific coast. The story and scenario are by Charles Kenyon, but the picture has been named. Edward J. Le Saint is the director, this being his second picture for Mr. Fox. The cast includes, besides Miss Brockwell, American character actors of the type of Young, Georgia Woodthorpe, T. A. Crittenden, Sarah Hepburn and Beto Buzzo.

Photographing has been completed for the new production entitled "Six Shooter Andy." This story was written by Bernard McConville and the picture was made under S. A. Franklin's direction. The cast, which is a large one, includes several of the children who have had prominent roles in "Jack and the Beanstalk" and "Treasure Island." Among these are George Stone, Virginia Corbin, Bert Radcliffe, Budde Messinger, Lewis Sargent, Raymond Beulah Burns and Vivian Plank. Among the adults are Edith Allen, besides Mr. Fox, and a number of other actors.

Work also is progressing at Hollywood on a production in which the divorce problem is the main feature. The cast includes Charles Clary, Bertha Mann, George Grasby, Mark Robbins, Rhea Mitchell, Willard Loomis, Edward M. Wallace.

"Any Home" New Pathy Play

Pate announces "Any Home" for publication on Apr. 3, in which Baby Marie Osborne is to be seen in an amusing story of childhood. John W. Grey and Mrs. W. Ramerez-Torres are the co-authors of "Any Home" and have written it with the idea of giving the story a new setting and an appeal to New York Pathy's market which is not adapted to her personality and talent. Little Sambo, the ored boy who has made such a hit in recent Baby Orphans' pictures, has a prominent part in the cast and repeats his role in the new film, "Any Home." Standing is in the cast as is Marian Warner, who has played many of these Baby pictures. The picture was produced Diando at Glendale, Cal.

"Forbidden Path" Date Changed

Laboratory congestion, due to the coal-saving or steamless fuel apparatus, was responsible for a change in the publication date of the new motion picture, "Forbidden Path," starring Mary Barry. The production was to have been issued January 28, has been set a week further down the calendar at February 28.
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

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<th>Film Company</th>
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Quotations February 3, 1918.

This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE
CHICAGO BOARD OF CENSORS

"The Movie Dummy" (Pathes)—Reel 1: Half clad girl going back of door in closet. Reel 2: Girl in cafe dancing with legs around man's waist.

"Airing Their Troubles" (Triangle Comedy)—Two near views of girls man, sitting on bench; closeup of diver as she approaches camera; sub: "Don't forget—the room is number 2."

"The Divine Sacrifice" (World)—Additional eliminations. Reel 1: sub: "You must make sure the company you trust with the management of your future is assured."

"The Rich Scene" (Kanawha)—Kissing scene between Carewe and Spencer, with Crane Hurl. Reel 1: sub: "The Big Idea" (Pathes)—View of hands holding U. S. currency.


"Chocolate of the Gang" (Boy City)—Reel 1: Front view of nude colored Reel 2: Three views of Negro through periscope with pigeons in crate

"Her American Husband" (Kay Bee)—Reel 5: Closeup of hands twisting around man's neck.

"A Daughter of Uncle Sam," No. 2 (Jaxon)—Two scenes of holding of officer in boat.

"Who's to Blame" (Nezno)—Subtitles: "Baby clothes, and she never told me; I don't know yet."

"Vengeance and the Woman," No. 7 (Vitagraph)—Reel 1: First scene made, director's holding up dead scene; stage holding scene. Reel 2: subtitle: "You ain't so locoed as to suggest equality?" lassow man and lady holding scene.

"The Eyes of Mystery" (Metro)—Reel 1: Slugging man. Reel 2: Vision shooting girl's father. Reel 3: Five scenes of moonshiners shooting at girl; girl shooting man in white approaching stairs and shooting man out tree; throwing man over porch; two scenes of breaking door with axe; cue of shooting where girl is used as shield; overseer shooting girl's dad father and he shooting overseer.

"Sable's Vengeance" (Paragon)—Reel 1: Flash three gambling scenes, cup of forgy. Reel 2: Entire incident of drawing lots to assassinate all and indication of same; sub: "John Anderson shall be my victim;" all scenes of girl at portion threatening man with gun; shooting man, additional eliminations. Reel 1: subtitle: "The anarchist meeting;" Walter to his father, "Announced by the anarchists." Reel 2: Giving revolver to subtitile: "Walter sees an opportunity to prevent his father from changing will."

"Ashcan Alley" (L-Ko)—Closeup of shooting man in rear and his sub- mission actions.

"Dimples and Dangers" (Triangle)—Reel 1: Scene of woman's skirt being ripped in half door exposing her leg above knees; scene in which woman's finwear is exposed; woman taking money from too of her stocking. Reel 2: Scenes of maid sitting with legs exposed and man looking at them; three scenes of man getting down on floor before maid.

"Divine Sacrifice" (World)—Reel 1: subtitle: "It seems a pity, Helen, if you would make such a wonderful mother, you refuse the honor." Reel 2: subtitle: "Your greatest hope has been children and I have been an appointment;" "I was not invited—another accompanied my husband as wife." Reel 3: subtitle: "Arriving in London Rupert and his pseudo wife is certain Helen;" flash first muscle dance and eliminate second one; entire dance scene to where fire starts.

In Bag!" (American)—Reel 2: Stealing heads and watch. Reel 3: Shooting and fall of man after shot.

"Woman and Wife" (Sextet)—Reel 1: First scenes of woman drinking.

"She Did Her Bit" (Century)—Reel 1: Man in underwear dropping barrel around him. Reel 2: Entire incident of man and girl under shower together; closeup of man ticking other man's leg under heel.

"The German Curse in Russia" (Pathé)—Flash nine dead body scenes.

"The Guilty Man" (Wood)—Adapt only permit. Subtitles: "There is something you must do;" "I have no right to bring a nameless child into the world;" "I must obey the law. I cannot sanction immorality;" actual shooting scene.

"Her Boy" (Metro)—Subtitle: "So you are that kind of woman."

Theda Bara in "The Forbidden Path"

A story particularly well suited to her emotional abilities and to her personality is said to be provided in the new Theda Bara production, "The Forbidden Path." J. Gordon Edwards, who has directed all of the Theda Bara productions, was in charge of the new picture. Adrian Johnson was the author of the scenario. The picture has just been completed at the William Fox studios in Fort Lee, N. J.

In "The Forbidden Path," Miss Bara plays the part of a girl who is wronged by a rich youth. She exposed him as he is about to wed a society girl. The society girl repudiates her wealthy sweetheart when she hears the story, and she forces him to agree to marry the poor girl whom he has ruined. The poor girl gets her revenge at the altar rail. There is a dramatic ending.

Don Barclay Working for Essanay
In a Series of New Comedies

Don Barclay, one of the comedians in "Ziegfeld Follies," is now at work at the Essanay studios on a comedy for publication through General Film. Through Mr. Barclay's wealth of original ideas, Arthur Rosaling, his director, is interpolating much new pantomime into these comedies. Exhibitors, it is said, may look for something entirely new when Mr. Barclay's first comedy is announced.

Essanay's General Film comedy for February 2 is "A Tough Knight," depicting the difficulties of an artist's model in armor, pursuing the girl he loves. The picture for February 9 is "Our Little Nell," an original in western burlesque comedy. Essanay's scenic for February 2 is "The Grand Canyon of Arizona." See Canyon de Chelly." Some splendid new views of these western natural beauty spots are afforded.

Billy West in "A Scraper"

Billy West, the King-Bee comedian, is screeninning a two- reel comedy in which he appears as a champion pugilist, to be published March 1. Billy knocks out Babe Hardy, who weighs three times as much as he does, and later fights his way through a zang of yeggs. The title of the picture is "A Scraper."

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BAND BOX—Essanay, "Men Who Have Made Love to Me," with Mary MacLane.

BIJOU DREAM—Petra, "The Light Within," with Olga Petra.


ROSE—Petra, "The Light Within," with Olga Petra.

ZIEGFELD—"The City of Purple Dreams," with Thomas Arsenchi.
Animated Sub-Titles
For Seven-Reel Film
“Crucible of Life”
Messrs. Sawyer and Lubin
Arrange Distinct Novelty
For Screen Version
Of Play

In order to properly suggest the patriotic atmosphere which invests a major portion of “The Crucible of Life,” their latest seven-part state right feature, Messrs. Sawyer and Lubin have arranged for an original series of animated sub-titles to serve as a background for the story.

The feature, now being exploited by General Enterprises, is an adaptation of the famous stage melodrama of “Fairfax” by Bartley Campbell. It has been produced under the auspices of the Author’s Film Company and directed by Captain Harry Lambert. Messrs. Sawyer and Lubin have recently undertaken the disposition of the “Crucible of Life” on a territorial basis, as a worthy successor to their prior series of right sensational successes, “The Warrior,” starring Ma-ciste, and “Mother,” featuring Elizabeth Rudden.

The patriotic and war atmosphere of the feature, starring Grance Darmond Jack Sherrill and Frank O’Connor, has been closely approximated by magnificent backgrounds giving glimpses of the trenches, the various contingents leaving for France and several very beautiful effects introducing the American flag and all it stands for.

The main title constitutes a distinct novelty in that the brilliantly lighted exterior of a motion picture house is shown with a line of people steadily moving at the box office. As the electric display sign flashes in and out the title of the picture is clearly illuminated, followed in rapid succession by the names of Darmond, Sherrill, O’Connor and other leading members of the cast.

A close-up to the picture is arranged a most striking tableau, the central figure of which is the Goddess of Liberty surrounded by the fighting representatives of the entire allied nations, each one of which springs magically into place as Liberty calls. The entire scene has been done in colors and forms a stirring finis.

Sterling Corp. Buys
Drama and Cartoons

David Russell, sales representative of David Horsley, has consummated the sale of the United States rights to the Crane Wilbur subject, “Blood of His Fathers” to the Sterling Pictures Corporation. It is a six-reel subject that gives Mr. Wilbur the opportunity to display his versatility it is said.

The Sterling Pictures Corporation announces that it will be sold to the independent dealers of the United States. The corporation has also acquired the world’s rights to the Keen Cartoons. These will be used in series the first offering consisting of twelve, each from five hundred and fifty to seven hundred feet in length.

World-Pictures Brady-Made Completed
And Ready for Publication Up to May 15

The World Film Corporation announces the titles of World-Pictures Brady-Made completed and scheduled for publication up to May 15. Inasmuch as the chronological order of the pictures is not determined, no scheduled dates are given and the following order is only an approximate one.

Kitty Gordon in “The Divine Sacrifice” leads the list, associated with Miss Gordon in this picture is Jean Angelo, who is leading into the middle of May. Inasmuch as the chronological order of the pictures is not determined, no scheduled dates are given and the following order is only an approximate one.

Montague Love, June Elvidge and Arthur Ashley follow with “Broken Ties,” an philosophical story, and possesses a complication of the tensest sort involving no less than six persons and the solution of which is accomplished by the sacrifice of the victim, Carlyle Blackwell and Evelyn Grealie are co-starred in “His Royal Highness.” The story relates the adventures of an American Collegian who has the throne of a European monarchy thrust upon him and is confronted with the necessity of relinquishing the hand of an attractive young lady in order to continue the World program in a most sympathetic role in “The Spurs of Sybil,” a comedy-drama. In this picture Miss Brady plays a virtuous and ambitious girl who surmounts many obstacles, both serious and ludicrous, in order to win her spurs.

Kitty Gordon’s next picture is called “The Whisper” and contains a number of startling mob scenes and exciting episodes which indicate some deviation from her previous roles.

Cross Bearer” Ready

“The Cross Bearer” in seven reels with Montague Love and Jeanne Eagles is prepared for publication. This is the much-discussed World-Picture picturizing the conditions in Belgium at the opening of the war. Montague Love portrays the masterly figure of Cardinal Mercier in his role of protector of the oppressed Belgians. A delightful love story is back-whired in a picture with the stern realities of the prelate and relieves the harrowing details. Several military scenes of surpassing interest are included showing the Germans and British, which it is said, are in keeping with the massive scale of the production.

Madge Evans is co-starred with George W. Matlock in a picture with the thought-provoking title, “Wanted, A Mother.” The story revolves about the vicissitudes of little Madge as the moth-er who endeavors to renew the affections of her father and at the same time find a suitable mother. Some of the scenes are of mark and photographed in the Magnolia Gardens of Savannah, Georgia.

Carlyle Blackwell and June Elvidge appear in “The Way Out,” Ethel Clayton in “The Witch Woman” and Kitty Gordon in “Devil’s Diet,” all of which title are not permanently decided upon.Every detail of the picture arrangements are made together in “Leap to Fame” by Ethel Clayton plays an unusual role in “A Soul Without Windows,” which has the added attraction of its background. “Journey’s End,” which is also an Ethel Clayton picture, has John Bowers as leading man. The scenes at large in Florida are being photographed and another Alice Buxton picture called “Nether Currents,” is listed for publication.

Ethel Clayton is scheduled to appear in a “A Man and a Girl” and another all production entitled Helene is also completed. Carlyle Blackwell, June Evidé, Montague Love, George MacQuar and John Bowers are among the long list of World players appearing in the picture.

Disappearance of Dr. Albert’s Portfolio
Explained in Episode of “Eagle’s Eye”

In the sixth episode of “The Eagle’s Eye,” the new Wharton secret service serial, Chief Flynn makes a most important revelation—how Dr. Heinrich Albert, the fiscal attaché of the Imperial German Embassy at Washington, lost his famous brown portfolio containing the secrets of alien propaganda in this country.

How Dr. Albert lost his portfolio and into whose hands it originally fell have long been a mystery and a source of great interest to every chancellory in Europe, so important were the revelations that followed, both to the American and Allied governments.

The real story is that Dr. Albert lost his portfolio in the simplest way on a Sixth Avenue elevated train. On Wednesday last Leopold Wharton, assisted by D. H. Turner, discovered every incident connected with its loss by the Imperial German plotter.

The management of the elevated system gave Mr. Wharton every facility and placed a train of five cars at his disposal, running it as he requested from Rec to 155th street. During the run several stops were made. The train was un the direction of Mr. E. B. Horne, the master, and C. A. Wood, station insp. tor.

On the afternoon of July 24, 1913, the whole of the documents were sent to the English secret service a adversary who had been shadowing him. The is thru the English secret service bureau in this country knew nothing about the incident till a part of the documents were published.

The sixth episode of “The Eagle’s Eye” will be called “The Brown Portfolio,” will be one of the most interesting and sensational of the twenty in which production will be presented.
Exhibitors Facing Three-Day Shut Down
Take Quick Action to Combat It

Considerable excitement and comment as caused throughout the theatrical world in Canada by the rumor that the theanadian government had a proposal before them which would come all theaters three days a week in order to conserve fuel.

The different associations in the various important cities called emergency meetings, stating that it was through the feature of "BUCKWHEAT" which is well known both in Buffalo and Toronto. By means of uniquely arranged posters and banners he has shown several old films, proving that these picture shows can be repeated with special lobby displays and play to even better business than when first shown. This was the case with the Bluebird feature, "The Sign of the Poppy," which Mr. Pomeroy ran for one week recently, playing to packed houses.

HARRY POMEROY HAS NOVEL LOBBY DISPLAY

Harry Pomeroy, of the Globe Theatre, Toronto, arranged a novel lobby display for the showing of "The Last Tiger Lion." The display consisted of attractively painted banners, with scenes from the play, and well chosen posters.

Mr. Pomeroy has made a study of creating striking lobby displays at small expense, and his ingenuity along this line is well known both in Buffalo and Toronto. By means of uniquely arranged posters and banners he has shown several old films, proving that these pictures can be repeated with special lobby displays and play to even better business than when first shown. This was the case with the Bluebird feature, "The Sign of the Poppy," which Mr. Pomeroy ran for one week recently, playing to packed houses.

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Manitoba Bars Comedies

The action of the Manitoba government in prohibiting the comedy films in that province has caused much discussion and disapproval, not only in the film industry, but with the general public as well. The majority of the leading Canadian newspapers have announced their opposition to it, that it was through the Selwyn Thaw production, "Redemption," which led up to this action, the authorities stating that it was such plays and comedies that gave the public a frivolous viewpoint. It takes a great deal of imagination to see what the comedy films are to do with a production such as "Redemption."

St. John's New Theatre

The Queen's Square Theatre, St. John, opened to capacity houses on Saturday, Jan. 29. The building now occupied by the Queen's Square Theatre was formerly used as a skating rink. However, it has been recently remodeled and thoroughly renovated and has been plainly but attractively decorated. A splendid heating system has been installed and comfort seems to have been the watchword of the management in renovating this theatre.

Robert Armstrong, the proprietor, announces that the policy for this house will continue to be an admission of five cents for everyone, with the best possible program. Judging from the opening attendance, this "nickel" playhouse is going to be very popular.

Slides with messages calling attention to the necessity of conservation and increased production of food have been sent to all the motion picture theatres in Canada. It is estimated that these slides will be seen in one week by no less than 1,750,000 people.

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Hoffman-Foursquare to Distribute Educational Film Corp. Productions

Arrangements just concluded between the Educational Film Corporation and Foursquare Pictures will result in the distribution, through the latter concern, of the Bruce and Newman scenics and the Ditmar animal pictures in several of the Foursquare Exchanges.

"It is especially gratifying to have secured the co-operation of the Foursquare organization because both Mr. Backer and Mr. Hoffman feel, as do I, that our pictures are features in the genuine sense and that their release has come when public appreciation of them is positive," said E. W. Hammons, vice-president and general manager of the Educational.

"What Mr. Hammons states is unquestionable," said Mr. Hoffman. "His pictures are not only the finest of the kind obtainable, but their appeal to all classes of motion picture patrons is steadily gaining. The contention which Mr. Key, our associate, and I make, is that the Bruce and Newman scenics and the Ditmar animal pictures form the substance of any motion picture program, and actuated by a degree that can be best proven by the fact that theatres of every character are more and more appreciating their commercial elements, and that their audiences, very often, prefer these brief bits of pictorial perfection to a big feature.

I am confident that the time has arrived for the Educational product— which should not be confounded with "education" pictures that endeavor to teach something—will find its level of popularity in the degree deserved. For every Newman or Bruce or Ditmar picture is a sure-fire, it must be before it is published.

Constance Talmadge Completes Filming Of "The Shuttle"

"The Shuttle," Constance Talmadge's latest Select picture, in which she will be presented by Lewis J. Selznick, has been completed and is now being cut and titled. It is the first production to be made by the star since her arrival in Los Angeles and provides her with a role of unusual dramatic force, it is said.

The story was written by Margaret Turnbull and Harvey Thew from Mrs. Frances Hodgson Burnett's novel of international love and marriage, and was directed by Rollin Sturgeon. Miss Talmadge, who has worked steadily on its production, admitted that she would be glad of a short respite before starting her next picture.

Western Exhibitors

Booking Foursquare Report Big Returns

Foursquare Pictures appear to be what the exhibitors of Colorado, Wyoming, Utah and New Mexico want, according to Ben S. Cohen, vice-president and general manager of the company operating in that territory.

"Although Foursquare Pictures of Colorado has been in business less than two months," states Mr. Cohen, "our understanding of the point of many concerns that have been 'going' for years. In this territory only the best is wanted, and that we are supplying.

"The Bar Sinister" is regarded here-as one of the finest productions from every standpoint which has ever been shown. Story, cast, direction and all else that go to make a great picture has been combined in this Edgar Lewis production.

"Then there is 'One Hour'; a feature of unique elements, which is exciting a great deal of comment from experts who know good pictures and the public which does not stop to analyze them, but usually guesses right.

"I find 'The Fringe of Society' held in high esteem—a picture of distinguished acting and characterization cut by a fine cast. Ruth Roland, Milton Sills, J. Herbert Frank and Leal Baird have done work in this picture justifying their reputation.

"The Great White Trail" and other features we have to offer are all finding ready acceptance. It pays to get good merchandise, for when you have it your customers come back for more of the same kind.

Otis Skinner to Make Screen Debut In "Kismet" Before Production

Herbert Brenon, although just completing a busy year, has even more ambitious plans for 1918, it is said. During the past year he secured complete control of the corporation bearing his name, purchasing all other interests; purchased the studios and laboratories at Hudson Heights, N. J., which he had occupied while making construction, and established his own distribution organization, with offices at No. 509 Fifth avenue, New York City.

This perfected his "director to exhibitor" plan. It gave him absolute control of a production, from the selection of the script and player to the moment the finished product reached the exhibitor. It permits him to make a production and send it to the public exactly as he believes it should go.

Immediately following his declaration of independence, Mr. Brenon announced his plans for the coming screen year, which includes the production of Hall Caine's novel "The Woman Thou Gavest Me," and Edward Knoblock's romance of old Baghdad, "Kismet." In the latter, Otis Skinner will make his first appearance on the screen.

The Brenon plant is one of the most thoroughly equipped studios in the East. There are two large and model studio buildings, laboratories, administration buildings and any and all the studios and laboratories have every modern up-to-date appliance for the shooting developing, printing, cutting, etc., of film.

The Brenon Distributing Corporation is now handling the territory of New York State and Northern New Jersey. In the former he has made himself the manager in this field, is sales manager for the distributing organization. A man is better known or more popular among exhibitors than Mr. Brenon has already built up a we knit organization to handle the productions according to his "director to exhibitor" policy. Mr. Brenon recognizes the value of the exhibitor, that the screen showman will appreciate the value of dealing directly with the man who makes the pictures.

"I realize more fully today than ever before, and I think, every manufacturer should realize it now, if he hasn't before that unless the exhibitor gets a square deal, the entire motion picture industry must collapse," he says. "Huge immediate profits must cease.

"In making pictures, it will always my policy to keep in close touch with the man who shows the pictures to the public. The exhibitor cannot be fooled by flamboyant advertising. He is going to look at his box office statement at nothing else. Words don't prove an thing, but facts speak for themselves."
**THE WIFE HE BOUGHT**
Five-reel comedy-drama.
Featuring CARmEL MYERS.
Produced by Bluebird.
Author, Larry Evans.
Director, Harry Solter.

**STORY:** Steele Valiant is anxious to avenge his father's death and so marries Janice Brieson, the daughter of one of the murderers. He tries to make Janice to his will, but the proud girl refuses and finally learns that he will be calling him back some time and that he will answer it he waits. The call comes in the middle of the night from the depths of the sea.

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**“A TOUGb KNIGHT”**
One-reel comedy.
Produced by Essanay.

**STORY:** The artist's model finds his girl walking with the artist and decides to get even. At the masquerade, in the costume of a knighted old, the model chases the girl out of the point of a javelin and is at last alone with his girl.

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**OUR LITTLE NELL”**
One-reel comedy.
Produced by Essanay.

**STORY:** Nell tells Jim that she cannot marry him until he is wealthy and proud. Jim is successful in rounding up a bandit for which he receives a reward. With the money Jim is able to marry Nell.

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**THE MORAL LAW.”**
Five-reel drama.
Featuring GLADYS BROCKWELL.
Produced by Fox.
Author, E. Lloyd Shelton.
Director, Bertram Bracken.

**STORY:** At the death of her father Isobel learns that by a previous marriage there is a daughter whom her mother, the father has disinherited. She goes to where they are living with the intention of dividing her fortune, but finding them both notorious characters, she persuades them to give up their old mode of living. The daughter, who strongly resembles Isobel, tries to impersonate the girl, but is unsuccessful, and as a last resort, takes poison.

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**CHEATING THE PUBLIC.”**
Seven-reel melodrama.
Featuring ENID MARKEY.
Produced by Fox.
Director, Richard Stanton.

**STORY:** Mary Garven is convicted for the murder of John Dowling, who has become wealthy by advancing the price of food and reducing the wages of his employees. Shortly before the hour of conviction it is learned that Mary is innocent, the bullet of a discharged employee being the cause of Dowling's death. Exonerated and love of the murdered man's son make Mary's future a bright one.

(Reviewed in this issue.)

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**SYNOPSSES OF CURRENT PUBLICATIONS**

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**SYNOPSIES appearing last week: |
| The Guilty Man |
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| Innocent |
| Jack Sturlock—Prodigal |
| Limousine Life |
| The Menace |
| Morlock |
| Spirit of '17, The |
| The Brass Tacks Girl |
| Who Loves Him Best? |
| The World for Sale |
| The Widow's Might |

**“OUR LITTLE WIFE.”**
Six-reel comedy-drama.
Featuring MADGE KENNEDY.
Produced by Goldwyn.
Author, Avery Hopwood.
Director, Edward Dillon.

**STORY:** Immediately after her wedding Dodo is quite unhappy to see so many of her friends downhearted over losing her and so she decides to take three of them with her on the honeymoon. Herb, in an effort to get Dodo to himself, returns to the city. On their first anniversary Herb neglects Dodo and angered, she calls up her one-time admirers, both of whom are married, and then has an awful time to keep her husband from catching her with the other men. However, they patch things up and Dodo promises never more to flirt.

**HER BOY.”**
Five-reel drama.
Featuring ETHEL SHANNON and NILES WELCH.
Produced by Metro.
Author, H. C. Wonderly.
Director, George Chamberlain.

**STORY:** Helen Morrison is determined her son David shall not go to war and changes the records of his birth. The mother declares that David is not 21 and that his name is not Morrison. David, ashamed and humiliated, goes to another city and enlists. With the knowledge that she has lied rather than kept him Helen sets about to right the wrong and makes a confession in the church before the assembled congregation. This news reaches David and he prepares to go "over there" happily.

**“UNDER SUSPICION.”**
Five-reel comedy-drama.
Featuring FRANCIS X. BUSHMAN and BEVERLY BAYNE.
Produced by Metro.
Director, W. S. Davis.

**STORY:** Virginia Blake believes Gerry Simpson to be responsible for the robberies which have occurred at fashionable functions. She goes to his room for evidence and finds that it is his valet that is guilty. She also finds that Gerry is one of the idle rich, whom she abhors. But she loves Gerry and marries him despite his wealth. (Reviewed in this issue.)

**“JILTED JANET.”**
Five-reel comedy-drama.
Featuring MARGARITA FISCHER.
Produced by American-International.
Author, Elizabeth Mahoney.
Director, Lloyd Ingram.

**STORY:** Janet Barnes, jilted by Ernest Morgan, sends him a photo of the Graham home next door to her own, asking his opinion of her new home. In reply Ernest promises to visit Janet and bring along his wife, whom he has married because of her fortune. Janet gets tired of Ernest's advances and finally sends the couple home. She is surprised to learn that her butler is the real owner of the house and he makes her part owner.

(Reviewed in this issue.)

**“FLARE UP SAL.”**
Five-reel comedy-drama.
Featuring DOROTHY DALTON.
Produced by Paramount.
Author, J. H. Raskin.
Director, R. William Neill.

**STORY:** Sally Jo is taken to the California mining camps by her foster parents. Where she is given the name of "Flare Up Sal" because of her eagerness to argue, both mental and physical. She falls in love with Reck Riser, a mining bandit, who later becomes a minister.

**“MME. JEALOUSY.”**
Five-reel drama.
Featuring PAULINE FREDERICK.
Produced by Paramount.
Author, George V. Hobart.

**STORY:** Jealousy comes between lovers, Charm and Valor, and lures the young husband away from his wife. When a child is born, however, Valor leaves Jealousy and returns to Charm. Jealousy is tricked by her servant Treachery and sinks into the quicksands of life, from which she arises when weak Humanity calls to her.

**“PETTICOAT PILOT.”**
Five-reel comedy-drama.
Featuring VIVIAN MARTIN.
Produced by Paramount.
Author, Edward C. Lincoln.

**STORY:** Mary Gusta is adopted by two retired fishermen, who run a general store. They educate Mary-Gusta and in return she turns the slip-shod establishment into a successful one, though she has hard competition with a rival establishment, whose son she loves.
"THE OTHER WOMAN." Five-reel drama. Featuring PEGGY HYLAND. Produced by Pathé. Author, ALFRED ARNOLD Kummer. Director, ALBERT PARKER.

STORY: Eleanor Gates, a famous painter, makes the acquaintance of Mr. Harrington, a broker, and his attraction for studio life brings them closer together, much to the chagrin of his wife. Harrington and his wife. At the last moment Eleanor realizes the danger of her position and sends Harrington back, while she returns to her country sweetheart.

"THE CAPTAIN OF HIS SOUL." Five-reel drama. Featuring WILLIAM DESMOND. Produced by Triangle. Author, LAWRENCE W. TRIMBLE.

STORY: The death of their father leads Horace and Henry to believe Martin guilty of the murder and they set out to kill him. They find him dead and the boys separate, going to different parts of the world. Out in the desert Horace decides to become master of his soul and returns to Martin. Henry is accused of Martin's murder until a woman confesses. Exonerated Henry leaves Myra to Horace.

"PAINTED LIPS." Five-reel drama. Featuring LOUISE LOVELY. Produced by L-KO. Director, EDWARD LE SAINT.

STORY: Lou McTavish is taken in by Rose, a woman of the underworld, and is persuaded to visit a secret place. When it is raided by Jim Douglass, who believes her to be the kind of a woman her clothes would indicate. When he thinks it is too strong a statute, he lets her go. Lou loves Lou and so instead of marrying her off for revenge, as he had planned, he marries her himself.


STORY: Professor Polonius Pinhead arrives in the Last Chance Valley in time to rout Howling Hank, the villain, save the shrinking Violet from Hank and marry the multitudinous Molly.


STORY: Gaston rescues Betty and Jack Fay and they retire to a club to look over some important papers they have found. The paper is a new will, however, brought by the waiter. Betty is kidnapped and the kidnappers are pursued by Jack and Gaston.

"A MOTHER'S SIN." Five-reel drama. Featuring EARL WILLIAMS. Produced by Vitagraph. Director, JON MILLS.

STORY: Patrick Yardley, disowned by his father, finds he is living under a new name and is pursued by the warden. Betty is kidnapped and the kidnappers are pursued by Jack and Gaston.

"THE OTHER MAN." Five-reel drama. Featuring HARRY MOREY. Produced by Vitagraph.

STORY: The fact that his wife is unfaithful, makes Dr. Steedman reflect in this condition he meets Dorothy Harmon, an heiress, living in the slums on a wager. When she wins the wager, she transfers the money to a bank and Steedman becomes a noted physician. As Dr. Steedman he wooes Dorothy, but she tells him she loves another and she returns to the slums to find the man she knew as Martin West. They meet in the same boarding house and after her marriage Dorothy learns that her lovers are one and the same man.

Olcott's "Belgian"
A Play About War
But Not a War Film

President of U. S. Booking Corp. Explains Paradox—Few Scenes Of Warfare in Heart Interest Drama

"The Belgian," Sidney Olcott's heart interest spectacle of martyred Belgium, published through the U. S. Exhibitors' Booking Corporation, is a picture about war which is not a war picture. This apparent paradox is easily explained, according to Frank G. Hall, president and general manager of the concern.

"Most producers in dealing with the European war," said Mr. Hall, "put the war first, the story and its drama second. But just the reverse is the case in "The Belgian." As a prominent editor said at its first showing, 'I thought I was going to see a sort of Pathé Weekly, but I saw instead an intensely dramatic and human love story'"

"The reason for this is clear. Mr. Olcott has fortunately made the war not the subject of his picture but a setting for his story. And yet he has given us, in their proper perspective, cavalry raids, armored motor cars, trench scenes with which even army experts can find no fault and the best exposition of the far-reaching German spy system that has ever been reported, to the screen."

"The story by Frederic Arnold Kummer, author of 'The Brute' and many other successful novels, plays and motion picture productions deals with the love, the sufferings and final happiness of two loyal children of Belgium."

"Mr. Olcott devotes very little footage, to scenes of warfare. He time and time again with uncanny accuracy the effects of the invasion of the Huns but did not put on the screen the unforgettable ruthlessness of the Teuton horde. In other words, he shows what the Huns threatened to do if his striking pictures of desolation by did not put before the eyes of the public the frightful way in which the destruction was wrought."

Independents Buy
Four Feature Films; Hold First Showings

The seven independent producers engaged in the project of marketing films direct from producer to exhibitor through the trade was known as the Independent Producer-Exhibitor Affiliated, will, in a few days, announce the names of their first three or four pictures.

The first showing of finished product was held Sunday afternoon, February for the purpose of considering whether or not the features released were up to the standard which they desire to maintain. As soon as a feature is passed by the Producers' Committee it will be shown with Trade showings will be held during the early part of this month in at least to prominent cities of the United States of features which have been passed by the Producers-Exhibitors Affiliated, at the schedule of publication dates and exploitation of these features will be a vertised generally in the trade papers.
NEW MOTION PICTURE THEATRE FOR COAST

San Francisco, Calif.—A motion picture theatre having a seating capacity of more than 2,000 will be erected in the Presidio district here in the near future. The site for the new playhouse has been acquired at the southeast corner of Ninth avenue and Clement street and plans are already under way for the construction of the building.

The buyer and owner of the new theatre is Samuel H. Levin, one of the pioneer motion picture exhibitors of San Francisco. While negotiations for the purchase of the land were pending he rein-ained architects to prepare plans for the theatre so that construction may commence at the earliest possible date.

The agents in the transactions, Umsen, Kerner and Issett, describe the enterprise as the largest theatrical real estate deal ever undertaken by one man in San Francisco. The theatre when finished will represent an investment of more than $250,000.

Closes His Theatre For Lightless Period

Grand Rapids, Mich.—Declaring that his electric sign is a guidepost to his theatre and that with it darkened his patronage falls off one-half, O. R. Sebring of the Columbia theatre has closed his house during the period of lightless nights regulation.

"As soon as the situation eases and we're permitted to use the electric sign we will reopen," said Manager Sebring in commenting on his action. "Business has been good at the Columbia. We have no indebtedness and we are in excellent condition. Our electric sign is a sort of guidepost to the theatre and when lights are off the audience drops off correspondingly."

H. S. Logan, who is a co-partner in the management of the theatre, has returned to Wabash, Ind., where he manages another playhouse. Mr. Sebring will remain here and await developments.

Theatres Save Fuel By Opening Later

Little Rock, Ark.—S. S. Harris, president of the Motion Picture Exhibitors' League of Arkansas, has sent out a request to all members of the league to open their picture houses one hour later than usual every day, and thus help to conserve heat and relieve the situation caused by the lack of fuel.

Mr. Harris said that if all the theatres in the state will follow this rule it will mean a saving of nearly 2,000 hours a week of heating and 2,000 hours of electricity, and it will aid the fuel administrator in his effort to clear up the congestion of freight. This would more than equal the saving, he said, that would be effected by closing every theatre in the state one day each week.

Manager Edel and the Strand

HAROLD EDEL IS MANAGING DIRECTOR OF THIS POPULAR NEW YORK PHOTOPLAY THEATER, LOCATED AT FORTY-SEVENTH STREET AND JULIUS WAY, ONE OF THE BEST KNOWN PICTURE HOUSES IN AMERICA.

Men in U. S. Service Are Admitted Gratis

Pittston, Pa.—The motion picture theatres of this city have been thrown open to uniformed men in the service of the government excepting Sundays and days when closed under orders of the federal fuel administrator. The announcement came from Mayor Kennedy and the managers of the picture houses operated under the Comerford management.

The order means that there will be no admission charge for soldiers and sailors at the Roman, Dreamland and Hippodrome theatres. Pittston and its vicinity has more than 500 young men in service and every day brings some of the uniformed men home on a furlough.

Mayor Kennedy was instrumental in the announcements which were made by Manager Wesley of the Roman; Manager Sharpe of the Dreamland, and Manager McHugh of the Hippodrome concerning the free admissions.

Want M. P. Operators Licensed in Lorain

Lorain, Ohio—It has been suggested to the city council of Lorain that an ordinance be prepared and passed which will provide for the licensing of moving picture operators and which will set an age limit which will do away with the practice of young boys working in the picture booths.

The action was prompted, it is said, through the numerous fires in motion picture theatres during the past year, which, it is declared, can be attributed to boys of immature years operating projectors.

Pittsburgh Film Men Co-operate to Get "First Run" Pictures

Pittsburgh, Pa.—Pittsburgh motion picture exhibitors show a readiness at all times to co-operate in every way possible with the Pennsylvania State Board of Censorship in obeying the law regarding the exhibition of censored film, according to Miss Florence E. Wrenshall, inspector for Pittsburgh, in directing attention to the annual report of the board made recently.

The exhibitors credit Miss Wrenshall with having been active in procuring "first run" pictures for Pittsburgh simultaneously with Philadelphia and in other efforts to give picture patrons of this city and vicinity the best kind of entertainment available.

Miss Wrenshall’s efforts to convince exhibitors that it is less expensive to obey the law than to seek to violate it have been so successful that the number of prosecutions were reduced from twenty-three during the first six months of the fiscal year to three violations during the last six months.

Theatre Changes Hands

San Francisco, Calif.—The Strand Theatre was sold recently by the Grauman's, who own it for the last six years to M. L. Markowitz, president and general manager of the California Film Exchange, one of the best known moving picture men of the west.

The consideration was $100,000 which covers the lease on the entire property. The transfer was made at once and Markowitz came into immediate possession. Leo Weinberger, the present manager, will continue in charge of the house. The policy of the theatre, it was announced, will not be changed.
Immense Advertising Campaign Is Planned
By U. S. Exhibitors Booking Corporation

An advertising and publicity campaign
nation-wide and embracing the
use of billboards, magazines, daily newspa-
ners, trade publications and special circu-
cularizations, is being arranged by Frank
Hall, well known in the film business,
manager of the U. S. Exhibitors' Booking
Corporation, as an exhibitor aid in the exploita-
tion of the special feature, "The Zeppelin: Last
Raid." The announcement was made by
"Raid," declared Mr. Hall, "depends largely upon advertising. We
have made it a point in the selection of
our subjects to take only such produc-
tions that will readily lend themselves to inten-
sive exploitation.

For instance, 'The Zeppelin: Last
Raid' is built around a most timely sub-
ject, that of the Zeppelin Airship, which
has been waging ruthless warfare upon the
Allies on the west front. It is readily
apparent that an exhibitor can put a
maximum amount of advertising behind such
a production and reap a profit.

The Belgian Timely

"Our second production, 'Those Who
Pay,' while possessing nothing of a spec-
tacular nature, is founded upon a subject
of unusual heart appeal and lends itself to
extraordinary advertising. The third,
'The Belgian,' inasmuch as it is a subject of
extraordinary interest, will receive the
excellent exploitation material and it is our intention to
promote these productions to the limit.

Special productions, even more than
program subjects, require special adver-
tising. For instance, in 'The Zeppelin:
Last Raid' there is a most spectacular
scene in which a Zeppelin, an exact
counterpart of the types used by the
Germans in Europe, is dynamite-bombed in mid-air and goes to pieces
among the clouds. That is the big ad-
vertising angle and all our billboards ma-
terial and other accessories feature this
unusual photographic feature.

"It is my belief that most productions,
in order to be an extraordinary success at the box office, require a
most magnificent big scene, a climax about which all the advertising may be built.

Advertising Pays

"Despite disquieting reports from quar-
ters, I find that the exhibitors who book
special productions and are advertising them liberally have no cause for com-
plaint. The advertising appropriation is
the last item of expense the exhibitor
must consider. In my opinion, both as an exhibitor and a distribu-
tor, of motion pictures, is well nigh as
important as the exchange.

The exhibitor who books a picture
that lends itself to big advertising and
then fails to take advantage of the oppor-
tunity possessed by such exploitation is
lacking in showmanship.

The United States advertising cam-
paign also will extend into the foreign
territories, in which case of work it will
co-operate with the Robertson-Cole
Company of New York and London, to which
the foreign territorial rights have been
assigned. It will be the intention of
United States officials to establish their
concern firmly in the foreign markets and
it is planned at present to utilize many of
the leading newspapers in England, France, South America and South Africa
in the effort to acquaint photoplay de-
voeles in foreign lands with the United
States pictures.

U. S. Booking Corp.

Adds to Sales Force

John K. Grier, who recently resigned
as Canadian sales manager of the Fa-
mous Players-Lasky Company, has joined
the sales staff of the U. S. Exhibitors' Booking
Corporation and will supervise distribution in the Cleveland territory.
Mr. Grier formerly served as manager of the Triangle exchange in that city and
has a wide circle of friends among Ohio
exhibitors.

Homer Howard, one of the most pop-
ular film men in the upper New York
State district, has resigned his position as
Buffalo representative of Paramount to
join the sales forces of the U. S. Ex-
bibitors' Booking Corporation. He will
be in charge of the Buffalo district, mak-
ing his headquarters in the Hoffman-
Foursquare exchange of that city.

Max Cutler also has joined the U. S.
organization and has been assigned by
General Sales Manager Lynn S. Card
to the Chicago office. Cutler has had
long experience in the film business in
the middle west.

Another recent addition to the U. S.
distribution organization is Charles Be-
man, well known in Canadian film circles.
He will represent the Hall organization in Toronto, in which district the U. S.
subjects are handled by the Superfa-
tures, Ltd., of which Charles Stevens is
president. Branch offices are maintained
in Montreal and St. Johns, the latter of
which covers the maritime provinces.

Two Jester Comedies

Sold in Many States

William Steiner, founder of the Jester
Comedy Company, who is now on tour
with the first two comedies, "The Re-
cruit" and "His Golden Romance," giv-
ing spectacular and solid receipts, is making
the following territories: New York to Photo Drama Company, 220 West
Forty-second street, New York City;
New York, Western and Eastern Penn-
sylvania to the Masterpiece Film Attrac-
tions, 1225 Vine street, Philadelphia;
Western Pennsylvania, Ohio, Indiana,
Kentucky and West Virginia to the
United States Association of Penn-
sylvania, Inc., Cleveland, Ohio; the State
of Michigan to the Strand Features, De-
troit, Mich.; Southern Illinois and North-
era Western Exhibitors, Kansas City;
chicago, Ill.; Minneapolis, Minn.
to the Standard Film Exchange, Minne-
apolis, Minn.; Omaha, Neb. to the Stan-
ard Film Exchange, Omaha, Neb.;
Kansas City, Mo., to the Standard Film
Exchange, Kansas City, Mo., and St.
Louis, Mo., to the Standard Film Ex-
change, St. Louis, Mo.

Gaumont Company

To Change Method of
Publishing Weekly

The recent announcement that the
world famous news service of the Gaun-
mont Company will shortly be published
under a new arrangement which will
make it more valuable than ever to ex-
hibitors and to the public has caused, it
is said, considerable comment in film
circles. In the midst of the pessimism
caused by the war and the shortage of
rolling stock, the Gaumont Company
will soon increase its activities in this
country. Gaumont officials refuse to
confirm this report, but admit that
they will soon have an interesting state-
ment to make public.

Far from believing that the war will
have a harmful effect upon motion pic-
tures in the United States, the Gaumont
Company is the more optimistic because
the greatest year the industry has ever
known is due in 1918.

In France and England, countries
which have been the most active with
Gaumont, the company is not only actively
engaged in producing, but is running its
own exchanges and theaters. When it
realizes that the Gaumont Company
now making serials and other elaborate
productions in its foreign studios, but
that it has found it necessary during the
past few months to build a number of
additional exchanges in the British Isle
to handle an ever increasing business,
will be appreciated that motion picture
have become a necessity even in the war
zone.

Western Territory

Offers Good Field

For Road Picture

There was never a better time than the
current for road show picture attraction
in the west, according to J. L. Adams
the Desert Film Company of Salt La-
City, who is making his headquarters
at the Arrow Film Corporation while he
is in New York looking over the new pro-
ductions.

"Picture conditions are, generally
speaking, good out in my part of the
country," said Mr. Adams. "War has
very little effect on the majority of the
picture houses—in fact most of them are
making more money than ever. We
have been listening to the calamity howl
and their predictions that because
economic conditions are making the entire
picture industry would be stunted,
but we haven't paid any attention to them and I haven't seen any of the
predictions verified as yet.
Some of the prophets of dismance
warned me especially against handling
road attractions while the war lasted to
told me if I did I would lose everyth-
ing. I attended the book opening of W.
Clune's feature, 'The Eyes of World,' which up to the present it has made three rounds of the inter-
state circuit and is doing better than ever. This is not only a trip to
the picture itself, but will serve as
illustration of picture conditions out
of our part of the country."
Doll-Van Film Corp.

Has Ill. and Ind. for "Carmen of Klondyke"

With the first purchase of the newly formed State Right Distributors, the Doll-Van Film Corporation of Chicago obtain the rights to the seven part serial production, "Carmen of Klondyke." The picture will not, however, be available for distribution until he middle of April, when the first part is expected.

"This is the first production of sufficient magnitude to warrant a purchase by the State Right Distributors," said D. d. Vandewater, of the Doll-Van Corporation. "The picture was seen by representatives of the organization which includes in its membership sixteen independent exchanges in the United States and Canada of which our company is one, having the distribution rights to the production in Illinois and Indiana. The production was purchased without an dissenting vote."

The Doll-Van Corporation has also obtained the Illinois and Indiana rights to the Renown Pictures production, "The Public Defender," in six reels. Contracts have been signed by the Asker Brothers of the appearance of this picture in their localities, as well as those of Lubliner and Trinz.

Unity to Distribute Anti-Cigarette Film

A number of one-reel subjects being made in the interest of the Anti-Cigarette League of America, whose superintendent, Lucy Page Gaston, is now conducting a million membership campaign, will be distributed through the Unity Photoplays Company. The films will show various aspects of the cigarette evil, but are to hold enough story interest to make them worth showing, even if they had no value as reform propaganda. They are based on the League's slogan, "Let us make our boys as free from the vice as our solders are fighting for."

"Over Here," a one-reel film showing what large industrial plants are doing to aid the United States, is also being distributed by the Unity Photoplays Company.

B. N. Judell Forms Own Exchange

B. N. Judell, formerly manager of the Mutual exchange and who left Chicago three months ago to manage the Universal Exchange, Minneapolis, has resigned the latter position and opened an independent exchange to be known as B. N. Judell, Inc.

The offices of the new company are located in the old building, Minneapolis. Mr. Judell has secured the rights to "Redemption", and "Purity", for the northern territories, and within a fortnight intends opening a branch office in Chicago, to handle big features in nearby territory.

A. SILBAR JOINS WHOLESALE STAFF

A. Silbar, one of Chicago's most fashionable garment makers, has become associated with the Wholesale Films Corporation, in which he is a stockholder, and will devote himself entirely to the producing end of the film business.

Mr. Silbar has conducted a ladies' tailor establishment for fifteen years and his knowledge of styles and designing will prove a big asset in managing Wholesale productions. Forthcoming pictures will show the handiwork of the man who has had as patrons Mrs. Carter Harrison, wife of former mayor of Chicago; Mrs. Lockwood Honor, widow of the late Judge Honor; Mrs. William Wrigley, wife of the chewing gum magnate, and many others.

Flaherty Acquires Interest in Exchange

Frank J. Flaherty, the genial and aggressive Chicago exchange man, is now a part owner in the Hoffman-Foursquare Exchange. Mr. Flaherty acquired a fourth interest in the local exchange upon a recent visit of M. H. Hoffman, T. W. Wharton, of the Wharton Bros., Inc., also came to town to meet Mr. Hoffman, to screen the first three episodes of "The Eagle's Eye," the new Wharton-Hoffman serial. The showing took place at the Rothacker studios.

Mr. Flaherty opened the Hoffman Chicago Exchange and is well equipped to handle the Foursquare output, he having gained a wealth of knowledge while with the Bluebird and Mutual exchanges.

Spanuth Goes East With "Frozen Warning"

H. A. Spanuth, president of the Commonwealth Pictures Corporation, left Friday for New York and New England points, to be gone two weeks on a selling campaign with the Charlotte film "The Frozen Warning". Western Canada was disposed of during the past week, Mr. Spanuth announces. Throughout the mid-west "The Frozen Warning" has played to capacity business.

Fitzpatrick-McElroy Open New Mich. House

The Fitzpatrick-McElroy Company of Chicago, which added a chain of motion picture theatres in the state of Michigan, have added another to their already long list. It is the Lyric Theatre of Cadillac, Mich.

Formal opening of the new house took place on Wednesday night, February 6. The company distributed attractive invitations throughout the trade to be present at the affair.

Samuel S. Hutchinson Back From Conference

Samuel S. Hutchinson, president of the American Film Company, Inc., has just returned to Chicago after an extended trip to New York and Washington, where he was in conference with George Creel, relative to important motion picture developments.

PERSONALS

By "Mac" Geo. Paul, owner of the States Theatre, and Nathan Joseph have taken over the Owl Theatre, 47th and State streets, with Frank H. Salkin, one of Chil's old timers, at the managerial helm. Watch this combination. They don't know what sleep is; got their eagle eyes open all the time.

William N. Selig went 29th Century in down to New York last Friday, Feb. 1, for a several days' visit.

Kob and Dill, purveyors of fun at the Olympic Theatre, were recent visitors to the American Film Company's plant and were given an opportunity of viewing themselves in films they appeared in under the American Film brand, such as "Peck o' Pickles", "Lonesome Town" and several others.

Colin Campbell, director for Selig features, is now in the city for an extended stay.

George Periolat, character actor for the American Film Company, was giving Chicago the o. o., during a stopover amidst out-of-town blizzards. While in town George attempted to visit an old pal of his out on Sheridan Road, via the taxi route. Well, all was going along matter-of-fact until said taxi started fussing matters and took on a regular skidding stunt, landing the natty Periolat plump into a huge snow drift. Orful, ye shout; nix, sez we. Why right in this particular drift mob of Chil's fattest damsels were busily engaged doing a shovelin' sketch and after praying George loose from the elements (we mean snow, of course) why-er-ah, let him tell it, he was there.

Wots the idear? Someone told us E. Schwartz of the E. S. Film exchange was seen running around about Milwaukee avenue and Noble street early last Sunday A. M., hatless and coatless. How about it, Elia? U. S. conservation orders? No—it must have been one of those wild Polish balls they have a habit of pullin' out that way every now and then.

Phil Ryan, general manager of the Standard Film Corporation, is in the city for a while going over company matters with Frank B. Rogers, local manager.
J. R. Grainger, general manager of the Allen Film Corporation, left for New York by the Century Jan. 31. Looks as though "Rapid" was going to pick up all the good stuff down there. Took two members of the company with him, "Dave" McKeight and Joe Baukhage, to help bring the load back. More power to yer, me lads—go get it, that's awl.

Regardless of all former reports, this communication carries the signature and seal of executive headquarters.

**On the Firin' Line**

M. Cutler has resigned from the local Triangle sales force and will henceforth wrestle with the U. S. Exhibitors Bookung Corporation brand of films for this territory.

Milton Simon is now on the First National Exhibitors Circuit team letting his many exhib. friends in on their money getters.

We note that the "ole timer," J. J. Gilmore, is now hanging around Cleveland, getting his from the Allen Film Corp. pay-roll. Great little city, whimpers J. J.

Miss E. M. Hopkins, who recently resigned as secretary to R. O. Proctor to take up her new position with the Doll-Van Film Corporation, certainly has every reason to remember the change. On her way home the evening of Jan. 29, about 7:30 P. M., a couple of highway artillery experts brought this charming Miss, leaving her at the corner of Grand boulevard and 47th street shy about $50 worth of Uncle Sam's green goods.

H. W. Willard, formerly associated with Triangle exchange and the Lubliner & Trinz executive offices, is back again in the "Loop" and is now assisting C. W. Eckhardt in managing the local Fox exchange. Oh, yes, Harry still retains his golden tresses as of old.

W. E. Haines, former Universal and Mutual sales man, is now with Hoffman-Foursquare on their big serial film, "The Lost Eye." Talkin' about a clean-up on this film W. S. Alltad came pretty near being put on the hospital list, suffering from fountain-pen paralysis, a rare affliction, chiefly attributed to overwork in witnessing exhib. contracts.

We note the crafty ole "Mitch," late of the Fox sellers brigade, and "Beau" Boland, of the Universal clan, are now under the subtle guidance of G. W. Wilson, manager of the U. S. Exhibitors Booking Corporation.

That certainly was an oriful jam crowding the Central Film exchange the other day just waitin' for their old pal, Maynard Schwartz, to return from lunch, that's all. Gosh—it must be wonderful to experience the pangs of popularity. Next—let's be on our way to th' next shop.

They tell us Max Levy is home under the weather. The doctors cawnt seem to arrive at an agreement as to the cause. You see, Cress Smith has been working Max on the out-of-town squad, and the question is whether travel is to blame or the recent exercise "gross papa's pipe" has been given by the patient.

**Exhibitors Supply Opens Branch Office In Milwaukee, Wis.**

Due to the large amount of business in and about Milwaukee, Wis., the Exhibitors Supply Company, the largest independent concern of this nature in the field, opened an office in the Wisconsin city at 304-5-6 Manhattan building, 133 Second street.

The office was opened under the direction of G. A. Lincoln who with H. A. Dutton founded the Exhibitors Supply company a little more than two years ago. A complete line of motion picture machines, booth equipment, screens and theatre supplies will be carried by the Milwaukee office which will be complete in every detail.

It was felt by the company that better service than ever before in the way of quicker shipments at a minimum of transportation charges could be rendered to the company's patrons in this territory through the establishment of an office in Wisconsin.

The home office of the company is in the Mallers building, Chicago, and there is also a branch in Indianapolis. They are in possession of the simplex machine, Hertner Transvertisers, Sheet adapters, Mazda lamps and Da Lite Screens.

**H. J. Smith Joins Wholesome Films Corp.**

H. J. Smith, formerly representative of the Mutual in Minneapolis territory, has been appointed manager of the service department of the Wholesome Films Corporation. The executive offices of the Wholesome are now located on the fourth floor of the Shops Building 17 North Wabash avenue.

**Rowland & Clark Buy "The Frozen Warning"**

H. A. Spanuth, president of Commonwealth Pictures Corporation, has signed with Rowland & Clark, of Pittsburgh, for the exploiting of "The Frozen Warning" in western Pennsylvania and West Virginia. The feature is to be played in eight of Pittsburgh's leading theatres.

**W. H. Productions Co.**

**Issues Press Book On "The Bargain"**

Although the picture is practically sole for the entire country, the W. H. Productions Company has prepared and distributed an attractive two-color sixteen page booklet on its William S. Hart production "The Bargain."

It was compiled primarily for the purpose of helping the exchangemen obtain bookings and also contains much valuable and essential information for selling the picture properly to the public. The first six pages are devoted to sales argument to aid the exchangemen in securing the theatre's interest and the subsequent pages are devoted to catch phrases and advertising material for the use of the theatre owner in exploiting the picture to the public.
PARLANTO

Negro's

"Human"

"The Babbling Sirens"

"Sins"

"The Snow of May"

"My Tarzan"

"Persuasive"

"The August Triumph"

"Madame Ignorance,"

"The Satan,"

"The Man's Hands"

"Soul for Sale,"

"Blood"

"Thou Shalt Take My Life,"

"The Unborn,"

"W.

BINGEY COMEDIES

One two-reeler comedy per week.

KLOTZ AND STRDEMER, INC.

"The Secret Trap,"

five reels.

KELEU FEATURES

"Germany on the Flying Line,"

five reels.

FRANCE on the Flying Line,"

six reels.

"The Unborn,"

five reels.

LEA-BEL COMPANY

"Modern Mother Goose,"

five reels.

"Snow White,"

four reels.

MARTY FIlm CORPORATION

"The Three Musketeers,"

seven reels.

LINCOLN CYCLE PICTURES

"My Mother,"

two parts.

"My Father,"

two parts.

"Mischief," two parts.

"The Call to Arms,"

two parts.

"Old Abe,"

two parts.

"At the Slave Auction,"

five parts.

"The President's Answer,"

two parts.

LINCOLN MOTION PICTURE COMPANY

"The Realization of a Negro's Ambitions,"

two reels.

"Trapper of Trop E,"

three reels.

MARINE FILM CORPORATION

Aug. 28—"Lorelei of the Sea,"

five reels, with Tyrone Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World,"

with Philadelphia Symphony Orchestra.

MASTER DRAMA ENTERPRISES, INC.

"Who's Your Neighbor?"

seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy,"

six reels, with Peggy Hyland.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter,"

five reels.

B. S. MOSE

"The Power of Evil,"

five reels.

"The Girl Who Doesn't Know,"

five reels.

"In the Hands of the Law,"

five reels.

NATIONAL FILM CORPORATION OF AMERICA

"Tarzan of the Apes,"

with Thomas Jefferson.

NEWFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live,"

six reels, with Ruth McTavish.

JOHN W. NOBLE PRODUCTIONS, INC.

"Shane,"

six reels, with Zena Nefke.

ODGEN PICTURES CORPORATION

"The Last of the Ages,"

five reels, with Tom Holford.

SIDNEY OLcott PLAYERS, INC.

"The Belgian,"

with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate,"

two reels.

"The Russian Revolution,"

"Man's Law,"

"The Whole,"

eight reels.

PARAGON FILM COMPANY

"A Man's Man,"

five reels, with J. Warren Kerrigan.

"Madame Who,"

five reels, with Bessie Barriscale.

"Reels of Paradise," five reels, with Bessie Barriscale.

"His Robe of Honor,"

with Henry B. Washall.

PATRIOT FILM CORPORATION

"How Britain Prepared,"

eight reels.

PIioneer FEATURE FILM CORPORATION

"The Spot of a Child,"

five reels.

PIOPULAR PICTURE CORPORATION

"Corruption,"

six reels.

PRIVATE FEATURE FILMS

"Ignorance,"

six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned,"

five reels, with Charles Richman and Mary Fuller.

PUBLICITY FILM CORPORATION

"Satan, the Destroyer of Humanity,"

seven reels.

"The Spirit of 1917,"

with James Harlan.

HARRY RAPP

"The Mad Lover,"

with Robert Warwick.

"The Struggle Everlasting,"

with Florence Reed.

HARRY RAYER

"The Public Defender,"

with Frank Keenan.

CHARLES RANKIN

"A Modern Lorelei,"

with Tyrone Power.

RENEWED PICTURES CORPORATION

"In Treason's Grasp,"

five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers,"

seven reels, with Bessie Eyton and Thomas Sanich.

"The Garden of Allah," ten reels, with Thomas Sanich and Helen Ware.

"Who Shall Take My Life?"

six reels, with Thomas Sanich and Fritzie Brunette.

"The City of Purple Dreams,"

six reels, with Bessie Eyton and Thomas Sanich.

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life,"

seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor,"

eight reels, with Charles E. Sebastian.

STANDARD PICTURES

WM. FOX

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 20—"Camille,"

Oct. 7—"When a Man Sees Red,"

Oct. 21—"Abdul and the Wonderful Lamp,"

Nov. 4—"The Rose of Blood,"

six reels, with Theda Bara.

Nov. 18—"Treasure Island,"

six reels, with Francis Carpenter and Virginia Lee Corbin.

Dec. 2—"A Daughter of the Gods,"

eight reels, with Annette Kellerman.

Dec. 9—"Troublemakers,"

seven reels, with Jane and Katherine Lee.

Dec. 16—"The Heart of a Lion,"

six reels, with William Farnum.

Dec. 29—"Do You Remember,"

seven reels, with Theda Bara.

Jan. 29—"Cheating the Public,"

seven reels.

Jan. 27—"The Forbidden Path,"

six reels, with Theda Bara.

Feb. 10—"Les Miserables,"

eight reels, with William Farnum.

STANDARD NEWS FILM, INC.

"Demons of the Air,"

two reels.

SUNBEAM MOTION PICTURE CORPORATION

"Somewhere in Georgia with Ty Cobb,"

six reels.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know,"

five reels.

SUNSHINE FILM CORPORATION

"S. O. S.", six reels, with Richard Travers and William Buckley.

SUPERIOR FILM COMPANY

"The Faucet," five reels.

"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China,"

ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine,"

six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Michelena.

"The Passion Flower,"

five reels.

UNIVERSAL

"Twenty Thousand Leagues Under the Sea," ten reels.

"God's Law,"

five reels.

"Robinson Crusoe,"

four reels.

"Hell Morgan's Girl,"

five reels.

"The Hand that Rocks the Cradle,"

six reels.

"The Cross-Eyed Submarine,"

three reels.

U. S. EXHIBITORS BOOKING CORP.

"The Zephyr's Last Raid," five reels with Enid Markay.

"Those Who Play," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First,"

six reels.

"The Pursuing Vengeance,"

five reels.

"The Price of Her Soul,"

six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

"The Slave Mart,"

five reels with Marguerite Snow.

"The Sunset Princess," five reels with Margery Daw.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inherited?"

five reels.

EDWARD WARREN PRODUCTIONS


L. LAURENCE WEREH PRODUCING CO.

"Raffles, The Amateur Crackman," seven reels, with John Barrymore.

WESTERN IMPORT

"Mickey,"

seven reels, with Mabel Normand.

WHOLESALE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.

"His Awful Downfall," one reel with Rex Adams.

"Little Red Riding Hood,"

five reels.

WARRENTON PHOTOPHAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
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ENDAR-OFPROGRAKPUBLICATIO^S
ARTCRAFT PICTURES
Nov.
Dec.
Dec.
Dec.
Jan.
Jan.

Oct.
Oct.

26— "The

Silent Man," five reels, with W. S. Hart.
3—' 'Reaching for the Moon," five reels, with Douglas

Oct
Oct

Fairbanks.

17— The Devil-Stone," five reels, with Geraldine Farrar.
31—' 'Modern Musketeer," rive reels, with Douglas Fairbanks.
7
'Rose of the World," five reels, with Elsie Ferguson.
14—' Dead or Alive," five reels, with Wm. S. Hart.
21—' 'Stella Maris," six reels, with Mary Picktord.
28
'The Widow's Might," five reels, with Julian Eltinge.

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Oct. 15
Oct.
Oct. 22
Oct 29

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Minter.
Oct. 29

ART DRAMAS,
Over,"
— U. 'Think
"The
Samaritan,"
Behind the Mask,"
—
U.
10— Horsley, "Blood
His Fathers,"
— Van Dyke, "Peg the Sea,"

Aug. 18
Aug. 27

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Sept.
Sept.
Sept. 17

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five

It

— Erbograph.
8

reels,

of
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five

reels,

five

five

reels,

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five

reels,

of

Jan.

Rawlinson.

Carmel Myers and Kenneth

Virginia Lee Corbin.
— "The
Dec.
Pride of New York,"
with George Walsh.
—
274,"
Dec. 16
"Unknown
with June Caprice.
— "The Kingdom
Dec. 23
of Love,"
with Jewel Carmen.
—
Dec. 30
"Stolen Honor,"
with Virginia Pearson
—"For
Liberty,"
with Gladys Brockwell.
— Cupid's
Round-up,"
with Tom Mix
IS
20— "A Heart's Revenge."
with Sonia Markova.
27 — "Treasure Island,"
with Francis Carpenter and
Corbin.
— "The Heart of Romance,"
Feb.
with June Caprice.
— "Jack Spurlock— Prodigal,"
Feb. 10
with "George Walsh.
17—

Dec.
Dec.
Dec.
Dec.
Dec.
Dec.
Dec.
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Jan.

Jan.
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Jan.

five reels
five reels,
five reels,
five reels,
five reels,
five reels

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3

five reels,
five reels,
Moral Law." five reels, with Gladys Brockwell.
Girl With the Champagne Eyes," five reels, with

Feb.
Feb. 24

—"The
"The

Oct.
Oct.

GOLDWYN PICTURES CORPORATION
— "Fighting Odds,"
with Maxine
—
"The Spreading Dawn,"
with Jane Cowl.
— "Sunshine
Alley,"
with Mae Marsh.
—
"Nearly Married,"
with Madge Kennedy.
—

Nov. 4
Nov. IS
Dec.
Dec.
Dec.
Jan.
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Feb.

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— "The

Jan.
Jan. 14
Jan. 21
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Oct

"Broadway

"A Weaver

"Revenge,"

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five

Bill."

five reels,

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Dec. 16—
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21

Nov. 4
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Not. 25

Dec.
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Jan.
Jan. 13
Jan. 20
Jan. 27
3

Mary

Cars.
of Australia.

Mile*

F e b,

Minter.

41

17

INC.

five reels,
Frederick Warde.
Crooked Romance," five reels, with Gladys Hulette.
"The Heart of Ezra Greer," five reels, with Frederick

in

Arcady,"

five

reels,

with Mrs. Vernon Castle.

Painted Doll," five reels, with Ivan Mozukin and
Art,
Lesienko.
Astra, "The Torture of Silence," five reels, with Emmy Linn.
Astra, "The Mark of Caine," five reels, with Mrs. Vernon Castle.
French War Pictures, "France in Arms," five reels.
Russian Art. "Queen of Spades." five reels, with Mile. Duvan.
Diando, "The Little Patriot," five reels, with Marie Osborne.
Russian. "Her Sister's Rival," five parts with Vera Colodonaya.
Astra, "Vengeance Is Mine," five reels, with Irene Castle.
Ardsley. "Runaway Romany," five reels, with Marion Davies.
Astra, "Over the Hill," five reels, with Gladys Hulette
Astra. "Convict 993." five reels, with Irene Castle.
Thompson. "The German Curse in Russia." five reels.
Astra. "Innocent." five reels with Fannie Ward.
Astra, "The Other Woman," five reels, with Peggy Hyland.
"loaded Dice." five reels, with Frank Keenan.

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Feb.
——
Feb. 10

with Harold Lockwood.

reels,

Australia.

the

— Astra. "A
—Thanhouser,
Warde.

.

of Dreams." five reels, with Viola Dana,
with Edith Storey.

five

7

Oct

reels,

MUTUAL STAR FEATURES
—American, "Her Country's Call,"
with

Capital

4

11
IS
25

Astra. "Stranded
—
"The
— Russian

erly Bayne.

— Yorke,

—
—Rnlfe.

Round About Melbourne.
of South
———Adelaide,
Round About Adelaide.
Hunting Kangaroos from Motor
—
—Tasmania, Garden

2S

Oct. 14

—

Feb. 11
Feb. 18
reb. 25

Hayakawa.
George Beban.

five reels, with Sessue
five reels, with

23

Oct 21

"The Winding Trail," five reels, with Viola Dana.
"The Eyes of Mystery," five reels, with Edith^Storey.
"Her Boy." five reels, with Effie Shannon and Niles Welch.
"Under Suspicion," five reels, with Francis X. Bushman and Bev-

4

Reid.
of the Righteous," five reels, with Enid Bennett.

— Black Diamond, "The Rejuvenation."
80— Klever, "Motorboating."
Aug. 6— Black Diamond, "Susie the Sleepwalker."*
Aug. 13 — Klever, "Summer Boarding."
PARAMOUNT TRAVELOG
Sydney, the Antipodean Metropolis.
—
Jan.
Jan. 14 — A Trip to the Jenolan Caves of Australia.
Jan. 21 — Melbourne, the Magnificent

Oct

reels,

five

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—
— "Keys

PATHE EXCHANGE,
— "Under False
Colors,"
with

five reels,
five reels,
five reels
five reels,
five reels,
five reels,
five reels,

— Nolle.
—— Rolfe.

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—

Sept. 23
Sept. 30

six reels,
six reels,
five reels,

31
7

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July
July

Jan.
Feb.
Feb.
Feb.
Feb.

METRO PICTURE CORPORATION
— "The Adopted Son,"
with Bushman and Bayne.
—"The Outsider,"
^ov.
with Emmy Wehlen.
Nov. 12 — "Outwitted,"
with Emily Stevens.
—
Nov. 19 "The Voice of Conscience,"
with Bushman and Bayne.
Nov. 26— "The Eternal Mother,"
with Ethel Barrymore.
Dec.
Yorke, "The Square Deceiver,"
—
with Harold Lockwood.
Dec. 10— "Alias Mrs. Jessop,"
with Emily Stevens.
Dec. 17 — "An American widow."
Ethel Barrymore.
with
— "Red, White and Blue Blood,"
Dec.
with Bushman and Bayne.
Dec.
with Harold Lockwood
—
"Daybreak,"
with Emily Stevens.
24

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7

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3

Antics of Ann," five reels, with Ann Pennington.
Hungry Heart," five reels, with Pauline Frederick.
12
"Jack and Jill," five reels, with Jack Pickford and Louise Huff
19 "Molly Entangled," five reels, with Vivian Martin.
26 "Bab's Matinee Idol," five reels, with Marguerite Clark.
3
"The Secret Game," five reels with Sessue Hayakawa.
10 "The Land of Promise," six reels, with Billie Burke.
10 "Tom Sawyer." five reels, with Jack Pickford.
17
"The Fair Barbarian," five reels, with Vivian Martin.
17 "His Mother's Boy," five reels, with Chas. Ray.
24 "Seven Swans." five reels, with Marguerite Clark.
24
"Love Letters," five reels, with Dorothy Dalton.
31
"Nan of Music Mountain," five reels, with Wallace Reid.
31 "The Eternal Temptress," five leels, with Lina Cavalieri.
7
"Mrs. Dane's Defense," five reels, with Pauline Frederick.
14
"Jules of the Strong Heart," five reels, with George Beban.
14 "The Spirit of '17," five reels, with Jack Pickford and Louise Huff.
21
"Rimrock Jones," five reels, with Wallace Reid.
28
"The Hired Man," five reels with Charles Ray.
4
" 'Flare-Up' Sal," five reels, with Dorothy Dalton.
4
Madam Jealousy," five reels, with Pauline Frederick.
4
"Petticoat Pilot," five reels, with Vivian Martin.
11 "Things We Love," five reels, with Kathlyn Williams and Wallace
o

5— "The
5—
— "The

PARAMOUNT COMEDIES

Jewel Carmen.

—
28—
10—

5

five reels,
five reels,

Pearls,"
—"Hidden
"One More American,"

six reels,
Elliott.
six reels,
six reels,
six reels,
"The Auction Block," eight reels, with Rubyt De Remer.
"The Cinderella Man," six reels, with Mae Marsh.
"Thais," six reels, with Mary Garden
"Fields of Honor," six reels, with Mae Marsh.
"l odging a Million," six reels, with Mabel Normand.
"Our Little Wife," six reels, with Madge Kennedy.

Oct 29

Fischer.

five reels,

'Tilted

Feb. IS
Feb. IS
Feb. 25

Virginia

16—
30

14

Russell.

—

Jan.
Feb.
Feb.
Feb.
Feb.

five reels

6

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14

Jan.
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and

reels

five

reels

PARAMOUNT PICTURE CORPORATION

Nov.
Nov.
Nov.
Nov.
Nov.
Nov.
Nov.

five reels,
five reels,
reels,
five reels,
"All for a Husband," five reels, with Virginia Pearson.
"A Branded Soul," five reels, with Gladys Brockwell.
"The Babes in the Woods," five reels with Francis Carpenter

9

five reels

reels,

five

4

11
18

five

2

Juliette
Russell.

five reels
Tell.
Sister," five reels,
five reels,
five reels,
five reels,
Russell.
five reels,
five reels

7

Jan.
Clifford.

FOX FILM CORPORATION
21 — "This Is the Life,"
Walsh.
— 'The Scarlet Pimpernel," with George
Oct. 28
with Dustin Farnum.
— "Miss U. S. A.,"
Nov.
with June Caprice.
Nov. 11 — 'The Painted Madonna,"
with Sonia Markova.
Nov. 18
Nov.

Sally

of

'

Dec.

five reels,
five reels,

Fischer.

—

—
25—
—

Gail

five reels,

five

'

4

reels,

reels,

the

8

Harlan.
Nov. 1
"Princess Virtue," five reels, with Mae Murray.
Nov. 26—'"The Winged Mystery," five reels, with Franklyn Farnum.
8
Dec.
"The Raggedy Queen," five reels with Violet Mersereau.
Dec. 10— 'The Door Between," five reels, with Ruth Clifford.
Dec. 17—' My Little Boy," five reels, with Ella Hall.
Dec. 31—' 'The Girl by the Roadside," five reels, with Violet Mersereau.
/_«'My Unmarried Wife," five reels, with Carmel Myers.
Tan.
'Face Value." five reels with Mae Murray.
Jan.
Jan. 21—' Broadway Love," five reels, with Dorothy Phillips.
Ian. 28—' The Fighting Grin," five reels, with Franklyn Farnum.
4
'The Wife He Bought," five reels, with Carmel Myers.
Feb.
Feb.. 11— Hands Down," five reels, with Monroe Salisbury.

Oct.

five
reels,

Special,

of

with Catherine Calvert.

Phillips.
reels, with Ruth

five

rich.

5

INC.

—
with Dorothy
——"The Trap," of the Moth,"
with Herbert
"The Lash of Power,"
with
"Bondage,"
— 'The
Desire

of

12
12
19

BLUEBIRD PHOTOPLAYS

IS
Oct,
Oct. 22
Oct. 29

Miles

—American, "A Daughter Maryland,"
with Edna Good
Nov.
—
American, "A Game
Wits,"
with
Kane.
Nov.
—
"The Planter," seven
with Tyrone Power.
Nov.
American, "Betty and
—
Buccaneers,"
with
Day
Nov.
— American, "Snap Judgment,"
with William
Nov. 19 — Empire, "Please Help Emily,"
with Ann Murdock.
Nov. 26— American, "The Mate
the
Ann,
with Mary Miles
Minter.
Dec.
—
American, "American Maid,"
with Edna Goodrich.
Dec. 10— American, "Miss Jackie
the Army,"
with Margarita
with William
with Olive
Dec. 24 — Empire, "Her
with Edna Goodrich.
Dec. 31 — Mutual, "Her Second Husband,"
with Margarita
American, "Molly, Go Get 'Em,"
—
with Ann Murdock.
Jan. 14— Empire, "The Imposter,"
21 — Empire, "In Bad,"
with William
with Mary Miles
Jan. 28— American, "Beauty and the Rogue,"
Minter.
with Edna Goodrich.
Mutual, "Who Loved Him Best?"
Feb.
—
—
Feb.
with Margarita Fischer.
"My Wife,"
with Ann Murdock.
Feb.
— Empire,Janet,"

five reels, with Marian Swayne
five reels, with Catherine Calvert.
five reels, with Crane Wilbur.
five reels, with Jean Sothern.

Little

five reels,
five reels
Gail
five reels,
five reels,
Girl," five reels,
Juliette
Master," five reels, with William Russell.
Empire, 'The Unforeseen," five reels, with Olive TelL
American, "Peggy Leads the Way," five reels, with Mary

Girl

—
—

Jan.
Jan.
'Song of Songs," five reels, with Elsie Ferguson.
Feb. 11
Feb. IS—' Wolves of the Rail," five reels, with Wm. S. Hart.
'Headin' South," five reels, with Douglas Fairbanks.
Feb. 2

Nov.

American, "Queen X,"
with Edna Goodrich.
——Horkheimer,
American, "Southern Pride,"
with
Kane.
—
"The
Angle,"
with Anita King.
——Empire,
"The Beautiful Adventure,"
with Ann Murdock
American, "The Calendar
with
Day.
22 — American, 'The Sea

8
8
15

Mme.

"The Inner Voice,"

five

reels,

with

I.

I.

Mozukin.


PERFECTION PICTURES
Aug. 26—Selig, "A Trip to Chinatown," two reels Hoyt C.
Aug. 29—Wm. W. Fields, "Do Children Count?" series, two reels, with Mary McAlister.
Aug. 27—Edison, "The Lady of the Photograph," five reels, with Shirley Mason.

SELECT PICTURES CORPORATION
Sept. 8—Essanay, "Efficiency Edgar's Courtship," five reels, with Taylor Holmes.
Sept. 9—Selig, "A Midnight Bell," two reels Hoyt C.
Sept. 19—Essanay, "A Comized Woman," two reels Hoyt C.
Oct. 9—Essanay, "The Bugle," five reels, with Bryant Washburn.
Nov. 4—Essanay, "Two Bit Seats," five reels, with Taylor Holmes.
Nov. 12—Edison, "Courage of the commonplace," five reels, with Leslie Howard.
Nov. 19—Essanay, "The Kill-Joy," five reels, with Mary McAlister.
Dec. 2—Selig, "Small Town Guy," five reels, with Taylor Holmes.
Dec. 13—Essanay, "The Dream Doll," five reels, with Margaret Clayton.
Jan. 7—Selig, "Oz Vado," eight reels.
Jan. 10—Selig, "Tribes of Harvar," five reels, with Tom Moore and Hazel Daly.
Feb. 1—Essanay, "Men Who Have Made Love to Me," six reels, with Mary MacLane.

TRIANGLE FILM CORPORATION
Sept. 25—"The Tar Heel Warrior," five reels, with Walt Whitman.
Oct. 7—"Ashes of Hope," five reels, with Belle Bennett.
Oct. 14—"One Shot Road," five reels, with Roy Stewart.
Oct. 21—"A Sinner," five reels, with Clara Gedwell.
Nov. 21—"The Firefly of Tough Luck," five reels, with Alma Reuben.
Nov. 26—"The Man Hater," five reels, with Winifred Allen.
Dec. 28—"The Stainless Barrier," five reels.
Dec. 4—"Fighting the halls," five reels, with William Desmond.
Dec. 4—"Up or Down?" five reels, with George Hernandez.
Dec. 11—"The Medicine Man," five reels, with Roy Stewart.
Dec. 18—"Indiscreet Circus," five reels, with Olive Thomas.
Dec. 25—"A Case at Law," five reels, with Dic Rosson.
Dec. 25—"Fools for Love," five reels, with Belle Bennett.
Nov. 25—"The Regenerates," five reels, with Alma Reuben and Walt Whitman.

KEYSTONE COMEDIES
Oct. 7—"His Crooked Career," two reels, with Fritz Schade.
Dec. 18—Two reels, with Edgar and Maude Wayne.
Dec. 9—"The Grand Undertaking," two reels, with George Baines and

GREATERTAGRAPH-V.L-S.E
Oct. 8—"The Love Doctor," five reels with Earle Williams.
Oct. 28—"Dead Shot Baker," five reels, with William Duncan.
Oct. 28—"The Bottom of the Well," five reels, with Erat Overtone.
Oct. 29—"The Flaming Omen," five reels, with Alfred Whitman.
Nov. 11—"The Fettered Woman," five reels, with Alice Joyce.
Nov. 18—"I Will Repay," five reels with Corinne Griffith.
Nov. 18—"A Mother's Sin," five reels, with Earle Williams.
Nov. 26—"Who Goes There?" five reels with Harry Morey.
Dec. 1—"The Tenderfoot," five reels with William Duncan.
Dec. 10—"The Marriage Speculation," five reels, with Mildred Manning.
Dec. 17—"In the Balance," five reels, with Earle Williams.
Dec. 24—"When Men Are Tempers," five reels, with Thomas.
Dec. 31—"The Human Face," five reels, with Harry Morey.
Jan. 7—"The Illinois Crater," five reels, with Earle Williams.
Jan. 21—"The Menace," five reels, with Corinne Griffith.
Jan. 28—"A Mother's Sin," five reels, with Earle Williams.
Feb. 4—"The Other Man," five reels, with Harry Morey.
Feb. 11—"The Woman Between Friends," five reels, with Alice Joyce and
Feb. 25—"Wild Women," five reels, with Harry Carey.

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Jan. 28—"A Mother's Sin," five reels, with Earle Williams.
Feb. 4—"The Other Man," five reels, with Harry Morey.
Feb. 11—"The Woman Between Friends," five reels, with Alice Joyce and
Feb. 25—"Wild Women," five reels, with Harry Carey.

WORLD FILM CORPORATION
Sept. 20—"Betty Ross," five reels, with Alice Brady.
Sept. 17—"Creeping Tides," five reels, with Alexandra Carlisle.
Sept. 24—"The Woman Beneath," five reels, with Ethel Clayton.
Oct. 8—"Respiat, the Black Monk," five reels, with Gladys Leslie.
Oct. 21—"Cavanaugh of the Forest Rangers," five reels with Neil Shipman and

A. F. C.

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A. F. C.
Universal Completes Five-Reel Features
To Carry Their Programs Up to August

The lateness of the rainy season in California has enabled the Universal Film Manufacturing Company to work on productions four weeks longer than was possible to the studios of other producers. The company has had an opportunity to get farther ahead on their programs, both Bluebirds and Universal features, as well as serials. There are no new negatives started during the past week at Universal City, we now have on hand enough first-class five-reel feature pictures to take all our first-run theaters through until August, said President Carl Laemmle in a statement issued last week from the Universal offices.

"For that reason and also to avoid unnecessary producing during the expensive rainy season, we have temporarily laid off all companies except those producing Bluebirds and Universal serials. By this plan we hope to carry the picture business over the next three months. Of course our employees will be temporarily laid off, but they will be taken on as soon as the weather breaks and we do not think the workmen will miss the work. We are paying our men as much as possible and we believe this has helped to build up the pool of talent for us. As for the weather, the only thing that can possible be done about it is to wait. This rainy weather is certainly better than snow. It is uncomfortable and we are in the process of finishing up our summer programs."

Three of Thomas Dixon’s Literary Works
Under Consideration by Mastercraft Corp

Thomas Dixon, Jr., one of the notable figures in American literature, spent several days in New York last week, conferring with the directors of the newly formed Mastercraft Photo-Play Corporation in reference to producing his literary works on the screen.

Since the making of "The Birth of a Nation," it is said producers have endeavored to obtain other works of Mr. Dixon for the screen, but up to the forming of the Mastercraft Photo-Play Corporation, he had refused to consider any of the offers made him.

"I attribute a great deal of the success of "The Birth of a Nation," said Mr. Dixon, to the fact that Mr. Griffith and myself went over the script many, many times in a careful, painstaking manner, and we visualized in our own minds, before the actual work of filming, just what the result would be upon the screen. Of the present time producers have not avored this method of working, but seemed to prefer to purchase a story from the author and then turn it over to their scenario department and directors to make as they think best. A great many times these men have not the sympathy or the same viewpoint as the author has and thus a great many pictures fail, where it would have been possible to have made them highly successful. It is the intention of the Mastercraft Photo-Play Corporation to work with the author, the same as Mr. Griffith and myself worked with "The Birth of a Nation" and this is the chief reason why I am becoming affiliated with this newly created organization."

"The town won't make not less than our nor more than six productions a year, but these productions I feel confident will be of such magnitude that I will be proud to have my name associated with them. I am at this time working on three of my stories, 'Comrades,' 'The One Woman' and 'The Root of All,' all of which will probably be produced for the screen. We have not decided definitely yet just which of these stories will first go into production, but we will probably determine this question before I leave the city."

$2,500 Paid for Use
Of Furniture One Week

"The Life Mask," the third production which will serve as a starring vehicle for Madame Petrova, contains several scenic notable for the luxurious atmosphere provided for in the scenario, the work of Mrs. L. Case Russell. The story, an adaptation of the novel by the anonymous author responsible for "To M. L. G." required the use of a specially designed boudoir set.

In order that the furnishings of these scenes might be in proper accord with the atmosphere of the set, Director Frank Crane decided on the use of hand painted furniture exclusively. After a thorough search of many of New York's Fifth Avenue shops, Mr. Crane located the exact furniture necessary for the boudoir scenes.

A rental price of twenty-five hundred dollars to the firm of Tobey & Co. furniture dealers, was paid by Mr. Crane for the use of five pieces during a period of seven days.

"Cast-Off" Starring
Bessie Barriscale
Arousing Interest

George Backer's big feature, "The Cast-Off," in which Bessie Barriscale stars, with Howard Hickman in support, is starting bookings with a rush. Hoffman Foursquare announces. This Thomas H. Ince production, which is being distributed by Foursquare Pictures, has aroused keen interest among exhibitors. The Newark Theatre has booked "The Cast-Off" for one week.

According to M. H. Hoffman, of Four-square Pictures, this is a picture which is the most human, the most appealing, and one of the finest in quality which has been produced this season.

The story tells the story of Mr. Barriscale's highly of my own product, yet here is an instance that warrants making an exception," said Mr. Hoffman. "I can recommend "The Cast-Off," as a picture which will get money, and a lot of it. Nothing Thomas H. Ince has produced excels "The Cast-Off" in those essentials that the public looks for, that Barriscale had a role more sympathetic than in this picture or one she played and appeared in to such advantage.

Record Bookings on
Reissue of Chaplins
Reported by Mutual

Charles Chaplin's twelve Mutual specials, the two reel comedies which the screen comedian produced under his $670,000 contract with the Mutual Film Corporation, have set new records for repeat bookings in the history of the motion picture industry, according to that company.

The record is held by the Gem theatre, a loop house in Chicago, which has played the twelve pictures a total of 175 times, an average of nearly fifteen times each. The high mark is held by "The Vagabond," which has been shown on the screen at the Gem twenty-one times. The Floorwalker has run nineteen times. "The Fireman," "The Pawnshop" and "Easy Street" eighteen times each. "Behind the Screen" seventeen, "The Rink" sixteen, "The Count" fifteen, "The Immigrant" ten, "The Cure" nine, "The Adventurer" eight and "One A.M." seven.

The Star theatre at Boston claims second place. It has run sixty-one two-day showings for the twelve pictures, a total of 122, an average of better than five two-day showings for each release. The Star theatre, a downtown house in Chicago, has almost reached the same mark.

The Royal Theatre at Virginia, Minn., played all of the Chaplins for three days on first run and the Bijou, an opposite house, repeated them all for second run on one day schedule, and has just commenced a third run of three days each lasting two weeks.

Reuben and Finkelstein's houses in Minneapolis have repeated all of the series at their first run houses and in spite of this the Garden theatre, a downtown house, has booked the series of twelve for four days each. This booking makes virtually the third run for the Chaplins in downtown Minneapolis and a fourth run at this week's showings.

Records of the Mutual show, it is said, that nearly all of the suburban and neighborhood houses which played the Chaplins have repeated the series and that three days has begun a second run before the release of "The Adventurer," the twelfth of the series and that scores of houses which played the series for first and second runs are reboking under the new booking plan for the third run.
Universal to Issue
"Dorothy Phillips Productions" Alone

Although continuing to publish through Bluebird exchanges, production activity is to be
limited to Twenty-first Century Productions Hereafter they will be designated as "Dorothy
Phillips Productions" Universal an
nounces. There will be no brand designa
tion, and the method of handling the pictures will apply as though they were independent
productions without being any part of the regular Bluebird pro
gram.

"The Grand Passion," lately shown at the
Broadway Theatre, New York, will be the initial "Dorothy Phillips Produc
tions" to reach exhibitors under the new plan. William Stowell, who has been Miss Phillips' leading man in Bluebirds, and
Jack Molhall, who has been a regular character in Universal features, will now
appear in this Ida May Park production. Miss Phillips has completed another of
which Miss Phillips will star, "Her Fling," a feature based on Kath
erine Leiser Robbins' story of the same title. William Stowell, who has been
involved in several Universal features, has just
in other Universal features, appear as Miss Phillips' principal supporters in this Ida May Park production.

Manager Arthur Kane
Adopts Sales Slogan
For Select Staff

Select Pictures Corporation has adopted the slogan "Stars to Sell Stars," as applied to its sales organization. The phrase is the choice of General Manager Arthur S. Kane.

"Any man in each particular territory—that has been our aim," said Mr. Kane. "It would make no difference if the man who covered Cleveland, for instance, could not sell cheeses in Atlanta. The point is, is he the very man to sell Select Pictures in Cleveland, bar none? When we are able success-
fully to apply this test, and record an affirmative answer, we know we have the one man of all men for the particular field under consideration.

The old routine has been superseded by the new order of things, in which a highly specialized, individualized relation is maintained between branch manager and the special picture to be sold. This enables the branch manager to give the customers what they want, and to oversell the pictures without effort.

"Naturally the relationship between the branch manager and the home office has also undergone a change. It is the policy of the Select organization to put the utmost freedom of action compatible with a responsible organization, and to hold him to account for results. This policy of responsibility based upon
authority is the one and only one under which the individual initiative necessary for the intelli
gent conduct of a high grade campaign may be applied to the branch managing sold men who are territorial specialists. Select proposes to avail itself to the fullest ex-
tent of their highly cultivated knowledge of the field under their command."

M. H. Hoffman Offers
Aid in Distributing
Great Lakes Scenes

Foursquare Pictures, co-operating with the Great Lakes Naval Relief, is prepar
ing to aid in this patriotic cause by dis
tributing through its twenty-one exchanges the picture now being made showing the training of the recruits. M. H. Hoffman, administrative head of this insti
tution, has just sent to Chairman Mrs. Moffet, of the Great Lakes Naval Relief, at Great
Lakes, Ill., the following letter:

"I trust you will extend the excel-
ence, at this time, of the film entitled "Our Boys and Your Boys," showing the work that is being done at the Great Lakes Relief Station in the cause of democracy's freedom. It is my belief that the distribution of this film will not only be of the greatest interest to the public at large, but that it will appeal to and stimulate a patriotic feel
ing within all who see it."

"Foursquare Pictures will be too glad to do our bit in this. We could work by distributing, without charge, the film in question. Our twenty-one exchanges in the United States and Canada are at your service in this matter."

Former Models Star
in Flagg's Satires

Motion picture patrons who saw the first of James Montgomery Flagg's series of "Social Satires," are anticipating with interest the showing of the next one. "The Screen Fan" is an amusing and
fascinating twentieth century prod
uct—and these one-reel sketches in which Mr. Flagg employs his gifted brush and witty pen, are a diverting innovation in motion pictures.

For "The Screen Fan," Mr. Flagg se
lected Eleanor Masters, a petite and vi
vacious brunette, as the ideal type, and his next sketch, "Flagg's Satire," will
be presented. Both girls have posed for many of Mr. Flagg's illustrations.

Substitute for Scenery

Louis Burstein, president of the King
Bee Films Corp., has been approached by a California inventor, who claims to have perfected a scenic illusion which he pro
jects through a small lantern and that will do away entirely with studio scenery.

A demonstration is promised shortly, and if practical, Mr. Burstein and his as
sociates in the King-Bee Films Corp will handle the business end of the invention, which, it is said, should revolutionize the studio end of the motion picture industry.

Select Stars Choose
Directors for Plays

Charles Gilbey will direct Alice Brady in her next Select production, at present
called "Ruthless Russia." Mr. Gilbey has just completed a picture with Ann Pennington and prior to that launched Constance Talmadge on her flight to stardom, when he directed her in "Scan
dal," "The Honeymoon" and "The Studio Girl!"

Clara Kimball Young has chosen Rob
ert G. Vignola to direct "The Reason Why," the next picture she is planning to make for Select. Mr. Vignola recently completed Alice Brady's Select feature, "The Knife."

Edward Warren Soon
To Start Production
For Arrow Film Corp.

Edward Warren, who recently signed a long term contract with the Arrow Film Corporation as a result of which all of his future pictures will be published through that latter organization will shortly begin work on his first super feature under the new arrangement.

"I expect to produce some noteworthy feats through the years," he said, "as a result of this new affiliation with the Arrow Film," said Mr. Warren, in dis
cussing plans for the future. "We shall develop in the next year our first picture. This will be selected from several big stories that we have option on by a special board of experts, and when we have both the story and the Warren organization and produc
tion will commence immediately."

"Soul's Redeemed" and "Weavers of Life," the last two Warren productions have been taken over by Arrow Fill for distribution.

Samuel S. Hutchinson, Contributes New Word
To Film Vocabulary

Samuel S. Hutchinson, president of the American Film Company, has been over
whelmed with inquiries from his friends as to the meaning of the word "grouse" as used in a recent article published in THE EXHIBITORS HERALD.

Mr. Hutchinson, in his Chicago offices, where the American laboratory is situ
ated, only smiled when they wanted to
know what in thunder "grouse" meant. A lot of them evidently thought it was a second cousin to a quail; but Mr. Hutchinson only smiled and took an other whiff from his constant companion, a well-colored meerschaum, and remarked that "grouse" wasn't a good word for a film man to become acquainted with.

As a matter of fact the word "grouse," or "grouse," as it is spelled in the trenchers, is a word commonly used by a sea
avenue, called for a section of sailors to indicate a soldier with a habitual grog
or a case of cold feet, grumbling, and "Don't Grouse!" is a common admonition in the trenches of the new trench-man
complains of conditions.

"Therefore, it is absolutely a proper word for a seasoned campaigner in the new world to use," asserts Mr. Hutchin
son.

Exhibitors' Herald
EXHIBITORS HERALD
THE INDEPENDENT FILM TRADE PAPER

JUNE CAPRICE
Fox
“TO HELL WITH PRUSSIANISM”

STATE RIGHTS

THE CRUCIBLE

OF LIFE

SEVEN REELS OF THRILLS, SUSPENSE, ACTION

FROM THE DISTRIBUTORS OF BIG SUCCESSES

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How do you know it's a Rose?
Your nose knows!

How do you know it's Helen Holmes?
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She Stars in

"THE LOST EXPRESS"

fifteen chapters of desperate mystery and adventure

Screen tested and proven by big successes in best neighborhood houses, as for example:

Lane Court, Chicago
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Lyric, Fort Dodge
Palace, Lincoln

New Grand, Whitehall, N. Y.
New Liberty, Cincinnati
Texahoma, Fort Worth
Paris, Santa Fe

Orpheum, Anderson, Ind.
Bijou, Hibbing, Minn.
Pekin, Montgomery
Judith, Lewiston, Mont

Lyric, Annapolis
Crystal Palace, Philadelphia
Garden, Elizabeth, N. J.
Crescent, Little Rock, Ark.

AVAILABLE AT ALL EXCHANGES OF THE MUTUAL FILM CORPORATION
What Official U. S. Government Censorship Thinks of "THE EAGLE'S EYE"

The Committee on Public Information, composed of George Creel, Chairman, the Secretary of State, the Secretary of War, the Secretary of the Navy, officially passed and endorsed the first three episodes of this patriotic serial.
Is the Kaiser's censorship and approval also necessary to permit American propaganda pictures to be shown to American audiences?

Everyone knows that the sinking of the Lusitania was planned in the United States by Imperial German agents. They do not know that it was also planned to blow up the Hotel Astoria, New York, and kill 800 American naval officers attending the Naval Ball. Nor do they know that an attempt was made to torpedo the Atlantic Fleet while in review before President Wilson in New York Harbor.

These, and many other facts generally unknown, are revealed by Chief Flynn in "The Eagle's Eye."

Every American should know of the Imperial German Government's deliberate crimes of murder, arson and sabotage against America and its people—all the while posing as a friendly nation.

"ONE PICTURE IS WORTH MORE THAN A MILLION WORDS"

—Arthur Brisbane

Exhibitors should give their patrons the opportunity to witness these revelations because the purpose of this serial is to inspire patriotism and foster loyalty.

DOES THE KAISER RUN YOUR THEATRE?

If you are a luke-warm American, a partisan of the Kaiser, or subsidized by the Imperial German Government, don't book "THE EAGLE'S EYE."

If your screen is one hundred per cent. for America fill in this coupon IMMEDIATELY and MAIL IT!

(After filling in this coupon, enclose it in an envelope, addressed to Foursquare Pictures, 729 Seventh Avenue, New York, or your nearest Foursquare Exchange, AND MAIL IT.)

City ..................................... State .................................. Population ..................................

Theatre Name ................................ Seating Capacity ..................................

Admission Prices ................................ No. Weekly Changes ..................................

No. Theatres in Town .......................... Would like to start in showing "The Eagle's Eye" about...

Signed ........................................

Address ........................................
TO ALL MOTION PICTURE EXHIBITORS

WAR TAX!

The undersigned committee of the Allied Exhibitors Organization of America elected by the Joint Conventions of all Exhibitors’ Organizations, held at Washington, D.C., December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indiana Trust Bldg., Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917? ........................................................
Have you suffered a comparative loss? and to what do you attribute same? ........................................................
Did the war tax affect your business? and to what extent? ...........................

General remarks: .........................................................................................

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

H. B. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Hortsmann of Massachusetts, Treas.
Judge O’Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.
Star-Light Comedies

We Offer the Trade
Our Latest Hilarious Laugh Creation

"Physical Culture DeLuxe"

ONE REEL

Laughing is the Best Exercise for All
Make Your Theatre a Gymnasium of Comedy

PRINTS FOR YOUR DISTRICT
8 CENTS PER FOOT

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We'll save you the price of this trade journal before you buy it

—An offer on which you cannot lose

TAKE the hardest problem of your theater or operating room.

Maybe it's poor projection, some trouble with your machine, lights, converter, wiring, etc.

Maybe you want to buy some good second hand equipment.

Sit down now and write us about it.

We'll put your question up to one of our experts—actual practical and technical authorities.

It costs you nothing

We'll promptly send you the answer—absolutely free.

When you have corrected your trouble, saved the money on your purchases, and are satisfied that our help has saved you money—then, if you will, send us one dollar and get a year's subscription—52 issues of the

EXHIBITORS HERALD

There are no strings to this offer. You don't have to subscribe to get this advice. You are under no obligation to us.

Send us that hard question today.

Pin this coupon to your letter to insure immediate attention.
The Independent Picture—Exhibitors Brightest Hope

FROM day to day the open booking plan is winning new recruits. According to reliable reports recently obtained, a large percentage of the theatres of the United States have adopted the open booking plan since the first of January. In the case of one of the large companies it is reported that more than twenty percent of the company’s customers have given notice that existing contracts will not be renewed.

All this is positive indication that the scope of the program system is to be still further curtailed. It does not mean that the so-called program is going to pass entirely out of existence, but it does mean that a great number of exhibitors are waking up to the advantage of the open market and also to a realization of the burdensome nature of many of the existing program contracts.

The inequitable program contract which, to a great measure, takes the management of the theatre out of the hands of the exhibitor, which compels him to run the poor pictures as well as the good pictures, is on the eve of elimination. Certain companies whose great object seems to have been to tie up the exhibitor in such a way that he would have to use whatever pictures the company decided to make, stand the burden of whatever outrageous salaries to players the company saw fit to pay, are now being hit very hard.

But the plan of these companies being an inequitable one, it is only natural that they should suffer and

Patriotism and Dollars

WITH practically the entire motion picture trade striving valiantly to demonstrate its undivided loyalty to the cause of America in the war, it comes as a distinct shock to learn that a powerful chain of theatres in the East has declined to run a patriotic and anti-German serial on the grounds that it might prove offensive to its German patrons.

This situation strikes to the very root of the problem of America’s position in international affairs. If this country is to defend and maintain its proper position among the great nations of the world, all this nonsense of kow-towing to the likes of this foreign element and that foreign element must be wiped out at a single stroke and the slogan of “All Americans We” must be engraven in the heart of everyone looking for protection and prosperity under the “Stars and Stripes.”

Refusal to submit to the course of true Americanism must be branded with the stigma of “Traitor”—and the only proper reward of treachery in time of war is death.

Unfortunately for America at this time a patriotic and anti-German serial probably would rouse the ire of a number of alleged Americans, but it is grossly disheartening when the greatest sacrifices that a human being is capable of are being made daily in the cause of our national interests that a powerful chain of theatres, capable of great publicity and propaganda, declines to submit to the sacrifice of losing, if necessary, the patronage of those who are enemies at heart to the America that defends and protects those theatres and their owners.

M. J. Q.
also cause exhibitors who have played their game to suffer.

There are certain program contracts which work out very well, especially for the small exhibitor who is not in the position to pick and choose and who cannot pay the price for the pictures that he naturally would want to run. But the larger theatres whose success absolutely depends on being able to present the best pictures the market affords, cannot intelligently bind itself to any single company or any small group of associated producers.

The open market is now offering a majority of the best pictures of the year and these pictures standing alone and not carrying the burden of many weak ones may be obtained at a price that is consistently low.

There has long been a preponderance of evidence in support of the commercial correctness of the open booking plan, but it is only within the last sixty days that the exhibitors have spoken in a voice that cannot be misinterpreted—namely, by cancelling contracts—and have impressed upon the biggest program company, for one, that the old game of binding up the exhibitor with a burdensome contract and then allow-

ing him to work out his salvation as best he can, is destined to pass into the discard.

The film industry, because of its very nature, is a business of constant change; the program was once a splendid thing for exhibitors, but that day is passed and very likely passed for all time.

The independent picture, standing alone on its individual merits, holds out the brightest promise to exhibitors.  

* * *

A Credit to the Industry

With the retirement this month of Edwin Thanhouser from active participation in picture making one of the pioneers of the industry lays down his tools. Mr. Thanhouser throughout the years of his busy life has been a credit to the business. Never has he permitted a suggestive or obnoxious scene to be photographed in his studio; and during his whole career he has never allowed an employee to overstep the bounds of propriety while on the premises. He has well earned his rest and he retires with the highest regard of those who worked under him and the business world at large.

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO. at 203 South Dearborn Street, Chicago, Tel. Harrison 7555

MARTIN J. QUIGLEY, Editor

NEW YORK OFFICE 1460 Broadway Tel. Bryant 511

James Beecroft, Manager

Member Audit Bureau of Circulations Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p. m. on Monday of each we...
Buy Bonds With Advance Money Exhibitors Demand
Oklahoma Branch A. E. A. Passes Resolution and Wires U. S. Treasurer Authorizing Request That Advance Deposit Funds Be Converted Into Liberty Bonds

A movement which owes its origin to the Oklahoma state branch of the American Exhibitors Association and which as already gained impetus among other exhibitors organizations in the country, may cause considerable embarrassment to the ranks of certain producers. The Oklahoma exhibitors in a resolution passed at the sixth annual convention of that body, consented and authorized the United States government to request the film companies holding advance deposits to convert the money thus obtained into Liberty Bonds. Producers have long contended, exhibitors point out, that the money paid into their hands is deposited in a separate fund and available at all times. Inasmuch as the government is about to float third Liberty Loan it is estimated that a sum considerable in excess of $5,000,000 could be obtained if the advance deposit funds were so used.

Bond interest satisfactory
Motion picture exhibitors who were present at the Oklahoma meeting expressed a willingness to accept a reduction in interest to the amount paid on such bonds, where the interest paid by the film companies exceeded this amount. They asserted that the money was now rationally lying idle.

Rumor has had it, although never verified, that certain producers were using this advance deposit money as a means of furthering their own affairs. If this is so, the exhibitors state that such statements are false and will be nailed as untrue.

Probably the custodians of the largest mount of exhibitors money through the advance deposit system are the Paramount and Artcraft companies. These affiliated organizations are believed to have approximately $4,000,000.

Copy to McAdoo
Following the passage of the resolution a copy of it was wired to William G. McAdoo, secretary of the treasury at Washington, D. C. The document closes with the assurance of continued support of the organization in all war measures by the government. It follows:

"Be It Resolved, that the American Exhibitors Association, Oklahoma State Branch, in convention assembled, do hereby give consent and authorize the United States Government to request that the film companies convert into Liberty Bonds the vast amount of the exhibitors' money now held by said film companies as advance deposits for film service, such bonds to be held by the film companies as security deposits on film service furnished to the exhibitors by the said film companies to the end that this money, which is now lying idle, may be used in the prosecution of the war. Oklahoma members of the association will, upon request, appear at the advance deposits, in excess of the rate paid on Liberty Bonds, agree to accept the reduction in interest to the amount paid on such bonds.

We further pledge our continued support of the Government in all war measures. Our screens are open to all patriotic movements and our Theatres open to Four-Minute-Men and other duly authorized speakers."

Good attendance recorded
The convention was held in Oklahoma City at the Lee Huckins hotel on February 5. More than sixty exhibitors from various parts of the state were in attendance. Oklahoma City, Muskogee and Tulsa were represented by one hundred percent membership.

Acclamation was the means by which all the officers of the association were re-elected for the ensuing year. They are A. B. Momand, president; S. H. Jones, vice-president; H. W. McCall, second vice-president; C. D. Jackson, treasurer, and L. W. Brophy, secretary.

Fourteen new members were admitted to membership at the meeting. In addition to the above resolution the exhibitors went on record as being opposed to the advance deposit system and entered an agreement to give preference to the film companies that showed a disposition to be fair.

Rembusch Succeeds Pettijohn
As General Manager of A. E. A.
Later Is Now Allied With Seven Independent Producers
Who Are Backing "Manufacturer to Exhibitor Direct" Plan

Frank J. Rembusch has succeeded Charles C. Pettijohn as general manager of the American Exhibitors' Association and is in charge of the headquarters of that organization in Indianapolis. Mr. Pettijohn has allied himself with the seven independent exhibitors who, after appearing before the Allied Exhibitors convention in Washington in December, formed the "Manufacturer to Exhibitor Direct" plan.

The new general manager is highly optimistic over the outlook for the association. He has but recently completed a tour of the central states and is especially enthusiastic over the strength of the exhibitors organization in the state of Michigan.

"There is one thing, however, that has been considered as an obstacle," said Mr. Rembusch, "and that is the general broadcast impression that the American Exhibitors' Association and the Motion Picture Exhibitors' League have amalgamated.

No Amalgamation Yet
"This is not true. There has been no amalgamation as yet. Our association is going right ahead with its plans to hold the annual convention in July, and indications are that this event will be a success in every way." Mr. Rembusch expressed himself as being heartily in accord with the plans of the seven independent producers in the interests of whom Mr. Pettijohn has already begun a campaign to familiarize exhibitors with the details of the project. The latter will meet the exhibitors of Chicago and surrounding territory on Wednesday, February 13, for this purpose.

Circular letters announcing this fact have been sent to all of its members by the Motion Picture Theatre Owners' Association, Chicago Branch of the American Exhibitors' Association. The meeting will be held at Fraternity Hall, 19 West Adams street.

Show Brenon Production
C. C. Pettijohn, Harry Rapf and Frank J. Rembusch will be in the party and will bring with them the latest Herbert Brenon feature, "The Passing of the Third Floor Back," a showing of which will be had on that day.

"In this matter," the notification reads, "organizations are put in the background and just as we met in Washington under an allied convention, so should we meet here in Chicago without any reference to an organization, but to gain the advantages that are yours for the asking." The plan contemplates the publication of one picture a week which "can reach the exhibitor no matter how small or how large his house may be, at prices so reasonable that not a man will fail to book them," and is dependent upon a guarantee of a specified number of days' run from each state.
Titan Feature Photo Play Company Formed
By Group of Spokane, Wash. Business Men
Organization Capitalized at $500,000—Will Produce Six Big Films a Year—Ernest Shipman, New York Agent

One of the first companies composed of farsighted business men who recognize the safe and sane method of first ascertaining the demands of the motion picture public, and then manufacturing to supply that demand, has been organized at Spokane, Washington, under the corporate name of the Titan Feature Photoplay Company.

The company is capitalized for $500,000, and the organization contract reads as follows: "It is further agreed that not a move will be made towards production, until the entire $500,000 is fully subscribed and paid into the treasury."

Present at the first meeting were E. Dan Alexander, president; J. D. Severson, treasurer; J. D. McLaughlin, secretary; and J. D. McLaughlin, secretary; H. G. Twomley, attorney; J. D. McLaughlin, treasurer; and many others active in the business life of Spokane.

One hundred and twenty-five thousand dollars were paid in by voluntary subscription at this meeting, and J. D. Mayo, who is official underwriter for the corporation, is confident that the entire stock issue will be over-subscribed by April.

Plans Announced Later

The plans for discerning the market needs, the co-operative methods to be inaugurated between the Titan Company and the exhibition men, and the ultimate terms of release, will be the subject of a later announcement. Suffice it is to say that a sufficient amount of preliminary investigation was undertaken by representative business men of Spokane, who visited New York for the purpose, to insure a carefully studied and well defined line of action.

Ernest Shipman has been selected as the New York representative of the Titan Company and will have entire charge of the Titan product, both in America and abroad.

A board of advisers will be selected from among the most prominent film historians, clergymen, and educators, who will act in an advisory capacity in the choosing of stories, stars, directors, etc., thereby largely influencing the nature of the product which they will be handling at a later date. Ernest Shipman, of the Allied, will serve as chairman of the board, and supervise the advertising methods of the Titan Company.

A plan is already under way whereby the first picture will be shown simultaneously in seven or more of the world's most important capitals, with interchangeable cables regarding the various openings, passing between all points for publicity purposes. A fund of $100,000 will be set aside for the publicity drive.

Other Companies Forming

It is rumored that four other independent companies, two in California, one in Florida, and one in Utah, are organizing along similar lines regarding which Ernest Shipman makes the following statement: "Bankers, captains of industry, and sound business men recognize that there is an ever-growing de-

Mr. McLaughlin received his business training in the journalistic field, having started work as an advertising man on the Pittsburgh Press, a position which he held for nine years. While on the Press, McLaughlin made a study of advertising methods followed by the various businesses which used the columns of his paper, and thus gained an intensive knowledge of the advertising game.

Mr. McLaughlin went from the Pittsburgh Press to the Cleveland Leader, and afterwards to the Chicago Tribune, and gained a still further knowledge of sales conditions in the fields which they represented. He also served as Editor of Photoplay Magazine.

Leonhardt Quits Goldwyn
To Conduct His Theatres

New York, Feb. 9—Harry Leonhardt, for some time special western representative for the Goldwyn Distributing Corporation, severed his connections with the company on Tuesday, February 5, and left immediately for Los Angeles. Mr. Leonhardt stated that he intended devoting his time in the immediate future to his theatre interests on the Coast. Mr. Leonhardt formerly was connected with the Fox Film Corporation.

Bill to Safeguard M. P. Theatre Patrons

Trenton, N. J.—Assemblyman Herschfield introduced a bill last week at a session of the House of Assembly which is aimed to safeguard the lives of motion picture theatre patrons. The bill provides that managers of every film theatre shall display upon the screen or have printed in his program a diagram of the interior of the theatre, indicating each exit.

A TENSE SCENE FROM "THE UNBELIEVER"

MARGUERITE COURTOT AND RAYMOND MCKEE IN A DRAMATIC SCENE FROM THE SCREEN VERSION OF MARY RAYMOND SHIPMAN ANDREWS' STORY, "THE THREE THINGS." (Edison.)
**Virginia and New Jersey Law Makers Frame Measures Creating Censor Boards**

Legislator From Richmond Introduced Bill "By Request" Which Passes General Assembly—Maryland to Repeal Law

Two states, Virginia and New Jersey are in the throes of a fight to impose censorship upon motion pictures. Probably the most drastic of these is the Virginia bill which has already passed the general assembly and now awaits the governor's signature. It is said by those in close touch with the situation that its passage seems assured.

The bill was introduced into the legislature less than two weeks ago by J. P. Jones, a new member from Richmond, who said he did so "by request." It provides for a board of censors of three members to be appointed by the governor at a salary of $2,400 each per year. In addition, it is provided that the board shall be self-supporting. It will sit in Richmond and all have deputies stationed throughout the state who are to receive a per diem compensation for such actual service in supervision and regulation of a film house as may render. The system is so framed as to relieve the state of any cost, the exhibitors being required to bear it all.

In New Jersey two bills practically alike in character have been introduced into the legislature at Trenton. The first measure introduced by Senator Roberts calls for a censor board of three men, annual salary $2,500 each. The second, introduced by Senator McGovern, differs in but one respect in that it calls for two men and one woman, instead of an all-male aggregation.

Both measures contain provisions for the imposition of a fee of $1 each for each thousand feet of film reviewed by the board and both specify it shall be illegal for any person to exhibit a film that has not been passed upon by the proposed board.

In Maryland, where a fight is being made to obtain the repeal of the present censorship law, representatives of the film industry are of optimistic mien. Although nothing has been disclosed concerning the method to be used in fighting the bill, it is said that the situation is held well in hand. The hearing will be had in the House of Representatives on February 14.

**Allen Film Corp. Plans the Marketing Of a Series of Important Productions**

General Manager and Directors Select Several Films in New York— to Extend Territory in Middle West

New York, Feb. 9—James R. Grainger, general manager of the Allen Film Corporation, was in New York this week to consider several state rights, special and making plans for adding to the list of special features now being distributed by the Allen company.

Mr. Grainger was accompanied by M. Michelson and L. H. Baumgardner, well known Chicago business men, who are directors of the Allen company.

Mr. Grainger and Mr. Michelson arrived in the city early Wednesday, February 6. Prior to leaving Mr. Grainger stated that during his New York visit, in addition to the inspection of several important productions which his company is considering issuing to exhibitors in the West, he completed plans for the marketing of a series of big special productions which are being prepared along distinctly original lines and are aimed to accommodate the demand for big popular entertainment.

Mr. Grainger stated that he would have an important trade announcement to make following his return to Chicago. "The Allen company, since its organization, "he said, "has been working intensively in perfecting an organization for the distribution of big features in the Middle West and West. "Up to the present time we have only undertaken the distribution of three specials—"The Garden of Allah," "Mother" and "The Warrior." With these three productions we have established ourselves in the good graces of exhibitors throughout the Western territory and have demonstrated our plan of issuing first-rate productions on a basis which insures profit and success to the exhibitor. The distributor at all times is aided and assisted by our service department and we have constantly made it plain that our policy is one of thorough cooperation.

**Method of Collecting Theatre Admission Tax May Be Changed**

Owing to dissatisfaction with the present methods of collecting the tax on theatre admissions the authorities at Washington charged with the responsibility of enforcing the law are now considering a new set of regulations which, it is said, will shortly be put into effect. These new rules it is estimated are to be more drastic than the present regulations.

The reason for the change is shrouded with mystery but it is generally believed that the authorities believe of the opinion that the Government is not getting the amount of tax money that it should from this source. Inspectors are now reporting the results of their investigation of books of every theatre in the big centres.

"Our plans for the immediate future call for several notable expansions which we have determined upon owing to the interest which exhibitors throughout the territory have, shown in the policy of this company," Mr. Grainger is probably the best known independent distributor in the country. From time to time he has assisted in an advisory capacity several of the large exchanges. Mr. Grainger is a pioneer in the handling of big features, having been in charge of the distribution of "Cabin in the Cotton" and also marketed "Civilization" for Thomas H. Ince.

**Harry R. Durant Signs Contract With Goldwyn**

Samuel Goldfish, president of Goldwyn Pictures Corporation, has just closed a long term contract with Harry R. Durant, well known and successful moving picture writer and editor. Mr. Durant is a young man and well known free-lance writer, having over two hundred short stories to his credit, when he joined the Munsey staff of editors.

During his five years with Munsey Mr. Durant was editor of the "All-Story Magazine." While editor there Mr. Durant wrote many notable plays accepted for the Reliance-Majestic studios. He has also the unique distinction of being the only American author who ever had a Napoleon play accepted for a Pariscn production. His play, "L'Homme Meme" (The Man Within) won for him a coveted membership to the Society of Authors and Composers of France.

**Aileen Brenon Takes New Publicity Work**

Aileen St. John Brenon will have charge of the publicity department of the newly formed Producers and Exhibitors Affiliated, which has recently opened offices in room 524 Longacre building. She is a niece of Herbert Brenon, the producer, and will handle the publicity on the "Producer to Exhibitor Direct" plan, as well as her work for Mr. Brenon.
Market Glutted with Inferior Product
Says Hunter Bennett of U. S. Corp.

"Executives of Certain Distributing Companies Are Causing Conditions From Which They Are Worst Sufferers"
Special Representative Declares

That executives of certain distributing companies concerning complaints about over-production of film are themselves the chief violators in that respect, having flooded the market with mediocre pictures, was the statement of Hunter Bennett, special representative for the United States Exhibitors' Booking Corporation, upon his return to New York from a tour of the west.

Having served in an executive capacity for the Mutual Film Corporation and other companies, Mr. Bennett is one of the best known men in the distributing field. He will continue to supervise the distribution of United States productions in the west, in which territory he has just completed the assembling of the selling forces for that company.

"It is amusing to me," Mr. Bennett stated, "that executives of certain distributing companies are causing just the kind of conditions from which they are the worst sufferers.

"Grist Mill" Exchanges

"In my trips about the country—and I have spent most of my time while in the film business touring the United States—I have found that their exchanges as a rule are veritable grist mills turning out a volume of mediocre pictures out of which only one in five productions shows a profit.

"The result is that they have accumulated a great amount of film in various exchanges for which there is little or no demand.

"The conscientious exchange manager rather than see his film lie idle starts shooting it out at any old price, vainly attempting to meet the tremendous overhead expense he is compelled to operate under in order to handle the great amount of dollar per reel subjects he is receiving each week, or has received in the past.

"In the last few months a few of the companies which have been glutting the market with an inferior product woke up and reduced the number of their releases. But, in my opinion, this step was taken too late, as they are maintaining exchanges which cover three times as much floor space as they require to handle the present number of releases. Most exchanges, I have found, are tied up on long-term leases and are carrying at least twice as large a payroll as they require.

"Inefficient Heads"

"Some distributors have permitted men to dictate the policies of their companies who have had practically little or no experience in this business, with no practical knowledge of actual conditions in any one territory.

"It is suggested that the exchange counselors, as they have been called, who are largely responsible for the conditions existing at the present time, but, as I have stated above, their own companies will be the first to suffer from their folly.

"In my estimation, anyone who predicts that a certain few distributing companies who have a hold on the film business is doomed to disappointment. Nobody has or ever will have a patent on this industry. All the exhibitors are interested in, is to obtain the best productions made and anybody who can produce that kind of subject always will find a ready market for it.

"The store-show operating on a shoestring is a thing of the past. The successful exhibitor of today has passed through all the frenzy of the bally-hoo stages of the business, and neither he nor his patrons will accept anything they don't want.

"The day also is past when any single distributor can use a few successful stars or production companies to club over the exhibitor's head in order to compel him to book subjects he doesn't want. It is a case of quantity versus quality, and quality is bound to win."

Tobacco Funds Aided
By $622.88 Through National Film Corp.

Through the patriotic spirit manifested by the National Film Corporation of America, sponsors for the new film success "Tarzan of the Apes," "Our Boys" in France Tobacco Fund" has been enriched to the extent of $622.88. This check is given as a result of an arrangement entered into between Harry Reichenbach of the National Film Corporation and Bert Ennis of the Petrova Picture Company and McClure Pictures, who has handled the publicity for the fund. The ten per cent of the gross proceeds from the showing of "Tarzan of the Apes" at the Broadway Theatre during the week of January 27 has helped to swell appreciably the total of the fund, which is sending

What's a Few Bombs
To Essanay Workers?

A letter from Essanay's London booking agent tells us that the thrilling incident of a recent air raid, though many business offices in the vicinity of the booking agent's office had abandoned business for the time being as a measure of caution, the Essanay representatives worked hard to maintain the order the firm maintained, and that all of the exhibitors were served with films.

"It was during the height of an air raid," the letter reads, "and when the management asked the staff what they wanted to do, with one accord the answer came: 'Keep on working.' And because of this faithfulness to duty, not a single exhibitor was without his films for the next day, even though shells and bombs were bursting all about us."

Chicago Film Man
Closes Big Deal

New York, Feb. 9—Joe M. Harris, well known film and theatrical man, concluded a week's visit to New York on Thursday and returned to Chicago. Mr. Harris was in daily conference with a number of motion picture company executives and it is understood that he concluded several important negotiations.

Trade Press Witnesses
"The Light Within"

Representatives of the motion picture trade press and guests gathered at the Miles Projection suite in the Candor building, New York, on February 8 to view "The Light Within," the second of eight productions which Miss Olga Petrova is making for the First National Exhibitors' Circuit.

Following the showing, an informal luncheon was held at Murray's Forty-second street cafe.
Sawyer and Lubin Show "Crucible of Life"
To Press and Buyers at Churchills, N. Y.

Premiere of State Right Features Was Followed by Dinner
—Many Out of Town Guests Present—Boys From Camp Upton Entertained

Arthur H. Sawyer and Herbert Lubin held the private premiere of their latest state right feature film, "The Crucible of Life," at Churchill's Restaurant, New York, on February 1. The occasion was marked by many unique features, among which was the projection of the picture and the serving of the banquet which followed in the same room. This was made possible by the erection of a full-sized screen and two Powers 6-A machines housed in an asbestos booth. The tables for the guests, which comprised many notables of the industry, in addition to the reviewing press, were so arranged as to afford a good view of the picture.

A surprise was sprung by Messrs. Sawyer and Lubin through the appearance of the Camp Upton Quartet, especially drafted for the occasion to lend the proper military atmosphere to the "Crucible of Life," which is a patriotic spectacle dealing with the present world war. Special permission for the appearance of the soldiers was granted by Colonel Vidner, commanding officer of the 306th Infantry, Camp Upton, Long Island. To further the danh of the famous war song, "When the Moon Is Shining Somewhere in France," the Camp Upton Quartet scored a tremendous hit by reason of their singing and splendid military appearance.

Following the presentation of "The Crucible of Life" an elaborate dinner was served, during the course of which entertainment was furnished by William McKenna, pianolouge and song routine; Sam Ryan, well known legitimate stand screen actor, and a jazz band which thrilled the evening. The entire occasion was marked by the absence of speeches and formality, and those present voted the affair the most unique and enjoyable which has been held in film circles for some time.

Among the notable guests present were Richard A. Rowland, president of Metro Pictures Corporation; Joseph En- gle and William E. Atkinson, treasurer and business manager, respectively, for Metro; J. Skirbell of Pittsburgh; Conrad Milliken, vice-president of Petrova Picture Company; J. F. Bacon of the firm of Sanger and Jordan; Martin J. Quigley, owner of the EXHIBITORS' HERALD of Chicago; L. M. Day of Washington, D. C.; W. E. Drummond of Knoxville, Tenn.; Herman Etkin of Boston; E. Thomas of South America; W. Witney of the American Standard Film; C. Westfall of the Atlantic Film Corporation; H. A. Gillespie, president of Frank Brockliss Company, Inc.; Chas. N. Meyers of Australia; H. C. Walton of Sanger and Jordan; William H. Rudolph of the Clara Kimball Young Company; Walter H. Jordan of Sanger and Jordan; William Sherrill of the Frohman Amuse- ment Co.; Arthur H. Sawyer, Herbert Lubin, M. Fink, M. R. Lubin, Harry G. Kosch, and Bernard Lubin of General Enterprises, Inc.; Leslie Ennis of the National City Bank.

The guests present from Pittsburgh, Washington, Chicago, Knoxville and other points at a distance made the trip especially to New York to witness the screening of "The Crucible of Life" and to be present at the entertainment which followed.

In addition to the guests enumerated above, the motion picture trade press was represented as follows: Sam Speddon, Charles White, Jim Milligan, A. K. Greenland, and J. McErlavey of Motion Picture World; Joe Reddy, Dickson Watts and A. Kracht of the Sunday Telegraph; Peter Milne and Joseph Kelley of Motion Picture News; Al Coumier and S. Goldsmith of the EXHIBITORS' Trade Review; Harold Randall and Laurence Reid of the New York Review; James Beecroft of the EXHIBITORS' HERALD; Charles Branch of Metropgraphy; Lynde Danig, J. Gerhart and Fritz Tidden of Dramatic Mirror; Ch res Condon of Photoplay; Joshua Lowe. Variety: Pat Kearney of the New York Clipper, and representatives of the daily press.

Special Features Co.
Buys Two Hart Films

W. E. Drummond, owner of the Special Features Company, Knoxville, Tenn., who has been in New York for the past week has acquired the rights from W. H. Productions Company for two of the Hart features, "The Bandit and the Preacher" and "The Hell Hound of Alaska" for the territory consisting of Tennessee, North and South Carolina, Georgia, Florida and Alabama.

INTERESTING SCENES FROM "THE MIDNIGHT TRAIL"

ILLIAM RUSSELL PORTRAITS THE ROLE OF AN AMATEUR DETECTIVE IN THIS LATEST AMERICAN-MUTUAL COMEDY-DRAMA.
(American-Mutual.)

15
Wharton's "The Eagle's Eye" Not to Appear on Loew Circuit

Theodore Wharton in Signed Affidavit Gives as Reason Fear of Theatres Owner to Offend German Patronage

"The Eagle's Eye," the Wharton serial sponsored by Chief Flynn, former head of the United States secret service, exposing the machinations of the Imperial German government, will not be shown in the Marcus Loew enterprises.

In sworn statements Theodore W. Wharton, president of Wharton, Inc., and Herman Gainsborg, manager of the New York Hoffman-Foursquare exchange, which company will distribute the picture, state that the reason given by representatives of Mr. Loew is that presentation of the serial would offend the German patronage of the theatres.

Mr. Wharton further states that a trade showing of a number of episodes of the serial was given in his offices at 220 Madison Avenue, and that Freese, in charge of the booking department of the Marcus Loew theatres, was in attendance.

Following this he says, at the solicitation of Mr. Gainsborg, the first episode was shown at the Marcus Loew office and was viewed by Mr. Loew, Joseph M. Schenk, general manager of the company, and Mr. Mitchell.

Arrangements have been made, Mr. Wharton asserts, to show the first three episodes of the serial, but when the first had been finished Mr. Loew and Mr. Schenk stated that they did not wish to go any further.

On being informed by Mr. Gainsborg that he had been informed that Mr. Loew did not care to present "The Eagle's Eye," Mr. Wharton requested the exchange manager to accompany him to the Loew offices to find out the reason. As Mr. Schenk was not present, the two interview Mr. Mitchell and while he admitted that the serial was a good one, they charged that he told them Mr. Loew and Mr. Schenk did not think advisable to book it in their theatres because it catered to a large German patronage and that there was a great deal in the picture which they feared would offend their German patrons.

Offensive to Germans

To Mr. Wharton's statement that there should be nothing but America in this country, Mr. Mitchell is said to have replied that that was the truth but that there were many people of German birth who disliked seeing anything which reflected on Germany or Germans. Mr. Wharton's statement in full follows:

Theodore W. Wharton, being duly sworn, says:—that he is the President of Wharton, Inc., the producer of the motion picture serial, "The Eagle's Eye," that a Marcus Loew, as deposee in the later, is the owner of a number of motion picture houses in which moving pictures are presented and at which houses Wharton, Inc., was very desirous of booking the "Eagle's Eye" serial; that Joseph M. Schenk is the general manager of the Marcus Loew enterprises, and that he, Mr. Mitchell, deposee, have been well advised by him that the German citizens do not like the the "Eagle's Eye," and in consequence they will not present the serial. Mr. Mitchell is deposee, in charge of the booking department of the Marcus Loew enterprises, and that he, Mr. Mitchell, deposee, have been well advised by him that the German patrons of Marcus Loew enterprises do not like the serial.

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Julius Steger to Succeed Brady On World, Report

To Have Full Charge of World Activities—Retains Interest in S & S Photoplay Co.

That Julius Steger will succeed William A. Brady, as Director-general of the World Film Corporation, is pretty generally conceded, although the information has not as yet been confirmed by the Film company. Mr. Steger is the brother of actress Josephine Steger, who is the subject of negotiations between Joseph M. Schenk, with whom Mr. Steger is associated in the S. & S. Film Company, Mr. Steger and the World Film Corporation since the announcement of Mr. Brady's retirement.

Mr. Steger, for a number of years, has been a prominent figure in the film field and previous to that had many years practical experience in theatricals as actor and stage manager. Therefore, he comes to the World Company well equipped to handle the post of Directo general.

The appointment of Mr. Steger, it is said, will mean a closer relations with the S. & S. (Steger at Schenk) Film Company. The last company has to its credit many successful pictures which were made under Mr. Steger's personal supervision. Notable among these are "Redemption" starring Evelyn Nesbit; "The Law of Compensation" starring Norma Talmadge; "The Libertine" with John Mason a Alma Hanlon; "Just a Woman" starring Charlotte Walker, besides many other pictures in which he starred. Mr. Steger is to present the screening of this week's but of Miss Anna Case, of the Metropolit Opera Company.

When issued, the office of Pres- dent of the Norma Talmadge Film Corporation, Mr. Steger is president of the Roscoe Arbuckle Comedies Comp. and is producing state rights features under the banner of the S. & S. Photoplay Co.
**Poor “Little Mary” Pays $250,000 Tax**

It took Mary Pickford just one week, working eight hours a day, it is said, to figure out her income tax. Finally Collector of Internal Revenue J. P. Carpenter decided that “Little Mary” would have to pay $250,000, in the Los Angeles district. These figures are based on four taxes now in effect; viz: the pre-war tax, the war tax, the super tax and excess profit tax.

Miss Pickford is the first of the high-salaried motion picture stars to arrange for the payment of the income tax and it is the general belief that a few of the stars will turn over to the government considerably more than the manufacturers who employ them.

**Results Justify Mail Order System**

**Says M. J. Weisfeldt**

"Not a disappointed exhibitor" is the boast of the Wholesome Films Corporation, pioneers in mail order distribution of films, letters being received from all parts of the United States, they claim, approving both their service and productions.

"The problem of shipping to points in the far west and other extreme places was a weighty one," said General Manager M. J. Weisfeldt, "and the only way we could solve it was by a reserve stock of prints to protect bookings while the shipment was in transit. This has proved successful and our confidence in the mail system is fully justified."

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**E X H I B I T O R S • H E R A L D**

Crest Pictures Corp. Executives Pleased
With Exhibitors’ Reception of Initial Film

Direct Applications Received for Production “The Grain of Dust” for Many Territories—Will Guard Theatre Men’s Interests

Especial cause for gratification over the manner in which the exhibitors of the country have received the Crest Pictures Corporation’s production, “The Rain of Dust,” featuring Lilian Walker and an all-star cast, is found by executives of that company in the fact that direct applications for bookings have been received which is said exceed the prices placed upon the picture for many territories.

These applications were invited by Arle E. Carlton, president of Crest pictures, as a protection to both exhibitors and state rights buyers, to guard exhibitors against exorbitant prices and to state rights buyers as an absolute guarantee, in advance, of the return of their investment, together with a handcome for the

So far as it is known this is the first time that this merchandising plan has ever been attempted. That state rights holders could seem to speak volumes for the saving power of “The Grain of Dust.”

"The idea is by no means an unselfish one," said Mr. Carlton in discussing his experiment. "We are not in business for day or for the purpose of marketing a single picture. This being so, we are more than confident in the trade than we are upon abnormal

Confidence Established

"As we see it, such confidence can be yielded only in two ways: First, by making productions which at all times will be worthy of such confidence; secondly, by marketing these productions that both the exhibitor and the state rights buyer will make the money to which they are entitled.

That we have accomplished the first step, so far as "The Grain of Dust" is concerned, would seem to be evidenced by the reception which has been accorded this feature. Nothing but unusual and self-evident box office value could have produced such a response as we have received from our suggestion that exhibitors get in touch direct with us regarding this picture.

The second step is not so easy of accomplishment. My thought is that it depends fundamentally upon the sincerity of purpose of those marketing a production. As both an exhibitor and a state rights buyer, in addition to a producer of pictures, I have a very profound respect for the problems and perplexities of my fellow exhibitors and state rights

If anything, however, my sympathies are most toward the exhibitor. From my own experience, I believe he is being gouged unmercifully on all sides. He is, as it were, of the many "cure-alls" which the manufacturers are advancing ostensibly in his interests, but in reality in the interests those who seek his confidence through selfishly inspired sympathy. What he wants is less talk and more evidence of good faith: less theory and more real money-making possibilities.

**Young Joins Paramount**

James Young, the well-known director, whose career dates back to practically the inception of the photodrama, has again joined the Paramount fold, and will direct Sessue Hayakawa in his next Paramount picture, “The Unforgivable Sin.”

A SCENE FROM “BY RIGHT OF PURCHASE”

Norma Talmadge Portrays the Leading Role in This Forthcoming Select Drama Directed by Charles Miller (Select.)
Harold Brown Named
Chief Camera Staff
For Screen Telegram

The appointment of Harold P. Brown as chief of the camera staff of Screen Telegram, the Mutual Film Corporation's twice a week news reel, is announced by John R. Freuler, president of the corporation.

Mr. Brown is a news camera operator of several years' experience. He started turning a crank on news subjects in Minneapolis after he had worked on many of the large newspapers of the middle west as a photographer. He was for a time the editor of the Northwest Weekly, a moving picture news reel distributed throughout the northwestern states.

He joined the forces of the Hearst International Film Service two years ago in Chicago and during that period has contributed negatives of unusually excellent quality to the various Hearst news films and the Hearst-Pathé News.

**“Cut Out Deadwood—Stop Leaks”**
M. H. Hoffman to Film Industry

Foursquare Executive Declares Frank View of Situation
Does Not Justify Alarm Felt in Many Quarters

M. H. Hoffman, back from a two weeks' trip to the Hoffman-Foursquare exchanges in the Middle West, warned the industry against faltering in the face of probable government tainting it. He de- by explored the alarm which he had observed in various quarters and while admitting that economies were in order was particu- larly hardy as to reducing advertising below the point of reasonable conserva- tion.

"With conditions adjusting themselves toward an improvement, there must be no faltering at this time; no long faces and no hesitation in going forward courageously," said Mr. Hoffman. "The trade must not indicate that its bone and sinews are fair-weather sailors."

"Everyone has suffered—producers, distributors and exhibitors. But out of this suffering there must be an improvement. Viewing the situation frankly, it reveals nothing justifying the alarm which I have observed in certain quarters. It is a temporary condition, a state of affairs resulting from overproduction; extravag- ance in the making of pictures; over- payment by distributors for distribution rights and the booking of many, many photoplays at prices in excess of what should have been charged.

"The industry has served, for the mo- ment, as the receiving end of the movie dell; its various units being the ten- pens that have knocked down one an- other. For the errors of the first have affected the errors of the third and fourth—and each being depend- ent upon the others have had its share to pay for wrong policies and methods."

Exhibitors Discover Evils

"Secondly, the exhibitors have dis- covered the ill results of those methods which I have been preaching about now for months. A series of events brought matters to a climax and now they are awake to the facts, a body of men deter- mined to stand firm for the good of the industry.

"It is a pity that the lesson has had to be learned in a way that is proving, and is to prove, so drastic for so many. Al- together too large a number of persons who are innocent are suffering and will suffer. Still, it is a salutary lesson, and it may be that will be more thoroughly learned.

"What every man in the industry must now do is to approach his own problem constructively. He owes it to the busi- ness as a whole, quite as much as to his individual affairs, to refuse to be over- worried by the slump through which the industry is passing."

No Time for Pessimism

"Now is not the time to pull a long face, and crawl inside one's shell. Econo- mies are in order; the development of efficiency to its highest possible point. But not pessimism, or the curtailing of expenses legitimate and essential to progress.

"Let the deadwood be cut off, by all means.

"Stop the momentary leaks, which have so long been permitted through carelessness and bad judgment."

"But do not cut advertising appropri- ations below the point of reasonable con- servatism; nor check expenditures in those directions which will aid in steady- ing the industry's ship.

"Every man who is a leader, or influ- ential and whose attitude is being watched by others in the trade who look with respect on what he does, has a duty to perform. He should not mistake by stating that 'business is fine' when he knows he has entailed a falling off. Yet he can, and he should, hold up his head and say what he knows to be true: That good times are not far off, and that be- fore very long the revival in business will come to an extent that will give the industry the greatest boom in its history."

Casey Reappointed
Amusement Censor by
Boston's Mayor

John M. Casey has been reappointed mayor's license clerk of Boston. Mr. Casey was the only representative of Mayor Curley's administration who was left in office, and his reappointment looked upon as an unusual tribute to his efficiency.

Mr. Casey's duties include the regu- lation of motion pictures, vaudeville, burlesque, musical comedy, dance hall and special entertainments. He handles the duties of his office from an intes- nal human standpoint and is regarded by a large number of persons who are innocent are suffering and will suffer. Still, it is a salutary lesson, and it may be that will be more thoroughly learned.

"What every man in the industry must now do is to approach his own problem constructively. He owes it to the busi- ness as a whole, quite as much as to his individual affairs, to refuse to be over- worried by the slump through which the industry is passing."

"No Time for Pessimism"

"Now is not the time to pull a long face, and crawl inside one's shell. Econo- mies are in order; the development of efficiency to its highest possible point. But not pessimism, or the curtailing of expenses legitimate and essential to progress.

"Let the deadwood be cut off, by all means.

"Stop the momentary leaks, which have so long been permitted through carelessness and bad judgment."

"But do not cut advertising appropri- ations below the point of reasonable con- servatism; nor check expenditures in those directions which will aid in steady- ing the industry's ship.

"Every man who is a leader, or influ- ential and whose attitude is being watched by others in the trade who look with respect on what he does, has a duty to perform. He should not mistake by stating that 'business is fine' when he knows he has entailed a falling off. Yet he can, and he should, hold up his head and say what he knows to be true: That good times are not far off, and that be- fore very long the revival in business will come to an extent that will give the industry the greatest boom in its history."

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Leopold Wharton Encounters Difficulties While Filming "Eagle's Eye" Serial

Piers Closely Watched by U. S. Police—Members of Company Seek Refuge in Restaurant While Secret Service Men Examine Papers

Anyone who appears with a camera in the water fronts of New York City these days soon finds himself a lively enter of interest on the part of the naval and military intelligence services, their secret agents of the Government, and the police. Every inquiring one has to be fully satisfied before a man with a camera is allowed to move on.

Leopold D. Wharton, supervising director for The Whartons, who are producing Chief Flynn's serial photodrama exposing the Imperial German Government's spy system in America, "The Eagle's Eye," learned something of this protective system during the past week. He brought the entire company appearing in the Flynn serial to New York for three different episodes in "The Eagle's Eye." With D. H. Turner, his assistant, he went to his first location last Monday morning.

Mr. Wharton crossed West street and hardly got under the lee of one of the pier fronts when men came running toward him from several directions. He had already passed one inquisition by merely showing his identification papers, but he was in a very different situation, where different authorities questioned him. His papers were all right, but even pigeons had to be identified and they all had their own way of going about it. Each authority telephoned to its own headquarters for information and fully ten hours passed before Mr. Wharton was permitted to proceed with his work. Meanwhile, the male members of the company took refuge in a sailor's hotel on the opposite side of the street and the ladies were taken into a restaurant.

After a long delay all authorities agreed that Mr. Wharton and his company were free to go ahead in filming the scenes he wanted if accompanied by an officer of the navy, who soon arrived, and the work went on without further interruption.

S. L. Rothapfel
Sponsors Premier Of "Light Within"

The honor of appearing on the screen of the world's foremost photoplay temple twice within a period of less than two months, has been accorded to Mme. Olga Petrova by S. L. Rothapfel, managing director of the Rialto and Rivoli Theatres, New York. Mr. Rothapfel presented Mme. Petrova's initial starring production, "Daughter of Destiny," in the latter part of December. The success scored by the Polish star in this picture led Mr. Rothapfel to secure the New York premiere of her second production for the same house. "The Light Within," starring Mme. Petrova and directed by Larry Trimble, was presented for the first time on any screen at the Rialto Theatre commencing Sunday, February 10.

Mr. Rothapfel arranged for special music and settings to accompany the production. "The Petrova Waltz," composed by Dr. Hugo Reisenfeld, leader of the Rialto symphony orchestra, formed the dominant theme of the musical program during the presentation of picture, and considerable space in the Rialto Revue was devoted to the discussion of the Petrova play and an interview with the star.

Following the showing of "The Light Within" at the Rialto, the picture is to be issued to exhibitors through the exchange of the First National Exhibitors Circuit, who are presenting Mme. Petrova in a series of eight starring vehicles during the present year.

Porto Rico Club Buys Powers' 6-B Projector

Arthur J. Lang, export manager of the Nicholas Power Company, has just returned from Porto Rico, reports the installation of a Powers' Cameragraph, No. 6-B, at San Juan, the capital of that country.

The new machine was installed in the Casino Puerto Rico, one of the finest club houses in the West Indies, and was selected by a special committee on entertainment after a thorough investigation into the merits of several projection machines on the market. Only the latest and very best films are shown there on Friday evenings of each week and the exhibition is given exclusively for the members of the club and invited guests.

Mr. Lang further reports that his trip throughout the Island of Porto Rico was highly successful, and states that as picture fans the Porto Ricans are hard to beat. Quite a number of Powers' 6-B machines have been installed in the theatres and the best American and European films are being shown, Mr. Lang states.

C. W. Harden Leaves Hoffman-Foursquare

Charles W. Harden, one of the best known motion picture exchange managers in the South, has resigned as manager of the Foursquare Pictures' office in Atlanta.

This move was made necessary owing to the increasing business of the E. & H. Film Company, of which Mr. Harden is half owner.

"It is with regret that Foursquare Pictures sees Mr. Harden's withdrawal as he is the type of man whose efforts are constructive," reads an announcement from that company.

THREE SCENES FROM "THE GIRL WITH THE CHAMPAGNE EYES"
Film Industry Undergoing Readjustment
Due to Natural Causes, says Horkheimer

Business was Never Healthier, Declares Balboa President,
Despite Temporary Suspension at Coast Plants

Referring to the temporary closing down of the Union Square Triangular film plants on the coast, H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, has publicly announced:

"It seems that another of those 'survival of the fittest' conditions has been reached in the film industry. At least, that's what some of the most agile hammer throwers in the business would have the people think. As a matter of fact, the business was never healthier in its life, despite the fact that a couple of the largest producing concerns have temporarily suspended operations."

Mr. Horkheimer attributes the present unrest in the film world to the fact that conditions are undergoing the usual readjustment which occurs every three years.

"The motion picture industry never can be dominated by a czar," adds Mr. Horkheimer. "In this respect it differs from every kind of business; no one man or group can control it, and when they try they dig their own graves."

"The success of a motion picture producer depends entirely upon his ability to keep pace with the ever changing tastes of the public. It wasn't so long ago when such firms as Biograph, Kalem, Edison and such stars as Maurice Costello, Florence Lawrence and Helen Gardner were names to conjure with. Today you hardly hear of these people."

"Les Miserables"
First Fox Standard
Offered Exhibitors

"Les Miserables," the William Farnum production which was shown for five weeks at the Lyric Theatre, New York, and which is said to have done capacity business there, afternoons and evenings throughout the run, was issued by William Fox as a Standard Picture February 10. It is in nine short reels and exactly follows the Jean Valjean story as written by Victor Hugo.

The production was staged in America and done under the direction of Frank Lloyd. The cast, besides Mr. Farnum in the role of Jean Valjean, includes George Moss as the bishop, Hardee Kirkland as Javert, Madame Sonia Martinova as Fantine, Kittens Reichter and Jewel Carmen as Cosette, Harry Spangler as Marius, Dorothy Bernard as Eponine, Anthony Phillips as Gavroche, Edward Elkas as Thenardier and Mme. Ross as Mme. Thenardier.

"This production," says William Fox, "is in every respect the greatest drama we ever have offered to exhibitors. It is in our opinion the biggest money-making film that has been put on the market. There can be no doubt about this because we have demonstrated its possibilities in New York. It has not only been shown at the Lyric Theatre at prices ranging up to $1, breaking all house records, but it has been put on for a week at every one of my nearly thirty houses in New York and vicinity. Everywhere it has done a tremendous business and I know it will do the same sort of business wherever it is shown. "Les Miserables' heads the list of Standard Pictures."

LEONCE PERRET DIRECTING THE DOLLY SISTERS

THE FAMOUS FRENCH DIRECTOR WHO PRODUCED "LEST WE FORGET" IS NOW ENGAGED IN MAKING A SERIES OF PICTURES IN WHICH THE WELL KNOWN ACTRESSES WILL APPEAR.

W. W. Hodkinson Corp.
Announces Dates
Of Paralta Plays

Printing of Second Feature Delayed by Fuel Conservation Order—Calendar Complete to March 15

Three new features carrying the W. W. Hodkinson Corporation's distribution calendar for Paralta Plays up to March 15 were announced last week. The pictures are "The Turn of a Card," with J. Warren Kerrigan, for February 15; "Within the Cup," with Bessie Barriscale, March 14, and "Humdrum Brown," with Henry B. Walthall, March 15.

The fortnightly release plan would have moved all of these plays up two weeks, as the third of the Paralta Plays with Henry B. Walthall in "His Rob of Honor," was published January 1. Owing to the shutdown of industry for the conservation of fuel, however, the printing of the second Kerrigan picture "The Turn of a Card," was held up so that it was decided to move the whole series ahead two weeks to give the laboratory ample time for thoroughly good work. There will, however, be no further postponement, as the other pictures announced are already in work. Two publications on the first and the twelfth of the month will be continuing the three pictures announced this week complete the sets. The three Paralta star series. The W. W. Hodkinson Corporation has further announced that there are ten Paralta series already finished and on the shelves in the cutting rooms, where time is being taken to bring them up to the highest standard set to the trade by the three successful issues.
New York, Feb. 12.

Unanimous opinion—"It's a great life, you don't get found out."

Billy West had a very hazardous adventure at Hollywood recently with a Winged Galapagos, whose habitat is the slums and slime of the river Nile. The "Winged" had worked its passage all the way from Africa and arrived on the scene very much out of breath, and with blood-hot eye. Seeing the King Bee seated in the piazza, and being very fond of the honey tribe, he made a bee line for the King. Billy took one look at the approaching "Dododad," and recognizing once that it was some specie of wild-eyed chicken that he had never before encountered, he rushed for the house and into the kitchen where he grabbed convenient ax. The Wingdaddodo chicken followed him into the room, saw the ax, got "excited" and lost its head. There was no cameras handy so, to the authenticity of the story communicate with Nat Spitzer, Jake Wilk, L. Hiller, Ed Flbaum, Jr., et al.

Harry Poppe, one-time featherweight champion of Bayonne, N. J., is now in training in Florida, in the Yorke studio. Harry is one of the best fighters in the press agent business and you don't print his inspirations look at the knockout. All the Poppies see a sleeping-quality and it's pipe for Harry to deliver.

Bert Ennis relates that he has just ken the sixteenth degree and is most wined and dined press agent captivity. What do we care, he always lets the gang get in on it.

Miss Mabel Condon, Miss Edna Earl, Monday, February 10, at 24 W. 50th street, to 7 p.m. for Oolong and Solong preview.

M. H. Hoffman of the t-Square often sees out of town with his suit case, and on reaching his destination finds that he has left his "keys" behind. Hand me another brick, Jerry.

Mark M. Dintenfass gave the press a owing of the Gerard, "My Four Years Genned," at the Hotel Astor on Feb. after which a luncheon was served and members of the press were given an opportunity to meet the Hon. James W. Gerard.

At the same hour as the Gerard lunch in the Petrova Picture Company gave regular blow out at Murray's to a select gathering which followed the presentation of "The Light Within." It is said as fine as one could wish for the "food within" was of the best.

Later the evens was a lively one for the eyes of the trade as they were having me job keeping pace with the Chinese New Year. Birds nest soup and yocke man were the chief dishes and some of us are none too good with chop sticks anyway. It's very easy to put one's eye out with 'em.

Press agent says that Ann Q. Nilsson sat on a Texas cactus and was pricked 5,500 times. Lucky she didn't sit on a porcupine.

Loews Theatre management when given the acid test on Americanism by the Whartons' "Eagle's Eye" were found to be only plated. We say again and again, "To Hell with Prussianism."

Harry Ennis is playing a return engagement on Broadway with the "Clipper."

Ruth Mason is "Headin' South" with Douglas Fairbanks.

Nell Shipman has become mixed up in a Texan Romance. There's always been another Star in that state.

** W. A. Brady Retains Presidency N. A. M. P. A. **

William A. Brady's resignation as Director General of the World Film Corporation has given rise to a rumor that he would retire as president of the National Association of the Motion Picture Industry.

In a statement given out this week Mr. Brady says he will remain the Association's president and expects to have his new producing company fully organized by early summer.

** Boost "Smoke Week" **

Let us not forget "Smoke Week" to be held throughout the United States under the auspices of "Our Boys In France Tobacco Fund," for the purpose of supplying much-needed smokes to American soldiers in the trenches of France.

The amount sought is $5,000,000, and the week allotted to obtain it is that which includes Washington's birthday, February 18 to February 22.

Handling the publicity for the occasion, in addition to his work for the Petrova Picture Company and McClure Pictures, is Bert Ennis. The manager of the fund is A. Blaikie Dick. These men are volunteering their time and services.

You've dug deep. But you can always dig just a little bit deeper. Swear off if you've got to. But by all means support this project and see that the boys "over there" get the smokes so sorely needed.

** MME. OLGA PETROVA **

Now Filming Her Third Production, "The Life Mask." (Petrova Picture Co.)

Hon. James W. Gerard Tells Experiences At Press Showing

The Hotel Astor was the scene of a delightful luncheon given by the "My Four Years In Germany" Co. Members of the press invited guests and friends of the producers were given an opportunity to meet Ambassador James W. Gerard.

Mr. Gerard related many interesting facts about the Huns and also stated that some of the idiosyncrasies of the Crown Prince might be seen in the picture "My Four Years In Germany."


** Keeney Pictures Corp. Begins First Picture **

Names of leading favorites of stage and screen are included in the all-star cast of "A Romance of the Underworld," which is to be the first publication of the Frank A. Keeney Pictures Corporation. The picture is now in course of making in the Biograph Studios, New York, under the direction of James Kirkwood.

It features Catherine Calvert. Those in her supporting cast are Eugene O'Brien, David Powell, Sybil Carmen, Edwin H. Forsberg, Harry Lee, Cecil Chichester and Marcia Harris.
Motion Pictures and the Libraries

A movement is on foot through the Library Journal to interest libraries in the motion picture. In the current issue of Library Journal, editorially, "have of late years been considered the chief rivals of the libraries for public attention, but it is now found that they may act in concert with them to the mutual benefit of the common good." Movies more and more find their subjects in great books, as 'Quo Vadis' and 'Les Miserables,' and many managers are quite glad to preface or append to the film a word that the book film is too kind. The problem is, what may libraries do in accord in that fact by playing a movie poster and with it copies of the book in question or of cognate books and periodical articles. One library in Indiana has arranged with local managers to show direct result turns where the library advertises the book films in this way."

The Library Journal contains an article written by Orrin G. Cocks, Advisory Secretary of the National Board of Review, in which he discusses the response of non-readers to books and to libraries throughout the country some time ago, the article being entitled, "Motion Pictures and Reading Habits." In taking up the questions contained in the questionnaire, he says: "One of the important factors that can be considered by the libraries of the country is this: Can the masses of the people who do not now read be led to the libraries and the world literature from the motion picture houses? The answers to one and the other suggest that the libraries felt that this connection should be established. It is unquestionably true that people who have received a taste of literature, travel, science, and fiction through the motion picture will still be interested in it which can be presented in all the rest of life. The problem, therefore, which confronts the librarian is to show these beginners that there are still finer things and still larger vistas behind the doors of libraries.

"In response to the question: 'Have the motion pictures changed the reading habits of your townpeople?' the majority answered affirmatively. "Despite the influence upon library readers had not been appreciable, but that with the group of non-readers there was a decided change. Among those who frequented the libraries evenings there was a falling off of requests for books and also of readers within the buildings because of the attractiveness of the motion pictures. The increased desire to read popular fiction, some of it not up to the standard of the books on the shelves of the library, had been stimulated to request books of travel, and another small group of readers and considered the standards of works of fiction and the classics as a result of pictures discussing these themes in the commercial motion picture houses, during the year. The motion pictures exhibited in the motion pictures exhibited in the various centers is an increased desire for picture fiction dealing with the stories exhibited. In a majority of cases this was after the film had been shown.

"The particular query: 'Do new readers request books which have been made into motion pictures?' has so far been answered unqualifiedly in the affirmative. Nineteen stated that requests came to a limited extent and six answered in the negative. It is, of course, impossible to decide just what causes a new reader to request a certain book of fiction unless he makes a positive statement. There is apparently a drift on the part of motion picture habitués to the libraries without a very decided attempt being made by either the motion picture exhibitors or the librarians to accelerate it."

"It follows," Mr. Cocks concluded, "that the attitude of the librarian should not be destructively critical. Fortunately, a few are now recognizing the motion picture; the producers now see that they have a large part to play in the cultural development of masses of people; the exhibitors are quick to notice that they are more than professional entertainers, and both are thinking seriously about methods of utilizing this great agency in the welfare of the people."

Another Mary Garden Production

Listed by Goldwyn for April 7

Goldwyn Pictures Corporation in making public the list of four new productions, occasioned some surprise with the announcement that it has a second Mary Garden production fully completed and includes this among its regular publications. The announcement does not say for all other Goldwyn Pictures. The title of Miss Garden's second picture is "The Splendid Sinner," from an original story by Kate Jordan.

The next four Goldwyn pictures following Madge Kennedy in "Our Little Wife," which was published Feb. 10, are: Feb. 27, Mae Marsh in "The Beloved Traitor," March 10, Mabel Normand in "The Floor Below," March 24, Madge Kennedy in "The Danger Game." April 7, Mary Garden in "The Splendid Sinner."

"The Beloved Traitor," Mae Marsh's next production has the best emotional role afforded thus far by any of her Goldwyn screen stories, it is said. It is exploited by Goldwyn as being "the story of the good girl who whipped a vampire." Mabel Normand is brought back in "The Floor Below," her second Goldwyn Picture, which is also a mystery story but of a different type. It is said to contain a tremendous amount of fun, laughter and pathos, with a love story thrown in. "The Danger Game," Madge Kennedy's next production, has a suspense in it for the famous mute wife of Goldwyn's screen stories, and is said to carry a great deal of action. The drama in this picture has been carefully balanced, and is said to be the best produced picture of the year. The production has been carefully considered and is said to be in the hands of a first-class director. The picture is also a mystery, but of a different type of mystery from that presented in the first production. The picture is said to be an entirely different type of dramatic picture —a type of role that Madge Kennedy has never had before on the stage or screen.

In addition to having these next four pictures complete and ready for shipment, Goldwyn also has completed three more productions, these being the issue for the third Sunday in April, the second Sunday in May, and the second Sunday in June and July productions are already under way.

Progress of Training National Army

Shown in Gaumont Weekly on Feb. 10

Five months ago the boys in the first draft were mere civilians. At that time the Gaumont-Mutual Weekly pictures them as they left their homes and as they arrived in awkward squads at the training camps. In succeeding issues they have been shown as they were initiated into the intricacies of the drill, trench digging, artillery practice, and the many other essentials which go to make up the capable fighting man.

In No. 7 of the Gaumont-Mutual Weekly, published February 10, is shown the most impressive demonstration of the efficiency of the selective draft in making soldiers. The 30th Infantry of the National Army is pictured in its parade down Fifth Avenue with all the trimmings of the regulars when the weather was hovering near the zero mark. These boys are now fit to fight.

Scenes from a number of the war zone show how Pershing's "Pets" were taught to handle big guns. Other foreign views show how the French and Italian soldiers have stopped the Prussians on the Piave River; the training of war dogs at the front; and ex-Premier Caillaux, who is in command of a division, was overthrown. France, and his wife, who gained an unwarranted sympathy when she killed the editor of Figaro, one of the first to access Caillaux of villainy.

Among the many subjects photographed in the United States, one of the most interesting is that which exposes the secrets of the "great white way." For the first time the press agents who have made Broadway the most famous thoroughfare in the world in ships on the scenes of the edification of the thousands who have read their effusions.

Fox Divorce Picture Near Completion

There are many dramatic moments in the new divorce picture, "Divorce Decree," which William Fox is making in his Hollywood, Calif., studios. The picture is tentatively scheduled for April completion. Despite opposition, we may look for the extensive use of豪华 settings: for churches, schools, and libraries. No one can stop it. But always there will be a demand on the part of the people for this cheap, artistic, and vivid entertainment. The slogan should be: 'Intelligent co-operation.'
Clara Kimball Young in
"THE MARIONETTES"
Select comedy-drama; five parts; published February
As a whole: ................. Splendid
Story: ................... Entertaining
Star: ................... Fine
Support: ................. Adequate
Settings: ................. In keeping
Photography: ............. Good

There is every reason to believe that "The Marionettes" will
prove one of Miss Young's most successful screen plays. She
as a splendid role and handles it with exceptional ability. The
lot, while it has been used many times, has sufficient novelty
attached to it and is so entertaining and pleasantly presented that
beats repetition. "The Marionettes" has been very well pro-
duced and with more productions along this line the motion picture
industry need have no fear of flagging interest in screen drama.
The role of Fernande De Ferney could not have better fitted
ad it has been especially created for Miss Young. She is well sup-
ported by her father, Edward Kimball, and Nigel Barrie in the
leading male roles.
The story: Just a plain country girl, Fernande De Fernane
comes the wife of Roger De Montclars, through an arrange-
ment between her uncle and his mother. Roger cannot endure
the plainness of his wife and continues his life with his gay com-
panions. One of Roger's friends takes compassion on Fernande
and invites her to a rehearsal of his skit enacted by marionettes,
his story tells of a wife winning her husband's affections through
pretty clothes. This opens a way to Fernande and she acts
with the help of her husband. Roger is surprised at the exceeding beauty
his wife and falls in love with her. Her cold attitude towards
arouses his jealousy and he bursts out in a torrent of passion
and fatally tells Fernande how much he loves her. And like the
tie marionettes Fernande finds everlasting joy.

Harold Lockwood in
"BROADWAY BILL"
ork-Metro comedy-drama; five parts; published February 11
As a whole: ................. Good
Story: .......................... Entertaining
Star: .......................... Fine
Support: ................. Adequate
Settings: ................. Splendid
Photography: ............. Very good

The admirable Harold Lockwood finds him well cast
one of those lumbermen roles which he handles so well and
rich he always makes interesting and entertaining. The story
being very well handled and "Broadway Bill" is five reels
interesting screen lore, enhanced by wonderful snow scenes,
precise glimpses of sunny Florida and well-selected in-
riors. Good photography prevails throughout and Mr. Lock-
wood's supporting cast has grasped the spirit of the piece.
The story: "Karnan" is the name of the lumber jack, who
gets up to the lumber camps owned by Underwood, a friend, partly
make a man of himself, to regain the strength he lost on
roadway and to find out where all of Underwood's good lum-
ber is going to. He arouses the anger of the foreman, who
the other of his henchmen, endeavors to get rid of Bill, but
their efforts prove futile and Bill is finally made foreman.
Nan, the girl he loves, comes to the camp with Underwood's
wife, and after Bill has endangered his own life to
save Miriam's small brother, lost in a snowdrift, they come
a happy understanding.

Marc MacDermott and Alice Joyce in
"THE WOMAN BETWEEN FRIENDS"
Vitagraph drama; five parts; published February 11
As a whole: ................... Interesting
Story: ...................... Good
Star: ...................... Well cast
Support: ................. Ample
Settings: ................. Appropriate
Photography: ............. Good

The life of an artist always holds a certain fascination
persons outside the profession and depicted as it is in the "Woman Between Friends" it proves more fascinating
an ever. The atmosphere of the picture is excellent and
are MacDermott is ideally cast as the sculptor, who, deserted
his wife, loses interest and inspiration in his work, until
June, in the person of Alice Joyce, a beautiful model, comes
into his life. The entire production is replete with realistic
touches and human appeal that make it thoroughly enjoyable.
There is pictured a Latin Quarter carnival that is delightful,
all the exteriors have been chosen with care and the interiors
are appropriate.
The story: After his wife deserts him, Drene, renowned
sculptor, finds life empty and all interest gone. He receives
a commission from the government to make a statue of Chastity,
but because his inspiration is gone, he neglects it. Jeanne, a
little flower girl, who is very much interested in Drene, finally
brings him back to himself and he asks her to pose for Chas-
tity. She does, and the statue is finally finished. Drene learns
that his best friend is the man who lured his wife away. The
desire for revenge proves so strong that Drene works himself
up into a fever and becomes seriously ill. In his delirium he
smashes the statue of Chastity, but Jeanne does not desert
him. When he finally recovers his health and learns of
Jeanne's devotion, he finds a new love and hatred leaves his
heart.

Peggy Hyland in
"THE OTHER WOMAN"
Astra-Pathe drama; five parts; published February 3.
As a whole: ................... Gripping
Story: ...................... Fine
Star: ...................... Strong
Support: ................... Sufficient
Settings: ................... Clear
Photography: ............. Clear

The sordidness usually attendant upon pictures dealing
with the eternal triangle is pleasingly missing from "The Other Woman." Peggy Hyland's clean, wholesome portrayal

of the young miniature painter who has usurped the love of
another's husband, is such that she fully shares the sympathy
bestowed upon the wronged wife. Anna Lehr in the role of
the latter does commendable work and Milton Sills as the
husband is a fine actor, well cast. The entire production is
a worthy contribution to the best in motion picture art.
The story: Eleanor Gates leaves her home in a small
town to continue her study of art in the city. On the train she
meets Mr. Harrington, a broker, also on his way and about
to be married. After a year Eleanor meets with success and
wishing to invest her earnings seeks Harrington's advice. In
the meantime the latter has found his wife unengenial and
through his repeated meetings with Eleanor a friendship has
grown into intimacy. The rift in the Harrington domestic
life becomes wider with the death of their baby. Eleanor be-
comes acquainted with Mrs. Harrington and impressed with
her grief, refuses Harrington's offer to divorce his wife and
marry her and orders him to go west for six months and then
come for her answer. Her association with his wife during
this time finally leads her to attempt the reconciliation of the
two in which she is successful.
THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.

Madge Kennedy in

"OUR LITTLE WIFE"

Goldwyn comedy-drama; six parts; published February 10


"Our Little Wife" is an A-1 production. It contains good, wholesome humor along the lines of Miss Kennedy's former plays. Miss Kennedy's work is very pleasing and her support capable. The story just borders on the risque, has a touch of the spicy, but never becomes suggestive or objectionable. The good acting, splendid direction, artistic handling, well selected sets and the pleasing tone of the story make it a suitable offering for every class of audience. George Forth, Maurice Marsh and Walter Hiers have important roles. The direction is by Edward Dillon.

The story: Dodo, just married and seeing the unhappiness of three of her former suitors, decides to take them along on her honeymoon. The suitors, Herb, neglects to come to dinner. Dodo's friend tells Dodo that she is going to take dinner with a young man in his apartment. Dodo calls Bobo, Angie's fiancée, and they go to Angie's rescue. Dr. Elliott and Dodo become locked in the apartment and Bobo arrives on the scene and then Mrs. Elliott, Herb and Angie. An explanation of the true cause of what apparently is a perilous situation brings the picture to a happy close.

J. Barney Sherry in

"REAL FOLKS"

Triangle comedy-drama; five parts; published February 10


"Real Folks" is an entertaining story of a father who suddenly becomes rich and endeavors to bring his family into society. It does not approve of his wife's association with Lady Blessington, because she believes her to be a servant under an assumed name. And when his son falls in love with a dancing teacher he threatens to disown him, much to the delight of the girl. However, with many humorous twists and turns the story ends in a fashion pleasing to all and highly amusing to spectators. The production is excellently done and appropriate for any class of audience.

J. Barney Sherry is well cast and handles his role to advantage, being ably supported by Ethel Olive, McDonald, Frati Ridgeway, Alberta Lee and Marion Skinner. The direction is by Walter Edwards and the story by Kate Coralley. The exteriors are beautiful and the production is enhanced by splendid photography. The interiors have been carefully and artistically arranged.

The story: A millionaire over night, Pat Dugan moves his family into a mansion and endeavors to use his money as an enterprising young man. He succeeds. Mrs. Dugan has become friendly with Lady Blessington, whom Pat believes to be a servant. And his son Jimmy has fallen in love with Lady Blessington's niece, but because she is a dancing teacher, Pat does not approve of her. At a reception given by Lady Blessington, to which the Dugans have been invited, Pat gets the surprise of his life when he learns that his wife's dear friend is the Lady herself and when Jimmy introduces the Lady as his wife, he takes all credit for the matchmaking up himself.

George Walsh in

"JACK SPURLOCK—PRODIGAL"

Fox comedy-drama; six parts; published February 10


Whether or not George Walsh is a favorite with you audience, there is every reason to believe that "Jack Spurlock—Prodigal" will prove as entertaining a six-reel feature as has been produced in some time. The fact that the story gained fame through publication in the Saturday Evening Post is a good advertising point, but most important is the management by the Fox Film Corporation an director Carl Harbaugh.

The story holds your attention, and the interest never lags. An excellent subject if you want to send your audience away with a smile. George Walsh, always pleasing, is especially so in this production. The cast is a capable one an

CLIMAX OF AN AMUSING SCENE FROM "JACK SPURLOCK PRODIGAL" WITH GEORGE WALSH IN CENTER. (Fox)

W. H. Productions First Comedy

The first W. H. Productions Company Mack Sennett traeel comedy, entitled "A Small Town Bully," will be published February 15. Mahel Normand and Fatty Arbuckle app in the cast.
Alice Brady in
"THE KNIFE"
select Pictures Corp. drama; five parts; published February 18

As a whole .......................... Well produced
Story ............................. Intense
Star .................................. Magnetic
Support ............................. Excellent
Settings ............................. Unique
Photography ......................... Splendid

Alice Brady in "The Knife" has added another superb characterization to her collection of triumphs. She has never done a keener piece of work or a more difficult type of acting than in "The Knife." The screen play is made from the play by Eugene Valer, and although it loses none of the dramatic grip by being filmed it does become more offensive. It is one of those subjects that is not the least bit escapist, and yet the feeling is bound to occur. The splendid direction of Robertignola and the excellent acting of an unusually fine cast would be used to much better advantage on a cleaner topic. No one could be so engrossingly the story is handled.

The cast is especially good. Miss Brady was at her best, winsome and charming. Her facial expression carried you with her through all her suffering. In her support, Paul Doucet did a splendid piece of work, and much can be learned by American actors from this gifted French artist in finesse, concentration and poise.

Ruth Morgan, Crawford Kent, Helen Lackaye, Alice Hollister and Ethel Dansey all truly assisted in making the acting the chief triumph of the picture.

The Story: Kate Tarleton is engaged to Dr. Manning, an experimental surgeon. His experiments have enraged the community, and the district attorney is asked to investigate the case. He comes to New York to shop and while here to consult fortune-teller and meets with foul play. She is taken into the care of white slavers and drugged. Dr. Manning becomes lured to the house by Kate's little sister that she went to a fortune-teller, and with the assistance of his lawyer tracks the criminals. His lawyer's wife is a physician and gently tells Dr. Manning that his fiancée has suffered. He goes nearly mad, but is restrained from murdering the man and woman who harmed the girl. He then decides to avert them and experiment upon their healthy bodies at his hospital. He does so. The woman dies, but the man recovers. Kate is taken south by the woman doctor and stays there until she has fully recovered from the shock of the drug

luckily she remembers nothing after the drug was administered. The district attorney comes to the hospital to investigate the case of the woman's death, and while there meets Kate. Kate returns and she looks fixedly at him. He sees her and thinks he is being framed before the district attorney. The abduction and justification is explained to the district attorney, who agrees to

Charles Ray in
"THE HIRED MAN"
Paramount comedy-drama; five parts; published January 28

As a whole .......................... Good
Story ............................. Interesting
Star .................................. Entertaining
Support ............................. Ample
Settings ............................. Splendid
Photography ......................... Splendid

No doubt admirers of Charles Ray will enjoy "The Hired Man." It has been well handled and the settings a remarkable rural fair are indeed typical. The role of Ezry, the rough country lout, is much along the same line as previous roles portrayed by Mr. Ray. The story, however, is not as good as some other vehicles which have been provided for this portrayal "rube" characters. A very realistic fire scene gives the picture "punch" and a little excitement, but outside of that it is just a typical melodrama story with no deeper touches.

The story: Ezry, the hired man, in love with Ruth, his employer's daughter, is anxious to obtain an education and when Ruth learns of his ambitions she offers to assist him in his studies. He finally succeeds and is saved to enter college. On his way to the depot he stops to bid Ruth's brother farewell and from the brother learns that it will take just the amount of money Ezry has saved to keep the brother out of prison for each money from play he economics where Ezry returns to the farm. That night there is a dance and after her tasks have gone. Ruth goes to Ezry and endeavors to teach him how to handle money. His action is seen by a jealous suitor who tells Ezry. Ezry is disgraced and discharged, and leaves during the night. Turning back for a last look, Ezry finds the house fire. He rushes back and after he has rescued the brother (on which time, the brothertime) the brother explains why Ezry did not go to college. Ezry becomes an accepted member of the family.

Ann Murdock in
"MY WIFE"
Empire-Mutual comedy drama; five parts; published February 18

As a whole .......................... Good
Story ............................. Entertaining
Star .................................. Splendid
Support ............................. Good
Settings ............................. Appropriate
Photography ......................... Very good

"My Wife" provides Ann Murdock, the little Frohman star, with ample opportunities to display her ability as a portrayee of difficult roles. The picture is well done, includes a capable cast and the photography is commendable. Interest is sustained throughout and Miss Murdock's latest vehicle is a worthy successor to "The Imposter."

The story: Beatrice Hammond, heiress to a million, through the will of an aunt provided she is married before arriving at the age of eighteen years, is forbidden by her parents to marry a young man of her choice, Ronald Farwell. The young lady, after much effort, persuades her guardian, Gerald Everleigh, to marry her in name only, with the understanding that they shall be divorced when Ronald returns from military service in France. Ronald is wounded in action and falls in love with a French Red Cross nurse. Meanwhile Gerald has fallen in love with his wife. Ronald returns to the United States and meets Gerald and each tries to declare their former bargain void. There is a happy ending.

Ethel Clayton in
"WHIMS OF SOCIETY"
World drama; five parts; published February 11

As a whole .......................... Interesting
Story .............................. Entertaining
Star .................................. Splendid
Support ............................. Good
Settings ............................. Appropriate
Photography ........................ Clear

Ethel Clayton is again ideally cast in an interesting drama entitled "Whims of Society." The story has been very well handled, the interest is sustained throughout and the whole a most satisfying production. It pleased patrons immensely at Chicago's Boston Theater, when shown last week. In the supporting cast are Frank Mayo, Frank Beams, Jack Drummer, Katherine Johnson, Phina Nesbit and Zadie Burbank. The direction is by Travers Vale.

The story: Refusing to accept the attentions of her foreman, Marlinoff, Nora Carey is discharged from the Travers ribbon factory. Hugh Travers, son of the owner of the factory, is in love with Nora and assists her by putting her sister in boarding school and establishing Nora in a cozy apartment. The elder Travers hears of this and threatens to disown Hugh unless he gives Nora up. Hugh refuses and his father calls in his attorney to draw up a new will. Travers has discharged Marlinoff and in revenge Marlinoff blows up the factory, killing Travers. After his father's death Hugh goes to Nora's apartment and arrives in time to save the girl from asphyxiation and gains her consent to become his wife.
The story: John Marton, who has sold his daughter for a name of social standing, becomes the general manager of the Boyce pistol works and under the guidance of a Wall Street clique, soon has the business in a dragnet. The elder Boyce discovers his general manager's treachery and the shock kills him. His sons determine to apprehend the man responsible for their father's death, but each believing the other the murderer they separate. The younger brother becomes ill and Horace is sent for. The brothers fall in love with Myra Van Fleet and through their learning that neither is guilty of the murder, Annette De Searcy having killed him when he deserted her. Repentant for thinking wrong of his brother, Henry goes away, leaving Myra and Horace to pursue their happiness.

Taylor Holmes’ Next Play Half Done: “Ruggles of Red Gap” is Completed

Taylor Holmes shows his ability to move rapidly in his forthcoming production, “A Pair of Sixes.” This production gives him the most strenuous and perhaps the funniest role he has yet assumed for the camera. As T. Boggs John, degraded to the post of butler as result of a card game with his business partner, Mr. Holmes is speeded on in his action by the relentless love of “Coddles,” the haggard and aged hausfrau.

Production of this Edward Peple play adaptation is now in its fourth week and has several weeks yet to go before the script is all checked off. Mr. Holmes’ wife, Edna Phillips Holmes, occupies a role of conspicuousness in the picture and demonstrates, it is said, her histrionic right to the name of “Holmes.” Director Windom is in charge of the production.

AN AMUSING MOMENT FROM “RUGGLES OF RED GAP,” FEBRUARY 16, 1919.

DEADLINE ENDED}

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William Russell Amateur Detective
In American Film "The Midnight Trail"

"The Midnight Trail" is said to be one of the best of the Russell pictures recently produced by the American Film Company. Mr. Russell, in his latest productions of comedy-drama, as believed by many critics to have distanced even Fairbanks in his wholesome laugh making.

"The Midnight Trail" was directed by Edward Smeal. It is the story of a wealthy young clubman, addicted to auto racing, polo playing and all of the sports to which a rich young man may turn for amusement.

The young millionaire, Jack Woodford, wants to be a detective. One day, after he wins the big event on the Ascot speedway, he gets the opportunity, the impertinence of the amazing detective Iorns, and with his valet as alleged assistant, he ferrets out the thief in a robbery in the home of a rector who has a beautiful daughter.

The detection of the thief turns up an amazing situation, and when the real detective Iorns puts in an appearance, here is a complication that only a clever chap can handle.

But Woodford does it, points out the innocent thief, reconciles a reckless son to his father and marries the daughter.

Francelia Billington is Russell's leading woman. Clarence Burton is Iorns, the detective, and Sydney Deane is the rector. Carl Stockdale plays the part of an unscrupulous secretary, and Harvey Clark is Jasper Stride, the valet. Other parts are taken by Jerome Shelter, Edward Jobson, Helen Howard and Alfred Ferguson.

Dolly Sisters Finish First Picture
Under Noted Director Leonce Perret

Leonce Perret, the French director, who made his American debut as director of Robert Warwick in "The Silent Master," and who wrote as well as directed "The Mad Lover" and "The Accidental Honeymoon," in which Capt. Warwick starred, is now engaged in the production of a series of big features at the Biograph studio, New York, in which the Dolly Sisters, headliners in vaudeville, will make their bow to the motion picture public.

M. Perret has made an enviable reputation for himself broad as author and director of photoplays, a record unequalled by many men in the American field of motion picture stories. During the fourteen years he served as director general of the Compagnie Gaumont in Paris, he wrote and produced 350 feature films, many of which were shown in this country before the war with great success.

Following the production of the Warwick features, M. Perret wrote a story commemorating the sinking of the Lusitania and the entry of the United States into the war in "Lest We Forget," a film featured by critics to rank next to "The Birth of a Nation." Although the picture has been delayed since it left his hands and many of his rejected scenes inserted, it is said, it has been drawing capacity crowds to the Biograph theatre, New York.

The Dolly Sisters, appreciating the ability of M. Perret as an author and director of note, sought his services for their first joint appearance in pictures. Their first picture has already been completed, the title, cast and nature of which will be announced by the Misses Dolly shortly.

Theda Bara in "The Forbidden Path"

Theda Bara does not have a vampire role in her production, "The Forbidden Path," which was published by William Fox as a Standard Picture on January 27. Instead, she is the victim of a vampire—that is, provided a man may be given that name. The role, according to the Fox management, is wholly sympathetic one, in which Miss Bara portrays a woman who has been robbed of honor by a rich man and then trod upon by society.
Feminism is advancing in the motion picture industry. For years women have been one of the pillars of the industry. Feminists are now in charge of many important companies, and women who head their own producing or distributing concerns, or who devote their energies to the selling side of the business, are still attracting considerable attention. One of the most successful women who are heading their own organizations is Miss Edna Williams, general manager of the Robertson-Cole Company, and a former exhibitor of New York City. Today, women have become a distinct loss to the purchasing in the foreign market and it has been my idea that as a company with branch offices in the principal foreign cities would overcome all these disadvantages. Hence, the organization of the company through which the U. S. productions are distributed in the foreign markets.

Ann Murdock in Adapted Stage Play
“My Wife”——Mutual Schedule Feb. 18

Ann Murdock will be seen in a screen production of “My Wife,” published by Mutual on its star production series February 18. The picture was made under the direction of Dell Henderson at the Empire All-Star studios.

It is an adaptation of the play by Michael Morton, which had an extended run both in America and London and achieved a tremendous stage success. Miss Burke here reprised the famous role originally played by Miss Beatrice Hall. Miss Murdock is a young woman who was married by her own father. The law, which elected her so handsomely to the fairy tale, beckoned to her as a vehicle for John Drew, but in the film version the play was altered to provide a stellar part for Beatrice Hall, who is “My Wife.”

The story presents the amusing and interesting complications developed by a marriage of convenience entered into by Beatrice, who, in order to comply with the conditions of a codicil in her wealthy aunt’s will, in which she is left million dollars on condition that she marry before she is eighteen, must assume the name of the husband in order to obtain the intention of securing a divorce when her lover returns from the front.

It becomes embarrassing and decidedly uncomfortable to the woman when he falls in love with his wife, and he repents of his bargain. The comedy element is dominant throughout, in spite of the seriousness which involves the unusual position of the husband.

Miss Murdock's Unique Role

Miss Murdock has been a star for many years, a fact which gives her the respect of the foreign pictures. Miss Murdock in the “My Wife” role, as Beatrice Hall, is a perfect example of the growing interest in the foreign market since the films have been made and the foreign trade has been handled by Miss Murdock.

Regardless of the fact that she may have been a star before the Mutual Pictures were released, Miss Murdock has been able to work with the Mutual organization and to make the foreign market a success. Her knowledge of the foreign market and her understanding of the foreign audience has been a valuable asset to the company.

Representing Australian Film Concern

But Miss Murdock is not the only star of the foreign market. There are many other stars who have also made a name for themselves in the foreign market. Miss Edna Williams, who is a former exhibitor of New York City, is now in charge of the Robertson-Cole Company, which is one of the leading Australian film concerns. She has been successful in the foreign market, and it was in the service of this company that the young woman fitted herself for the important duties she has undertaken.

At this point, however, art beckoned. Miss Williams had won high success as an amateur composer in Los Angeles. She fashioned a song, however, which was sung by a professional singer and the number made such a hit that the young woman decided to take her handle in this direction. Then she came to New York and became affiliated with a music publishing concern where she started on an allowance against her royalties.

Robertson-Cole Become Interested

With foreign connections in nearly every large port in the land, and many smaller ones, Robertson-Cole took up the marketing of the foreign sales of the foreign field. She realized that this would be an ideal task for a man who was well acquainted with the foreign market. Whereupon she interested the firm of Robertson-Cole, one of the largest importing concerns in the world.
THE FILM STOCK MARKET

By PAUL H. DAVIS & COMPANY

Chicago

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Quotations February 12, 1918.

This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Are Married Men Safe?" (Sunshine)—Reel 1, all views of girl in boudoir bathing suits except one flash just before she puts trousers on; two subsequent scenes of girl where her back and legs are exposed; still with your key.

"The Wife He Bought" (Blue Bird)—Reel 3, subtitles: "Everything I have I bought and paid for and I expect value received even for you," "Remember, I don't want you to lock your door," all scenes showing girl and nocking at wife's door. Reel 5, subtitle: "Forgive me, it was all a horrible mistake. Promise to be my wife.

"Limousine Life" (Kay Bee)—Reel 2, subtitle: "Making a brave fight for the paths of rectitude." Reel 3, subtitles: "Well, if you take the job you'll be working at a trade a little older than dreaming scene: closeup of a scene of making arrangements with colored maji in apartment; subtitle: "I'm waiting right here. Masquer Keets will pay for it this time good and teny.

"A Desperate Chance" (Lasso)—Reel 1, three scenes of Hart holding pistol; subtitle: "Let's have a lynching party;" Hart shooting sheriff own, taking gun from him and holding him up; first three snake scenes and ash four.

"Whims of Society" (World)—Reel 3, all scenes and subtitles in which substitute solicits men or talks to them; subtitle: "Not in the way you mean. I mean as a wife," closeup of a scene of a meeting with colored man's wife; subtitle: "I'm willing, if you die and somebody ants to marry you—rot"; closeup of turning on gas; man placing bomb in all light; "Blue Mouse" and man on couch in her apartment. Reel 5, subtitle: "One of Arnold's haunts used only for secret revelry"; subtitle: "Well, I think it's time we hit the road," at edge of Bridge; flash two struggle scenes between man and girl; striking man on head.

"What Will We Call It?" (Fisher)—All scenes of man getting up off ed, feeling terrors, going behind screen and throwing them over the top; subtitle: "Let's change your lanyard's name;" subtitles: "What shall we call her?" "John.

"The Price of Folly" No. 1 (Pathe)—Reel 1, entire incident of workman and daughter in publisher's office trying to force man to marry girl this man has all the others; subtitle: "You can't steal me away from my wife," all scenes of same.

"The Hidden Hand," No. 10 (Pathe)—Reel 2, closeup of locking door on girl; two scenes of attack on girl; slugging man with rod; attack on hero.

"Under Suspicion" (Metro)—Reel 2, stealing from sale; examining loot; valer gets home. Reel 5, stealing necklace.

"The Blue Mouse" (De Luxe)—Additional eliminations: Reel 4, entire incident of man and "Blue Mouse" and man on couch in her apartment. Reel 5; entire incident of man and "Blue Mouse" and Bock before curtains of build- ing and scenes following showing curtain being pulled back and disclosing eddy in bed; subtitle: "Bong went the change of a lifetime.

"The Half-Breed Sheriff" (Celebrated)—Stage holdup: three shooting scenes.

"The Phantom Riders" (Universal)—Reel 1, shooting man at roulette table; three scenes of man being at dying man; all scenes of man with knife, indicating sitting of man's mouth; subtitle: "For miles around the phantoms gathered," all scenes of last two scenes of phantoms gathering. Reel 2, subtitles: "We've got his cattle, now let's get him;" "Let's run his cattle to death;" all scenes of cattle rustling; three closeups of masked men and thirteen scenes of men assembling. Reel 1, shooting man off horse; three holdup scenes inside cabin; two closeups of masked men alone and one view of masked man; entrance of masked man into hot and taking gun from man: two scenes of man hanging from tree; subtitles: "Jed Norton has proven himself a traitor," "You are a sneaking skunk," "Vengeance of the phantoms;" "Cheyenne kept his appointment;" "They hung the fellow who looked like a rider," Reel 5, four scenes of holdup of Carey in saloon; reduce all shooting and fight scenes; closeup of man shooting around corner of saloon; man falling from ladder; four dead body scenes; Carey shooting man and his falling in saloon; falling of man on porch outside of saloon; all but five shooting scenes between Carey and raiders; all but five fight scenes between raiders and riders.

"The Coven Tongue" (Pathe)—Reel 2, two love scenes between Glasha and Orloff, in which she sits in his lap. Reel 3, love scene at Orloff's bedside after Glasha kisses his hand. Reel 4, shooting man. Reel 5, subtitle: "And how can you bear it—it is no kin to crush a serpent.

"The Wild Strain" (Vitagraph)—Reel 3, subtitle: "We will frame a burglary and put it on Burton;" girl sitting on old man's lap. Reel 5, two scenes of attack on girl just before entering cabaret; striking man with chair.

"Evidence" (Kay Bee)—Reel 2, two scenes showing Corbin walking out of hotel and returning after finding his wife murdered; subtitle to inserted: "Unable to clear up the mystery of his wife's death, Corbin is held on suspicion.

"Redemption" (Kay Bee)—Reel 5, subtitle: "The night that my wife was murdered I saw a man coming out of my apartment.

"Innocent" (Pathe)—Reel 2, flash near view of roulette gambler and eliminate closeup of wheel. Reel 3, flash two long gambling scenes. Reel 4, closeup and redrawing of gambler. Reduce two others to half length. Reel 5, "We can't have a honeymoon till we're married;" "We'll not hurr, we'll stay here to-morrow;" "I am not to be repaid by you," two love scenes; following: "You're a fool—she left to become the slave of a rich man;" Reel 6, "But clothes, yet; You are pitifully young;" "I resent your manner tonight, marriage may be old-fashioned, etc.

Wholesome Film Corporation Has
Seven Productions in the Making

"Humpty Dumpty" is the next Wholesome production, scheduled for publication in March. The stage settings of this famous Mother Goose extravaganza exceed, it is said all previous efforts of the Wholesome directors.

"Humpty Dumpty" is a "A Cow Jumped Over the Moon,"
"Cat and the Fiddle,"
"Peter, Peter, Pumpkin Eater,
"The House That Jack Built,"
"Simple Simon, and
"Mary, Mary, Quite Contrary.

These are now being prepared for the screen and Wholesome promises that the productions will be top notchers in every particular.

Don Barclay Working on Second Comedy

Don Barclay, comedian in the "Ziegfeld Follies," has begun work on his second Essanay one-reel comedy, title not yet announced. His first, "Sir, Have a Cigar," to be published on February 16, shows clearly the comedian's cleverness that won him fame on the comedy stage.

Possessing a remarkably pliable body, he goes through some laugh-evoking pantomime in this picture, furnishing the steps of a classic dancer to the role of a drunk. Not the least remarkable part of Barclay's makeup is the "zig-zag" division in his hair, beginning at the crown of his head and continuing to his forehead in a series of white streaks, as though he were struck on the cranium by lightning.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BAND BOX—Essanay, "Men Who Have Made Love to Me," with Mary MacLane.

BIJOU DREAM—Select, "The Marionettes," with Clara Kimball Young.

BOSTON—Select, "The Marionettes," with Clara Kimball Young; World.


The Fallacy of “Survival of the Fittest”

Interesting Paper Written by Frank J. Rembusch, National Secretary of the American Exhibitors’ Association

Someone a few years back said, “Most folks who remain in this film world prove business long enough to finally go broke.”

All along these years we have continually heard, “it will be the survival of the fittest.” A trade journal man said, “The other exhibitors may be unnecessary for many small theaters in the smaller cities to go out of business entirely and those cities will be without pictures for some time, when some one else will come along with more energy and start a new theater.”

A producer writes me, “I read with interest your little appeal and can see the situation of the old lady to whom you refer. Conditions will necessarily force someone out of business. It will prove hard enough to stay in and make the best of it, as I feel myself that the motion picture business is not the most lucrative business in the world. The returns which one derives from it and the amount of energy and effort directed to this business does not make it the best business in the world to invest money in. To the producer who has not had enough of it, the exhibitor has not yet had enough to lose, and I think has not really made any substantial amount of money from the industry and got away with it.”

The producer, up to three or four years ago, made money well in the millions out of producing. He has evidently stayed in long enough to lose a great deal of it, and looks now to “the survival of the fittest.”

“My picture, your picture, we all look at things in our own little selfish angle, and when we say “the survival of the fittest” we always believe that we will survive and the other man is unfit. The question then is: Who is the fittest?”

I have seen a large theatre of eighteen hundred seats open next to a small theatre of five hundred seats. The large theatre spent forty thousand dollars in fixing up and beautifying an already handsome building. They put in a symphony orchestra, sweet singers and flowers galore; the picture had wonderful titles, a large screens, velvet curtains, etc. they bought the best program on the market, that is if we judge program by price, and afterburning up some thousands of dollars in losses they closed the picture show and ran burlesque. The other little show was frightened at this monster that opened. They had no money to spend on the usual sort of short programs, but the fact is that this little show, like a “tin Lizzie,” went right along, turned on a little more gas and went better and better than ever and is still going.

Now, the question is: Which was the fittest of the two, and why did the little one survive? One interpretation would be that the big show failed because of the competition to the hightowers and there didn’t happen to be enough de luxe patrons to appreciate their performances, while there were plenty of common, ordi-nary people who liked the little short programs in that city and therefore they survived.

Now, it seems to us that the idea the “survival of the fittest” is not the answer to every standpoint. If there are only going to be a few survivors, who is going to take all this film service, and if it should happen that the fittest didn’t survive, the industry will be in worse shape than ever.

The more picture shows there are, the more programs will be absorbed or the better chance the individual picture has to be profitable, because it has a better chance for wider distribution. Production costs are based on engagements per each section. Every place a picture closes out and the town has no show, that city is no longer supporting the cost of production and therefore every house has to make it up.

In addition to this, people get out of the habit, and that is very bad as any exhibitor will tell you. Folks that go to shows to see the picture, go to the big shows in the big towns. The Circle in Indianapolis, one of the most beautiful theatres in the United States, has a clientele from outside of the city that will probably amounts to thirty per cent of its gross receipts. And so it is everywhere.

Among the producers we find everyone wishing that he would survive and the other producer who has helped some producers to survive who were unfit and some fit and fair dealing producers to die.

The producer has a star at a fair salary and is able to give us fine pictures at a reasonable figure, in fact, through these pictures he makes the star, and the exhibitor becomes interested in helping another producer who offers the star a bigger salary, comes to the exhibitor with a bigger lot of sunk than any other one has, but the producer, who is doing three times more for his pictures with this star, and we so far have been going right along, helping the new producer. The producer who gave us those good pictures with this star at reasonable figures couldn’t raise his service to meet the new salary offered the star, because we wouldn’t pay it to him. Am I right?

Evidently, then, there is more money in starting a picture show and starting the film business than to run a picture show or to continue to produce pictures. It seems to be that way because when a new picture show opens everybody goes to see it and stays with it quite a while. So it seems that the Exhibitor is fit for a while and then he becomes unfit in this business; that the old show saying, “Chickens today and feathers tomorrow,” applies very much in pictures.

“The survival of the fittest” is the most selfish and unbusinesslike thing that can be said in any business.

Those who have the best of their life to a business are entitled to live by it but this business will never be a stable affair until exhibitors join hands in some business manner by which they franchise their theatres and protect themselves.

This industry should be under some form of control, but the exhibitors don’t want the producers to control them, and I don’t blame them, because they don’t even control themselves, and that would be a case of the dog wagging the tail anyhow. The exhibitor is a permanent asset of the industry. The producer has to get his business in the United States.

There are a lot of fine little theatre in small cities that are the backbone of the industry closing up every day. The film producers should get together and give these fellow service at hal prices in order to keep them going, but they are all so busy trying to see that their market is the best the producer unit, that they won’t make a move. There must be some radical change. The first suggestion would be to get rid of the grade pictures, and cement the demand to the exhibitor, and fix it so that those who are in the business now are more fit by having conditions so that they can work and make more picture business for themselves and everybody else. We can all survive if we are all fit and there are none of us fit until we get some of this greed and selfishness out of our business, then we can live and let live. We should survive an let others survive.

FRANK J. REMBUSCH.

Wharton’s Film Scenes Of Dockmen’s Strike For Coming Seria

Leopold D. Wharton, supervising di-rector, and George A. Lessey, directo for the Whartons, who are producing; Chief Flynn’s secret service exo the Imperial German Government’s sp. system, “The Eagle’s Eye,” began, las Thursday, the filming in New York Cit in an episode treating of one of Imperial Germany’s most desperate plots—the crippling o American shipping by creating a large shoreman’s strike. Several days wer occupied in this work.

Mr. Wharton brought the larger par of the “Eagle’s Eye” company to New York for the filming of the incidents including King Baggot, Margaret Snow, Paul Everton, John P. Wadi Frederick Jones, William F. H. Carson, W F. Stewart, B. Poltar, John S. livan, Jr., P. Hennessey, B. F. Bake mechanical engineer at the Wharto Studios at Ithaca, and L. T. Bacon camera man.

Jester Comedy Co. Has Special Artist To Exploit Picture

Pursuant with the policy of the Jeste Comedy Company in the presentation of their two-part comedies, featurin Tweele-Dan, every effort has been mad to co-operate with the exchanges an exhibitors in the line of advertising ma ter.

Lithographs of special designs, to gether with photograph displays an other exhibition aids are now forth to aid those who have booked th comedies commencing with the init production, “The Recruit,” in February. The objects of John Ranck, the well-known a list, has been secured to make all it designs which are of a special charact
Eastern Canada Theatres Must Close
Mondays From February 18 to March 25

Exhibitors Thought They Had Won Fight—Act Was Passed
And Became a Law Before Word Was Given Out

Just when the exhibitors of Canada specially in the east, thought they had been successful in winning the fight in connection with the rumor that the theaters would have to close three days a week in order to conserve fuel, came the announcement that all manufacturers, seat manufacturers, etc., would be closed Saturday, Sunday and Monday, Feb. 9, 10 and 11, and all theaters and amusement places would be closed on Mondays from Feb. 18 to March 22 inclusive.

This was a very great surprise because the reputation of the theatres was low, feeling that they had been particularly successful in the ice of present conditions. The three days' closing act was only a rumor by which the theatres were quick to combat, but the Monday closing act is now, and was passed before any intimation of whatever was given out.

It was fortunate for the amusement houses that they were at work to keep up during Saturday and Monday, the days the manufacturing concerns and offices were closed. Saturday, it was impossible to secure seats in many of the theatres and due to the change of program, Monday was the same.

The downtown moving picture houses advertised extensively in the papers and put on special lobby displays to attract attention to their various theatres. The display on 'In Southern Seas,' and was particularly attractive in face of the fact that Saturday was a stormy day and the bright signs and sunny appearance, in spite of dimmed lights, portraying the sunny South, invited the people to come in.

The exchanges made arrangements whereby the shipping offices worked a half-day in order to make necessary shipments, although no heat was allowed. It was impossible to have the relationship, therefore, they were just given a notice in the shipment advising the exhibitor of this condition.

In connection with the Monday closing for the moving picture theatres, it is believed that the exhibitor will pay for the two days on existing contracts, but on future contracts arrangements will be made for the Tuesday. This shows only. It is not anticipated that the Monday closing will hurt business any, as Monday night is not a particularly good night anyway.

Managers Fight Bill

The Manitoba Association of Motion Picture Exhibitors will fight the passage of the theatre tax bill, which is proposed to introduce at this session of the legislature.

The president of the association, J. W. Johnston, accompanied by H. M. Jernberg and Frank Hyde, members, and Max Finkenstein held a conference with Premier Norrie and Mayor Brown and other members of the cabinet. Mr. Brown informed the committee that the bill was at present in the hands of the printer and that copies of it would be available at that week. The various points of the Bill were discussed but it is under stood that the opposition of the theatre men was not overcome.

For the third time this winter trains were held up and shipments delayed. One theatre manager wrote to a certain exchange stating that there has not been a train from Toronto to his town for two days. However, he thought them a lesson, and in the same letter he explained how he and another exhibitor from a nearby town interchanged films and were thus able to save the situation for themselves.

Another amendment has been added to the law passed that all electrical display signs were to be dimmed, stating that all window lights, etc., except those necessary for the safety of the public, may be kept out until further notice. Whether or not this will include the lights in the lobbies of the theatres is yet to be discovered. However, it is likely only on the stage light will be struck so that the patrons can see to come and go.

A fire, which completely destroyed an entire block in Peterboro, Ont., recently, damaged the Royal Theatre so badly that same will not be able to open for some time to come.

A number of returned soldiers were entertained by members of the Speakers' Chambers, Parliament buildings, by Lady Hearst. The show was immensely enjoyed by all.

The Universal Screen Magazine is going strong in Canada. The latest addition to the long list of theatres using this reel is the Pantages Theatre, Winnipeg, which has contracted for a week's run for an indefinite period.

The local Montreal office of the Canadian Universal Film Co. held a screening of "The Wife He Bought," a Bluebird feature, starring Carmel Myers. There was a large gathering and the screening resulted in many contracts.

Due to the continuous storms and tie-ups on the railways, the exchanges in Ontario have deemed it necessary to send exhibitors in the northern parts where the train service is particularly bad, commercial reels, so that it will not be necessary for them to close their theatres on account of the reels not arriving. Some theatres have been forced to close on account of delayed reels more than any previous winter on record.

Saskatoon Increases Tax

The City Council of Saskatoon, at their meeting on January 31, decided to raise the annual municipal fee for motion picture theatres as follows: Houses over $1,000 are raised to $250. Formerly they paid $150 a year, houses with a seating capacity of $500 to 1,000 will have to pay $150, instead of $100. Houses with a seating capacity of $250 will still retain the old license fee of $50 per year. This tax is in addition to the Provincial license fee imposed by the Province of Saskatchewan each year. The latter, also, is being raised this year.
Goldwyn Engages “Tarzan” Maker
As Comedy Star

William H. Parsons to Head
Company Producing
Capitol Comedies

Starring William H. (Smiling Billy) Parsons, the Goldwyn Distributing Company will soon invade the motion picture field with the newly created Capitol Comedies, an announcement by that company. The comedies which are to be two reels in length will be produced at the rate of twenty-six a year and distributed through the Goldwyn sales organization.

Considerable surprise was expressed when the Goldwyn company made public the name of the star of the new comedies. Parsons is the president of the National Film Corporation and has just finished, with his associates, the production of “Tarzan of the Apes.” Primarily he is a financier and producer of pictures.

During the making of this picture Mr. Parsons read the scenarios of a number of two-reel comedies and found himself unable to think of a male comedian available to star under his management.

Hating, is said, the rotund figure so often associated with comedy roles, an engaging and winning smile that is a big asset in winning popularity, and being comically bald, persons to whom he admitted his perplexity quickly suggested that he become a screen star himself and make his own pictures. After persuasion and still not convinced Mr. Parsons made several of these comedies with himself as the star. Goldwyn’s problem when its executives had seen these was to persuade Mr. Parsons to make twenty-six a year. Finally objections were overcome and “Smiling Billy” and his associates organized Capitol Comedies.

The contract for distribution was signed this week by Samuel Goldfish, president of Goldwyn, and Mr. Parsons as the head of the National. Mr. Parsons left at once for California to begin work in his studios in Los Angeles.

Exhibitors will be invited to get in touch with the Goldwyn offices in the principal cities and arrange for showings on or after Feb. 18. The date of publication of the firm “Smiling Billy” Parsons comedy has not yet been announced.

W. H. Productions Co.
In Exploiting Films
Bans Deceitful Ads

W. H. Productions Company, in devising the posters and other advertising matter of help to exhibitors, are representing in this advertising matter, it is said, exactly what the public expects to see on the screen for which they have paid an admission price. The delusive and at times, the positively deceitful poster, is causing a great deal of criticism by the exhibitors, and this cannot be overcome unless the producer or the distributor eliminates the camouflage. This company feels that the exhibitor owes it to his patrons to let them know through the medium of posters or other advertising matter just exactly what they can expect to see inside.

A great number of exhibitors have contented themselves with exhibiting a plain printed program, but this has proven to be fatal to their business. A great many of the largest theatres have dropped the front house poster entirely, but have resorted to the old standby of running a two- or four-sheet standee on local twenty-four-sheet stands.

The advertising matter gotten up by W. H. Production Company on “The Bargain” consists of a twenty-four-sheet, with two styles of headlines and two styles of one, photographs of three sizes, two styles of slides, heralds and a choice of ad cuts, each of which represents an actual scene of the photo-play. In addition, twenty-page campaign books has been devised.

W. H. Productions Company feels that the profits of their pictures depend a great deal on the energy of the exhibitor, who shows them to the public. It is, therefore, to their interest and to the interest of the independent exchange that their pictures have been given a W. H. Productions Company in their respective territories, to equip the exhibitor with every possible advantage they can think of to bring the proper presentation of these pictures.

With this point in view, this company has inaugurated an exhibitors’ service department, which will co-operate with the independent exchanges who control the rights to the W. H. product.

Hiller and Wilk Sell
“Whip” Rights to Chicago Co.

Hiller and Wilk, acting for the S. A. Lynch Enterprises, have closed a contract for sixteen Norma Talmadge and Frank Keenan reissues to the Central Film Company, Chicago, Ill.

Within twenty-four hours after the proposition was brought to the attention of Messrs. Aaron T. Jones and Nathan Ascher of the Central Film Company, arrangements were completed by which the Illinois rights to the following pictures were sold: Norma Talmadge, in “The Missing Link,” “Martha’s Vindication,” “Children in the House,” “Going Straight,” “The Devil’s Needle,” “The Social Secretary,” and “Fifty Fifty.” Frank Keenan in “The Coward,” “Step-ther Singer,” “The Passin’ Th’ Thy Name,” “The Thoroughbred,” “Jim Grimesby’s Boy,” “The Sin Ye Do,” “The Bride of Hate,” and “The Crab.”

The New York firm also announces the sale of the Maurice Tournier play, “The Whip,” in Louisiana and Mississippi to the Lubin Company of Dallas, Texas. The success of the Texas Film Company’s exploitation of “The Whip” in Texas, Oklahoma and Arkansas has been so great that it has gone beyond their normal territory and secure Louisiana and Mississippi.

With this sale Hiller and Wilk announce that all the territory in the United States has been sold for “The Whip,” also the majority of foreign territory.

Sawyer & Lubin Have
Enthusiastic Reports
On “The Warrior”

Arthur H. Sawyer and Herbert Lubin, executives of Warner Enterprises, Inc., which concern is exploiting on a state right basis many successful features, among which are the “Warrior” pictures, have received amazing reports of the opening of “The Liar," in its reception of reports from the various territories in which “The Warrior” is now playing.

C. F. Scherwin, general manager of the Warner Enterprises Exchangers of Pittsburgh, from whose office “The Warrior” is being distributed throughout Pennsylvania, writes as follows regarding the success of the picture: “Rowland & Clark’s Regent Theatre, the most beautiful house in Pittsburgh, ran ‘The Warrior’ for three days, breaking the house record of attendance and created the picture for an additional two days’ run. Following this, the Prince Theatre at Jeannette, Pa., showed the film for two weeks, and attendance was 10 below zero and a ten-inch fall of snow, broke all records. The Princess Theatre has rebooked the picture, Joseph Lombardo of the Exhibitors Exchange of Altoona, Pa., played ‘The Warrior’ for three days and has already arranged to play the film again. Reports of this nature are pouring into this exchange daily and we believe ‘The Warrior’ to be the biggest box office success of many years.”

Hoffman Predicts
Big Success for
“The Eagle’s Eye”

“There are serials and serials,” said M. H. Hoffman of M. H. Hoffman, Inc., “but the one I believe is to be seen by the greatest number of people is ‘The Eagle’s Eye.’ I am just home from another of my tours of nearby exchanges, and no one or nothing can be no gainsaying the interest shown by both exhibitors and public.

It is not good taste to over-praise one’s own work, but here I will do so. Here, however, we have something so out of the ordinary that it becomes different from the serial which is made and distributed solely for profit.

Conceding its entertainment value, its commercial strength for the exhibitor as a box office attraction, The Eagle’s Eye assumes an aspect of still greater importance.

“It will hold the attention of every person seeing each episode. And it will prove to have that quality of distinction in settings and atmosphere, which even our best serials appear somehow not to have had. Also, King Bagott and Margaret Snow, as well as the rest of the cast, with which Mr. Hoffman has performed their roles admirably.

“But an outstanding element in The Eagle’s Eye’ is its patriotic appeal; the fact that it is to do a vast service for our government, for the people themselves. That is why, along with my other reasons, feel that the great interest in this picture will be reflected in the bookings and in the number of persons who view this serial.”
“SONG OF SONGS”  
Five reel drama.  
Featuring ELSIE FERGUSON.  
Produced by Artcraft.  
Author, Herman Suderman.  

STORY: Lily Mardo, a dreamer, seeks love and happiness and when a young and wealthy admirer drops out of her life she marries an old and wealthy admirer, she believes she has found her song of songs. The arrival of her first admirer disillusion her and when her suspicious husband turns her out she takes refuge with her first admirer. A poet brings to Lily the happiness she seeks, but her weaknesses make her refuse him. She marries the first admirer, truly in love with her, and finds a small measure of the happiness she sought.  

“HANDS DOWN.”  
Five reel drama.  
Featuring MONROE SALISBURY and RUTH CLIFFORD.  
Produced by Bluebird.  

STORY: Sam rescues Hilda from ruffians endeavoring to steal her father’s mining claim. Tom Flynn, Hilda’s sweetheart, misconstrues Sam’s act and is about to shoot him. Explanations straighten matters out and the ending is a pleasing one.  

“MY WIFE.”  
Five reel comedy-drama.  
Featuring ANN MURDOCK.  
Produced by Empire-Mutual.  
Author, Michael Morton.  
Director, Dell Henderson.  

STORY: To save her fortune Beatrice Hammond induces her guardian to marry her in name only, she hoping some day to become the wife of Ronald Farwell, who is at the front fighting. Ronald becomes injured, falls in love with his nurse and marries her. Gerald finds himself in love and hopes that Ronald will not return. The knowledge of Ronald’s marriage and Beatrice’s love straightens things out for Gerald.  

“THE GIRL WITH THE CHAMPAGNE EYES.”  
Five reel drama.  
Featuring JEWEL CARMEN.  
Produced by Fox.  
Author, Bernard McConville.  
Director, C. M. Franklin.  

STORY: Nellie Proctor, remorseful because she is responsible for James Blair being sent to prison, assists him to escape. They go to Alaska where she is forced into a humiliating position in order to save Blair from being sent back to prison. However, Blair comes to her rescue and when he learns of the sacrifice she would have made to save him, he does not doubt her love.  

“SIX SHOOTER ANDY.”  
Five reel drama.  
Featuring TOM MIX.  
Produced by Fox.  
Author, Bernard McConville.  
Director, S. A. Franklin.  

STORY: On the way to the gold field Susan’s father is killed and she is left to take care of her eight brothers and sisters. Andy Crawford, also a gold prospector, becomes her friend and rescues her from the clutches of a Mexican admiral. In a brawl, Andy kills the sheriff, and after his marriage to Susan he is made sheriff.  

“The Beloved Traitor.”  
Six reel drama.  
Featuring M.AE MARSH.  
Produced by Goldwyn.  
Author, Frank F. Packard.  
Director, William Worthington.  

STORY: Mary grieves for her lover, Judd Minot, who has gone to the city as a protege of Henry Bliss, to study art, and when she finds of his approaching downfall she goes to the city resolved to save the man she loves. Her action awakens Judd to the difference between Myrna Bliss, whom he believed he loved, and the girl of his youth.  

“ADAM AND SOME EYES.”  
One reel comedy.  
Featuring VICTOR MOORE.  
Produced by Kletre Paramount.  

STORY: “It’s going into the town of Femineville and since no men are allowed in the town he is made a prisoner. The judge sentences him and he is put in a cell. By making love to the judge and the chief of police he manages to escape.  

“THINGS WE LOVE.”  
Five reel drama.  
Featuring KATHLYN WILLIAMS and WALLACE REID.  
Produced by Paramount.  
Author, H. G. and M. B. Daniel.  

STORY: A young American, after serving a prison term for bringing into the country of his birth. The girl he is in love with is the daughter of an ammunition maker working for his own interests at the outbreak of war. Forced to choose between love of his country and the girl he accepts the first and finally wins the second.  

“KEYS OF THE RIGHTEOUS.”  
Five reel drama.  
Featuring EVELYN BENNETT.  
Produced by Paramount.  

STORY: Mary Manning finds it hard struggling with her crusty grandfather, an uncle and her mother, whose mind has been weakened by the disappearance of Mary’s father. When the father returns the shock proves too much for the mother and she dies. Mary works faithfully to keep her father from backsliding again and through her success wins the love of Tom Gale and the affection of her grandfather.  

“HIDDEN PEARLS.”  
Five reel drama.  
Featuring SESSUE HAYAKAWA.  
Produced by Paramount.  
Author, Beniah Marie Dix.  

STORY: His father, an American trader, and his mother a princess of a South Sea Island, the son finds himself leaning towards America and the American girl he loves. To marry her he must have a fortune. He returns to the island to which he is hereditary king, steals some pearls and returns. His finding of the pearls and his escape have been due to the assistance of a native girl, whom he afterwards finds is the girl he loves.  

“The Hired Man.”  
Five reel comedy-drama.  
Featuring CLARK GABLE.  
Produced by Paramount.  

STORY: With just sufficient money to pay for a year’s tuition at college, Ezry leaves his sweetheart Ruth, but finding that her brother is about to be sentenced to a prison term for swindling, he returns and aids him financially without telling why. When Ruth endeavors to teach Ezry to dance her actions are misinterpreted and Ezry is sent away. But his daring rescue of the brother and the brother’s confession of Ezry’s good deed, brings happiness to all.  

“The Marionettes.”  
Five reel comedy-drama.  
Featuring CLARA KREBSEL.  
Produced by Mace-Select.  

STORY: Through a plot enacted by marionettes Fernande learns that in order to win her husband’s love she must be beautiful. She offers pretty clothes and dresses him with her beauty. He falls in love with her, but, although overjoyed, Fernande regards him in a cold manner. This brings Rogers to a point where he is forced to tell how much he loves her and Fernande is overjoyed.  

(Reviewed in this issue.)
"MISS CINDERELLA!" One reel comedy. Featuring BILLIE RHODES. Produced by Strand-Mutual.

STORY: To test the real worth of the wealthy Jack, Mary rents a room in a squalid tenement, and in his presence, arranges for an arrest of the con man. Jack takes her to her room, purchases food, pays her rent and the installment collectors and from Mary's father receives a commission to care for her for life.

"KEITH OF THE BORDER." Five reel drama. Featuring ROY STEWART. Produced by Triangle.

Author, Randall Parrish.
Director, Cliff Smith.

STORY: Jack Keith, assigned to hunt down a band of bandits, is arrested and held for seven crimes. He breaks prison, and escapes into the woods, where he is successful in reuniting two sisters, long separated. He finds himself in love with Hope and wins her. He is also able to run down the bandits.

"FROM TWO TO SIX." Five reel drama. Featuring WINFRED ALLEN. Produced by Triangle.

Author, Arthur Stringer.
Director, Thomas F. Tracey.

STORY: To save her father's valuable invention, from the hands of Germans, Alice Baker of Hollywood, New York. While the spymaster attempts to kidnap her, the false papers she is attacked by one of the spies, but rescued by Howard Skeele, escaping from a marriage arranged by his father. He demands that Alice marry him to save his fortune and his blue prints. Alice does, the prints reach their destination safely and the spies are cleaned out.

"THE WOMAN BETWEEN FRIENDS." Five reel drama. Featuring MARC MACKERRON and ALICE JOYCE. Produced by Vitagraph.

STORY: After desolation over the sudden disappearance of his wife, Dr. Dene finally finds inspiration in the beautiful Jeanne, a flower girl. The desire for revenge on the person who lured his wife away becomes so strong he becomes ill and in his delirium he smashes the statue for which Jeanne posed. Through all his illness, Jeanne, who loves him, nurses Dene and upon his recovery Dene finds a new love and a new desire to live and work.

"BROADWAY BILL." Five reel comedy-drama. Featuring HAROLD LOCKWOOD. Produced by Yorke-Metro.

Director, Harold Balishoffe.

STORY: Cast off by the girl he loves, and resolved to become a man, "Broadway" Bill goes west to the lumber camp of Underwood, a friend of his and Miriam's, who is determined to bring the two people together again. Bill makes good and becomes the new foreman. And when things are going well Underwood and his wife bring Miriam out to Bill's camp, where all misunderstandings are cleared away.


Author, William Addison Lathrop.
Director, Travers Vale.

STORY: Discharged by her foreman because she would not accept his attentions, Nora Carey arouses the sympathy of Hugh Travers, son of the owner of the factory, and he assists her by sending her younger sister to school and establishing her in an apartment. He is disowned by his father and while the latter is altering his will he meets death. Hugh hastens to Nora to ask her to become his wife and arrives in time to save her from asphyxiation.

(Reviewed in this issue.)

"BROKEN TIES." Five reel drama. Featuring JUNE ELVIDGE. Produced by World.

Author, Arthur Ashley.

STORY: Mr. Fleming, a drama of New York, is engaged by Arnold Curtis as an attorney in his defence for the killing of his uncle. Fleming believes strongly in a true and sincere relationship of lawyer and client, but finds himself in an embarrassing position when he learns that his mother and his wife are necessary in order to gather all the evidence. The confession of the criminal La Force clears matters up and brings happiness to Fleming and his wife.

George D. Baker to Supervise Work at Metro's West Studio.

George D. Baker, of Metro's directing staff, has been appointed manager of productions of Metro's west coast studio at Hollywood, Calif., and will leave soon for the Pacific coast to enter upon his new position. Mr. Baker will occupy a similar position in the western studio to that filled by Maxwell Karger in Metro's New York studio.

He will have complete supervision of all the Metro productions made in the west, making decisions upon proposed productions, exercising judgment upon the finished product. The success of this plan as evolved at Metro's New York studio, with Mr. Karger in charge, is responsible for the extension of the same arrangement to the west coast studio, in accordance with the ideas of Richard A. Rowland, Metro's president. Mr. Baker, who has been in California as soon as he has completed the production of "The Shell Game," with Emil Wehlen as star, upon which he is now engaged, will go to Mr. Baker will go to his assistant director, Charles Hunt, who has been associated with him ever since he began working for Metro.

In his new position, Mr. Baker will work in co-operation with B. A. Rolfe, Metro's western representative, with Joseph W. Engel, Metro's treasurer, who has recently gone to California for an extended visit, and with the directors already installed there.

Mr. Baker came to Metro from Vitagraph and has spent most successful in the direction of Edith Storey, now a Metro star. He will again be associated with Miss Storey in Metro's western office. The direction of the late John Bunny, in the famous Bunny comedies. Before going into motion pictures he was a theatrical manager of the firm of Baker & Castle.

Lightweight Boxer And Ex-Ball Player In "Spurlock" Cast.

'Mike' Donlin, formerly a member of the New York Giants, and Jack Goodman, at one time a leading lightweight boxer, are members of the cast of "Jack the Prodigal," the Fox special feature which is to be released February 10. It is this George Walsh picture which William Fox has advertised as having been made exclusively for exhibitors under contract to show his second-year productions.

The story is that of the son of a millionaire who is expelled from college and who thereafter, as a result of trying to be a business man, keeps his father in hot water. Finally, however, he stumbles onto an opportunity to unload a large quantity of onions which the head of the family has accumulated. There is, of course, a love story involving also a bear, the latter proving to be a real villain in that it upsets Jack's matrimonial prospects.

The plot was taken from a book of the same name, of which George Horace Lorimer, editor of The Saturday Evening Post, is the author. The novel was adapted by Ad Girdler, and the production was made under the direction of Carl Harbaugh, who has had charge of most of the comedy work done by Fox organization in the East. Two weeks were required for the filming.

If the cast, besides those mentioned, includes Dan Mason, Ruth Taylor and Robert Vetian.
urist Dissolves

Injunction Plea

For "Thais" Film

Kansas City, Mo.—Injunction proceedings brought by Charles M. Bush and Roy Crimm, attorneys for the Goldwyn Distributing Company, against Fred McClure, motion picture censor of this city, to restrain him and city officials from interfering with the showing of the Goldwyn picture "Thais" at all theaters, was dismissed by Judge O. Thomas of the Circuit Court.

The court's decision followed the induction of additional testimony as to a character of censors and their powers, which were allowed to be shown by the censorship board.

Attorneys for the film distributors charged that members of the board used their discretionary powers against distributors. The decision means that the production cannot be shown in Kansas City.

Hows Uncensored Film

Exhibitor Is Arrested

Kansas City, Mo.—When arraigned in North Side court recently, W. A. Andlauer, manager of the Bonaventure motion picture theatre, who was arrested a charge of exhibiting an unlicensed picture, told Judge Fred W. Coon that he understood the film in question had been censored. Based on this information, the 1st ordered a warrant issued for the manager of the distributing company who had furnished Andlauer with the film.

Charles M. Bush, attorney for the exhibitor, said that the film had been shown in several theatres in the city without reference.

Congressman Seeks

Curb on Exhibitors

Who Raise Prices

Washington, D. C.—Spurred on by repeated complaints of "profiteering" from owners of theatres by Washington merchants, Representative Cary Wisconsin, has introduced into Congress a bill which provides for a fine and forfeiture of license for any exhibitor who attempts to take advantage of persons in the District of Columbia raising admission prices.

It is considered that the commissioners of the District of Columbia shall be empowered to revoke the license of any person, firm or corporation who will advance the price of tickets charged for his accommodations, wares or services as the case may be, during war, any holiday or event the observation or celebration of which shall have the effect of causing a person other than a resident of the District of Columbia to visit the District of Columbia on account of war, holiday or event.

In the case of businesses which usual do not maintain their places of business posted or written tariffs or schedule of prices," the bill reads, "a schedule or tariff of charges greater than the prior usual rates in use in such places during wars, such holidays or special occasions shall constitute prima facie evidence that such prices were increased.

The bill provides in addition to the loss of license that a person found guilty shall be fined not more than $25 for each offense.

Ten o'clock Closing

Remains in Boston

Boston, Mass.—Despite the one-day closing order each week imposed by the recent mandate of Federal Fuel Administrator Garfield, the 10 p.m. closing order for theatres in this city is still in effect and will remain so, according to James J. Storrow, fuel administrator for New England.

The ruling is said to have worked to the benefit of the picture theatre at the expense of the so-called legitimate houses. The opening of the latter classes of theatres at 7:45 p.m. instead of the usual 8:15 p.m. has had the effect of reducing attendance at these theatres and increasing it at the neighborhood picture houses.

New Metropolitan

Roof Collapses

Washington, D. C.—Further delay in the completion of the Metropolitan theatre, being erected by Harry M. Crandall, was occasioned when the partly completed roof of the structure caved in, doing damage estimated at about $5,000. The collapse was attributed to Mr. Crandall to the recent heavy fall of snow the weight of which weakened the beams supporting the roof.

One woman in the crash as the workmen employed on the building had sufficient warning to enable them to escape. Mr. Crandall announced that work would be resumed at once and hopes to be able to open the new house early in the spring.

UNION INCORPORATED

FOR M. P. OPERATORS

Albany, N. Y.—An organization formed to effect a union among operators of motion picture projection machines was incorporated with the secretary of state last week. It will be known as the American Theatre Employees and Projection Machine Operators' Union of Long Island and also proposes to enroll all other employees of theatres where motion pictures are presented and exhibited.

The incorporators are William Gigall, D. A. McClure, David Super, Milton Kemppner, M. W. Lane, Harry Sander and William Rich, all of Brooklyn.

Health Officer Bars

Coughing Children

From Film Houses

Scranton, Pa.—Dr. S. P. Longstreet, director of the department of public health of this city, has issued orders to all motion picture theatres to refuse admission to coughing children. The order was put into effect following complaints from two or three sections of the city about children with whooping cough being taken into theatres by their mothers and having fits of coughing in these public places.

Dr. Longstreet had had a week previous issued a lengthy warning to the public in which he pointed out the seriousness of whooping cough as a contagious disease and warned parents that 100 children had died of it in this country last year. Children form a large part of the audiences at the matinee performances and it is these that the commissioner of health seeks to protect.

Wilkes-Barre Theatre

Increases Capacity

Wilkes-Barre, Pa.—A fifty-six foot addition is being built to the Savoy theatre, one of the largest and handsomest motion picture theatres in northeastern Pennsylvania. A new ventilating plant is soon to be installed, along with a new diffused lighting system by which the lights will be synchronized with the pictures on the screen.

The changes in the Savoy will result in an additional capacity of more than 350 seats, increasing the matinee at present being more than 1,000. It is expected that the alterations will be completed about March 1.

Oklahoma Exhibitors

In Semi-Annual Meet

Oklahoma City, Okla.—The regular semi-annual meeting of the Oklahoma state association of the American Exhibitors Association was held in this city at the Lee Hawkins Hotel February 5 and 6. More than 150 exhibitors from various parts of the state were in attendance.

Methods tending toward the betterment of the motion picture business in the state were discussed, as well as the effect of the recently imposed war tax on admissions. Numerous exchanges and producing companies installed displays during the two-day session.

Add to Theatre String

Shamokin, Pa.—The Chamberlain Amusement Enterprise Corporation has secured a five-year lease on the Odd Fellows' theatre at Bloomsburg and will assume the management April 1. The corporation is now operating eleven theatres, including the People's and Victoria theatres in Sunbury.
**Studios to Move West**  
**Director Edwards Says**

San Francisco, Calif.—The moving to California of many big eastern film producing companies is threatened because of interruption in the film industry due to coal shortage and curtailment of lighting, declared J. Gordon Edwards, a director, who arrived here recently from New York.

"Companies were without lights three days of the week, due to coal shortage, and we were without heat," said Edwards. "The result is that conditions are very unfavorable for the industry. Southern California stands absolutely alone in the making of pictures. The atmosphere is perfect. There is no possibility of curtailment of light because the plants here are run by mountain water power and not coal."

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**KANSAS THEATRE MAN BRINGS SUIT AGAINST POLICE AND CENSOR**

Kansas City, Mo.—An injunction suit to prevent Kansas City censors from interfering with the showing of the Essanay photoplay "Men Who Have Made Love to Me," featuring Mary MacLane, was filed in the circuit court February 2. The injunction was filed by C. C. Madson, attorney for W. H. Quigley, manager of the Garden theatre, F. M. McClure, film censor, the chief of police and the appeal board are named in the suit, both the appeal board and the censor having rejected the picture.

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**Alf Reeves Engaged**  
**By Charlie Chaplin**  
**As Stage Manager**

Alf Reeves, well known as a producer and manager of theatrical enterprises, has arrived in Los Angeles from London to take an engagement with Charlie Chaplin.

Reeves will be associated with Chaplin as stage manager. He is a showman of twenty-five years' experience, and a brother of Billie Reeves, the Lubin Film Company comedian, and who is at present touring this country in vaudeville. There are few theatre-givers in the United States that do not know Alf Reeves through the many vaudeville acts he has offered under his own direction and also due to his affiliation with the Fred Karno companies.

Alf Reeves introduced Charlie Chaplin to the American public. As the manager of Karno's "Night In An English Music Hall," Reeves offered the great talent of the now million dollar comedian and engaged Chaplin as the principal member of the troupe. It was while under Reeves' management that Charlie Chaplin became interested in motion pictures and finally made his screen debut in 1913, after having been associated with the music-hall for several years.

Another important addition to the organization of the Charlie Chaplin studios was made, this week, with the engagement of C. Francis Kiesner. Kiesner is widely known in the theatrical profession, having followed a stage career for more than ten years. He is also the composer of the lyrics of the patriotic song, "Good Bye Broadway—Hello France."

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**Buffalo Likes Chaplin**

Keith's Theatre, Buffalo, N. Y., has hit a high mark with the series of twelve Mutual-Chaplin comedies. The entire series has been repeated eight times in the Buffalo house, a total of 96 runs from twelve comedies.

Figures from one territory show that fourteen leading theatres have run the whole series of Mutual-Chaplins an average of thirty-four times, nearly three times for each picture.

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**King-Bee Waltzes**  
**Furnish Nucleus of Publicity Campaign**

This "King-Bee Waltzes," composed by Billy West, star comedian of the King-Bee Film Corporation, will furnish the nucleus of an extended exploitation campaign to be begun by that company in behalf of the King-Bee comedies.

The publicity department of the film company has already issued a circular to exhibitors containing information showing how to get the best advertising results from the waltzes. The music will not be sold any place, it is pointed out, and is only obtainable through the various theatres.

In the circular it is suggested that exhibitors advertise the giving away of these waltzes several days in advance in the local newspapers, on the screen, and to also incorporate this information in lobby displays.

Another means of arousing interest, it is suggested, is to offer a prize for a lyric to the melody, obtained if possible, the editor of the leading local newspaper to act as judge of the matter submitted.

Similar information concerning the musical accomplishment of Mr. West has been sent by the publicity department to the numerous film exchanges.

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**"The Belgian" Shown**  
**At Monster Benefit**

Sidney Olcott's special production, "The Belgian," was presented at a monster benefit entertainment on Friday, February 8, in St. Francis Hotel, San Francisco, in behalf of the war orphaned children of Belgium and France.

This is the second time the production, which is the third feature of the U. S. Exhibitors Booking Corporation to be shown at a Belgian benefit, it having been screened under joint auspices of Sidney Olcott and Frank G. Hall at the Ritz-Carlton Hotel, New York, recently. An admission fee of $3 was charged, with a considerable sum was raised for the relief of the stricken kingdom.

"The Belgian" will be available to all coast exhibitors immediately following the special presentation. The benefit screening will mark its initial showing in that territory.

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**"Crucible of Life" To Have Showing at Eastern Cantonment**

Following the private showing of the patriotic feature "The Crucible of Life," sponsored by Messrs. Sawyer and Lubin, at which the Camp Upton Quartet was presented, arrangements have been made whereby the film is to be screened at the Long Island cantonment.

It was through the courtesy of Col. George Vidmer, commanding officer of the 306th Infantry of Camp Upton, Long Island, that Messrs. Sawyer and Lubin were enabled to secure the services of the celebrated quartet for their showing and in a desire to reciprocate this kindness, "The Crucible of Life" has been offered for special screenings to entertain the National Army quarters on Long Island. Inasmuch as the picture of General Enterprises, Inc. has many interesting views of our army activities both in America and France, it should carry a special appeal to the boy in khaki.

Messrs. Sawyer and Lubin have also arranged to present "The Crucible of Life" for the entertainment of nurses of Sing Sing during the coming week. It is believed that a film of this type will do much toward infusing the prisoners with the patriotic enthusiasm and love of country now being instilled by various methods employed by prison authorities.

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C. L. Hull Combines With E. & H. Film Co. in Southeast Fee

Arrangements were completed last week between C. L. Hull of Chicago and the E. & H. Film Distributing Company of Atlanta, Ga., for the distribution of three productions for the South, including the new edition of "The Spies," which is in twelve reels; "Bew of Strangers" and "Who Shall Take Life." All three are productions of the Selig Polyscope Company. Mr. Hull came to Atlanta with the intention of opening an office for the distribution of his pictures, but after looking over the plant of the E. & H. company and taking into consideration their commercial standing, organization, combined with the results they have obtained with pictures they are handling, Mr. Hull decided he could obtain better results by placing his productions with this company for distribution.

Mr. Hull intends spending several weeks in the South and will co-operate with the E. & H. company in exploring the field.

The E. & H. company own the license for the following pictures: "West Coast Comedies; Art Dramatic Productions, "The Ne'er-Do-Well," "The Marine Eye," "The Crisis," "The Idle Girl Next Door," "Babbling Tong" and many other subjects.
Mary MacLane’s Film
At Band Box Theatre

“Men Who Have Made Love to Me,” starring Mary MacLane, opened February 3 for an indefinite run at the Band Box Theatre.

Since the picture’s premier in the Orchestra Hall, this George K. Spoor creation has been widely advertised and commented on, and early reports from the Band Box indicate that the picture’s drawing splendid patronage. After having attended the premier of her picture, Miss MacLane returned to her east, where it is said she is contemplating going to Europe to write war articles.

Miss MacLane stated while in Chicago that she had long been one of her ambitions to go to France.

M. P. E. L. ELECTS OFFICERS FOR 1918

At the regular meeting of the Chicago branch of the Motion Picture Exhibitors’ League, held February 1, in the Masonic temple building, Joseph Hopp was unanimously re-elected president of the local branch; William Heaney, vice-president; William Sweeney, secretary; red Hartman, treasurer, and William other sergeant-at-arms. The executive committee for the ensuing year will be made up as follows: John Frunk, John obeng, William Burbord, H. C. Miller, obert warby, George Hopkinson and Lee Hamburger. Messrs. Burbord, Jiller and Bobong are new members on the committee.

Chief Robs Theatre
While Show Goes on

A robber entered the ticket office of the Garfield theater at 3844 West Madison street while the last show was on, mid-night, Feb. 10, and holding Maner Charles Ryan, cashier Mrs. E. Miller and Fire Guard Frank Toomey at gunpoint, seized $155 and ran down the street. Frank Day, ticket taker, saw the hold-up and notified the police, and after a half hour’s battle in an alley the thief’s clubbed into insensibility. Two hundred and seventy dollars was recovered.

New Motion Picture Theatre for Chicago

Chicago’s south side is to have a new 500-seat motion picture theatre to cost approximately $50,000. Property at 3143 S. State street has been purchased by Mr. Hammond, who has also leased a strip of land from Johannau Baum advising for a term of twenty-five years.

The Hammond Company’s property is now being occupied by Turner Hall, which is proposed to remodel and enlarge.

What Would You Say?

Jacob Cooper runs the Twentieth Century theatre at Twelfth street and Central Park avenue. Directly across the street is the Central Park theatre owned by Balaban & Katz.

Along with other mortals exhibitor Cooper has had his troubles obtaining coal to heat his theatre. After repeated efforts he finally received assurance that he would be supplied with the much wanted article. The dealer acted in good faith, loaded a truck with five tons, and started it to the theatre.

But all theatres looked alike to the teamster and he made the mistake of going up in front of the Central Park theatre.

“Is this your coal?” he queried of the manager.

“Sure,” was the ready response. Whereupon Cooper’s coal was sent down a chute into the basement of the competitor’s theatre.

American Film Co.
Adds Food Trailers

The American Film Company lost no time in arranging for the Food Trailers asked for by Herbert Hoover, national food administrator, and have ordered them made for all of their features for the next month.

The slogan chosen by the company and which will appear on all pictures reads as follows: “Observe Mondays and Wednesdays as wheatless days and one wheatless meal every day.”

“We intend to cooperate with the government in every way,” stated the American officials, “and we will be more than willing to add the requested trailers to our new releases.”

Little Wholesome Star
To Tour Film Theatres

As the result of requests by exhibitors for the appearance in their respective theatres of Little Mary Burton, known as the “Fairy Star” through her appearance in Wholesome productions of “Cinderella” and “Little Red Riding Hood,” arrangements are now under way for a tour by the popular little actress.

Bidding for Films

Edmund M. Allen, head of the Allen Attractions, Cleveland, who is directing the distribution of “The Warrior” and “Mother in Ohio, Indiana and Kentucky, reports that these pictures have created quite a sensation among the exhibitors of the territory and that the important theatres in the district have been bidding high for the use of these pictures.

Allen Film Co. Sells
“Mother” to Circuit

James R. Grainger, general manager of the Allen Film Corporation, announces that the Lubliner & Trinz circuit, Chicago, has booked the Allen production “Mother” for use in all the theatres of the circuit.

PERSONALS

Harry Weiss, of Central Film fame, has been doing a heap of traveling through Indiana and Illinois by foot and car for the past month. How about that Oakland “12”? A little thing like snow shouldn’t bother a “car.”

Nothing gets past the wide awake manager H. J. Corbett of the Harper Theatre. He opens all his shows with the now famous Harper Theatre march. Yes, H. J. is quite a versatile youngster, mebbe he wrote it. Everybody claims it’s a riot (tax free, too).

No. You’re all wrong. Lee Herz never gets excited. He was a wee bit nervous the other day, that was all.

I. Van Ronkel, who recently resigned as manager of Jewel and Bluebird Photoplays is now recording his first real vacation in fourteen years, strictly a pleasure trip and he’s not even going to think of business (wonders never cease). Well, we believe yer, Van. Accompanied with Mrs. Van Ronkel his engineer, he will cover Hot Springs, Ark., Palm Beach and Florida, returning home in about four weeks.

Sam Steinberg, of the Omaha, Neb. branch of Universal, was in the city last week talking about some new business is doing in that “bee-hive” on the 13th floor of the Consumers’ building. Call again, Sam!

Nat Rothstein, general publicity manager for the Universal exchanges, stopped off for a while enroute to the Coast. Nat is hastening west to attend the funeral of his father.

We see be th’ papers that Unity Photoplays Company is about to purvey anti-cigarette fillums to the trade, sanctioned by the beloved Lucy Gaston Page (the lady that knows all about ‘em). Alright, we’re satisfied, but by Crikky that Fatima brand of cigarettes is going to suffer an orful wallop. Ask Frank Zambreno? What’s the matter Frank been flirting with the Keeley Cure?

Those two handsome youngsters seen loitering about the Lyric Theatre, Cadillac, Mich., Wednesday evening, February 6, were the happy owners, my boy! None other than our friends Fitzpatrick-McElroy, theatre magnates, and take it from us that their new Lyric is some fillum palace. That’s nothing though,
they've got flocks of 'em. May success always be your daily portion.

J. Miloslowsky, Esquire, owner of the Palace and Family Theatres of Des Moines, Iowa, kindly note and have a heart. There's an average of 100 exhibits a day (P. A. figgers) calling on Cress Smith of the Metro, and about four out of five get an ugly wound from that boss, and two at his desk before departing. Listen, "Milo," mail us a cheque to buy another. "Tis said same went on record that a certain type of "car" was "P. G." and in order to contradict him, J. M., of Day Mynie, slipped the glass a "K. O." Sure! Milo has other interests besides the Movies; Broadway Motor Sales, if you please.

J. L. Friedman of the Celebrated Players Film Company rises to remark that his company has surely picked off a winner in their most recent feature acquisition, "The Thirteenth Labor of Hercules," a remarkable picture with success running at the Alazar, Rose and Bonden Theatres, besides playing the Ascher and Lubliner & Trinz chain of houses.

The next time Norman Samish, Amusis Theatre, Clinton, Iowa, comes to Chicago, will some good pal of his breathe the following into his hearing apparatus. Norm, keep that "trick" shirt of yours for a term home. The creation that carries the green idea thorough out is the one we missed at our last engagement. I'm sure this dear old city of ours as it is, with these meatless, wheatless, flourless and everything else "less" that we're having these times. That boy, Norm, we knew you would.

Taylor Holmes is surely a busy chap these days arranging his schedule to visit the various theatres hereabouts. Arrangements were finally effected with the American Red Cross, Central Division, with headquarters in Chicago, to have all motion pictures from this popular comedy star's appearance in conjunction with the screening of the George K. Spoor films he is appearing in. "This should certainly be a "clean-up" for that Taylor is Some Boy.

Info has leaked out from the P. A.'s den or was it priced from his fertile brain, which? Well, anyhow, "this said the running man of the famous CUR in Russia" at Harry Thompson's (he never heard of "Big Bill") Pastime Theatre, with a seating capacity of 396, gathered in an audience of 280. Well wot uf it? Why all the noise? It means nuthin' a-tall. We can do anything within reason here; besides, ain’t Ralph Block a local son and full of that "I Will" stuff?

Another earful gleaned from the 15th floor of the Consumers' building. This time from Mr. 'cissors' and there you are a-ward of the pen, Irving Mack, of the Universal local publicity staff. Here it goes.

First Exhibitor—"Yep, advertising put me out of business."

Second Exhibitor—"Is that so, I didn't know you advertised."

First Exhibitor—"I didn’t, but my competitor across the street did."

"Tis a purty little thing," as Eddie Foy would mutter, "ain't it?"

On the Firin' Line

Ha! Ha! He has added another man to his repertoire. This time he'll be after gettin' a cyar load of contracts on the big serial, "The Eagle's Eye." Phew! "tis none other than the hand's on contract star, Mr. Me Luman, erstwhile Safety Projector magnate and also fearless newspaper scribe. May they all fall fur ye, Mc.

Frank Hurst (nix on that referee stuff) is now on the road for the W. H. Clune productions, "Ramona" and "The Eyes of the World," covering the Centaur, W. A. C., Chicago, and some of the smaller houses. The exposure method has been decided upon by many of the exhibitors in these parts from his previous affiliation with "The Birth of a Nation."

Julius Bernheim comes up for air again, this time being a member of the Chicago sales team of the Universal Film Co.

Louis B. Goulden has been hitting the trail for the Celebrated Players Film Company, for the past five weeks, so friend Louis has elected to spend a workless week in ole Chi. Knocked 'em cold in Rock Island. Out of the theatre he hopped live for service. Nifty gettin', old kid.

Jack Schwartz of the State Film Co., Detroit, Mich., is giving the old home city the benefit of his winning personality for a several days' visit. Alright, Jack; don't make your visits so far apart, that's all.

Ed Saifer is stepping it on for the Celebrated Players in Indiana. The arrival of that Indiana mail at headquarters every A.M. surely bears out the statement.

Dave Hyman, former hooker for J. M. Hayes, was up to see his boss the other day, all dolled up in his new riggins. Dave is now a member of the Radio division out at the Naval Station, and, take it from us, he makes some Jackie.

Joe Kallison, formerly of the Paramount, is now booker for the Celebrated Players, with Morris Tobb handling shipments.

Bill Weaver, able assistant to "Pepe" Smith, editor of Screen Optics is back again after a breathless visit spent with natives of Boise, Iowa. Bill sez: "The main street out there is all glutted up with snow, and it has played the deuce with town traffic." Gosh all hemblock! but that's tough on the business institutions, ain't it?

Edwin Silverman, one of filmdom's popular youths, will henceforth chat with the trade from the local Select, there be a powerful lot of this boy's business chatter, it lets him into man's realm, instantan.

Charley Miller, one of the "old guard," has resigned from the Bluebird forces to assume his place with the Goldwyn sales squad. With that "go get it stuff" that Charley has, the local office may have to stick around a wee bit longer to register the increase in the sales register.

Hoffman-Foursquare Keen to Distribute Government Films

M. H. Hoffman is determined that Foursquare Pictures shall do its fullest possible share in aiding the government in its great task to which it is engaged. Already, he has stepped in to distribute the Wharton serial, "The Eagle's Eye," which is an expose of the Imperial German Government's spy system in this country.

Mr. Hoffman followed that by arranging to distribute the entire Naval Relief League, through its president, Mrs. Moffett, a film entitled, "Our Boys and Your Boys," showing the work that is being done in the Great Lakes Naval Training Station.

The latest Foursquare patriotic move is the arrangement made between Mr. Hoffman and W. M. Rothacker, of the Rotacker Film Manufacturing Company, to distribute the one-reel subject, "Food Will Win The War." "People are just beginning to awake to the fact that food is one of the vital elements in our combat with the enemy," said Mr. Hoffman. "Food and munitions and money is not enough. Foursquare exchanges everywhere are getting behind this film with push and vim. We will put it in every motion picture theatre in the country. This is another campaign that has a vestige of patriotism—and that means nearly all of them."

W. H. Productions Co.
Issues Campaign Book

W. H. Productions Company have published for exhibitors a campaign book on William S. Hart as "The Two-Gun Man" in "The Bargain," their first Hart feature, that is said to be one of the hottest releases of the fall. The mutual benefit of the exchange and exhibitor.

This book will be the "Material here" (fit for any independent exchange because the book was gotten up not only from an advertising but also from a salesman's standpoint. I emphasize the latter aspect, because why exhibitors should book the production, stories on the cast, the punch situations, and big scenes, photographs of all posters, complete campaign of new paper cuts and publicity, star cuts, ad vice on the heralds, lobby displays, an final suggestions for free advertises.

Nilde Babette Signed As Twee-Dan Opposite

The Jester Comedy Company has signed up for one year with Nilde Babette to play opposite Twee-Dan. Mr. Babette appears in the first two comedies, "The Recruit" and "His Gold Romance," and her work proved so satisfactory that she was contracted to a deal for the first series of twelve Jester Comedies.

Miss Babette is a stranger to America having only arrived recently from Paris, but when she has done a little screen work in the French capital, and makes her debut to American screen public in "The Recruit Miss Babette possesses a distinct type of beauty, it is said, and also possesses a well cultivated line of French manners.
A DAY COMPANY

"Golden Spoon Mary," C. 1,000.

AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

AMERICAN STANDARD PRODUCTIONS

Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY

"She Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

"Where D'ye Get That Stuff?" five reels.
"The Celebrated Sidney Case," five reels.
"Absinthe," five reels, with King Bagott.

ARROW FILM CORPORATION

"The Deemster," nine reels, with Derwent Hall Caine.

REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY

"Her Condensed Sin," six reels.

BLUEBIRD

"Eagle's Wings," five reels, war drama.
"Even As You and I," five reels, with Lois Weber.
"Come Through," seven reels, with Herbert Rawlinson.

BREND PRODUCTIONS

"Lone Wolf," seven reels, with Hazel Dawn.
"Fall of the Romanoffs," eight reels, with Nance O'Neill.
"The Empty Pockets," seven reels, with Hans Heiss.

CARDINAL FILM CORPORATION

"Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY

one-reel comedy per week.

CINEMA WAR NEWS SYNDICATE

"American War News," weekly issues, in one reel.

CINEMA DISTRIBUTING CORP.

The Thirteenth Labor of Hercules," twelve reels.

CINES CORPORATION OF AMERICA

The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

CLOSE PRODUCTIONS

"Ramosa," eight reels.
"The Case of Eve," seven reels, with Enid Markley.
"Believe," seven reels, with Melton Rossmeyer.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.
"The Man of Dust," six reels, with Lilian Walker.

F. P. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Elpement," one reel, with Billy Quirk.
"The Governess," one reel, with Billy Quirk.
"Hunting to Society," one reel, with Lou Marks.

EBONY FILM CORPORATION

"Dat Blackbird Waltz Man," one reel.
"Shine Johnson and the Rabbit's Foot," one reel.

EDUCATIONAL FILM COMPANY

"High, Low and the Game," one reel.
"The Mysteries of Crystalization," one reel.

EFFANSE FILM COMPANY

"The Marriage Bond," five reels, with Nat Goodwin.

E. L. S. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and June Daye.

EMERALD MOTION PICTURE CORPORATION

"A Sacker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

ETHIC FILM COMPANY

"Ith," six reels.

EUROPEAN FILM COMPANY

"Lighting for Verdun," five reels.

EUROPEAN FILM COMPANY

"Hi's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility," seven reels.
"Van the Terrible," six reels.
"Loyalty," seven reels.
"Robertspierre," seven reels.
"Tyranny of the Romanoffs." seven reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM

"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Ainsworth.
"Allmony," with George Fitchen.
"The Light Within," five reels, with Mme. Petrova.
"The Life Mask," five reels, with Mme. Petrova.

BUD FISHER FILM CORPORATION

"Submarine Chasers," five reels.
"Cheese Tamers," six reels.
"A Chemical Calamity," five reels.
"As Prospectors." five reels.

FORT PITT CORPORATION

"The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Micheline.
"The Witching Hour," seven reels, with Jack Sherrill.
"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FROHMANN AMUSEMENT CORPORATION

"My Own United States," with Arnold Daly.

GENERAL ENTERPRISES

"The Liar," six reels, with Jane Gail.
"Mother," six reels, with Elizabeth Riden.
"The Warrior," seven reels, with Max.
"Crucible of Life," seven reels, with Grace Darmond.

GOLD MEDAL PHOTPLAYS

"The Web of Life," five reels, with James Cagney.

GRAND FEATURE FILM COMPANY

"Rey Beach on the Spanish Main," five reels.
"Rey Beach in Pirate Haunts," five reels.
"Rey Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Wadnall.
"Intolerance," nine reels, with M. Marsh.

HANOVER FILM COMPANY

"Maciste," six reels.
"How Uncle Tom Prepared," four reels.
"Camille," six reels, with Helen Hospira.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg," six reels.
"Wrath of the Gods." six reels.

HISTORIC FEATURE FILMS

Apr. 29—"Christus." M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"Whitcher Tom Goez," five reels, with Orrin Johnson and Rhea Mitchell.
"The Sin Woman," with Irene Fenwick, Reina Davies and E. Bruce.

Oct. 14—"Madame Sherry," five reels, with Gertrude McCoy.
"The Submarine Eye," seven reels.
"Should She Obey," seven reels, with Alice Wilson.
"The Great White Trail," six reels, with Doris Kenyon.
"One Hour," six reels, with Zena Keefe.
"The Cast-Off," five reels with Bessee Barriscale.
HARRY RAVER

CHARLES RANKIN

RENOVED PICTURES CORPORATION
"In Treasurers Grasp," five reels, with Grace Conard and Francis Ford.

SELECT PHOTOPLAY COMPANY
"Humanity," six reels.

SELG SPECIALS
"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Sanzeti.

"The Garden of Allah," ten reels, with Thomas Sanzeti and Helen Ware.

"Who Shall Take My Life," six reels, with Thomas Sanzeti and Fritzie Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Sanzeti.

FRANK J, SENG
"Parentage."

SIGNET FILM CORPORATION
"The Masque of Life," seven reels.

FRED H, SOLOMON
"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 8—"Camille."

Oct. 7—"When a Man Sees Red."

Oct. 14—"Abdulbin and the Wonderful Lamp."

Nov. 4—"The Rose of Blood," six reels with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.


Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.

Dec. 16—"The Heart of a Lion," six reels, with William Farnum.

Dec. 30—"The Barren Path," seven reels, with Theda Bara.

Jan. 20—"Cheating the Public," seven reels.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 10—"Les Miserables," eight reels, with William Farnum.

STANDARD NEWS FILM, INC.
"Demons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION
"Somewhere in Georgia, with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION
"S.O.S." six reels, with Richard Travers and William Buckley.

SUPERIOR FILM COMPANY
"The Fauct," five reels.

"The Companuer," six reels.

SUPREME FEATURE FILMS
"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Libertine," six reels.

ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Miclewala.

"The Passion Flower," five reels.

UNIVERSAL
"Twenty Thousand Leagues Under the Sea," ten reels.

"God's Law," five reels.

"Robinson Crusoe," four reels.

"Hell Morgan's Girl," five reels, with Lilian Walker.

"The Hand that Rocks the Cradle," six reels.


E. 8. EXHIBITORS BOOKING CORP.
"The Zeppelin's Last Raid," five reels with Enid Markay.

"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION
"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS
"The Slave Maid," five reels with Marguerite Snow.

"The Sunset Princess," five reels with Margery Daw.

VICTORY FILM MFG. CO.
"The Triumph of Venus," seven reels, with Betsey Lee.

WARNER BROTHERS
"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

L. LAWRENCE WEBER PRODUCING CO.
"Raffles, The Amateur Cracksmen," seven reels, with John Barrymore.

WESTERN IMPORT
"Mickey," seven reels, with Mabel Normand.

WHOLESALE FILMS
Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.

"His Awful Downfall," one reel with Rex Adams.

"Little Red Riding Hood," five reels.

WARRANTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.
PERFECTION PICTURES

Sept. 8—Selig, "A Midnight Bell," five reels with Mary McAlister.
Sept. 9—Selig, "The Triumph of My Life," five reels, with Mary McAlister.
Sept. 27—Edison, "The Awakening of Ruth," five reels, with Shirley Mason.

SELECT PICTURES CORPORATION

The Moth," six reels, with Norma Talmadge.
"Scandal," five reels, with Constance Talmadge.
"Magda," five reels, with George Bancroft.
"The Wild Girl," five reels, with Eva Tanguay.
"Secret of the Siu" cut with Normal Talmadge.
"Her Silent Sacrifice," five reels with Alice Brady.
"Over There," six reels, with Anna G. Nisbett.
"Shirley Ave," five reels, with Clara Kimball Young.
"The Honeymoon," five reels, with Constance Talmadge.
"Woman and Wife," five reels, with Alice Brady.
"Ghosts of Yesterday," six reels, with Norma Talmadge.
"The Maritona," five reels, with Clara Kimball Young.
"The Studio Girl," five reels, with Constance Talmadge.

TRIANGLE FILM CORPORATION

Oct. 9—"The Tar Heel Warrior," five reels, with Walt Whitman.
Oct. 18—"A Challenge," five reels, with Marie-dale.
Oct. 1—"A Phantom Husband," five reels, with Ruth Stonehouse.
Oct. 2—"The Last Rose of Love," five reels.
Oct. 21—"The Firefly of Tough Luck," five reels, with Alma Reuben.
Oct. 28—"The Man Hater," five reels, with Winfield Allen.
Oct. 29—"The Stainless Harry," five reels, with George Arliss.
Nov. 4—"Fighting Back," five reels, with William Desmond.
Nov. 11—"The Merchant's Daughter," five reels, with George Arliss.
Nov. 11—"The Medicine Man," five reels, with Roy Stewart.
Nov. 18—"Indiscreet Corinne," five reels, with Olive Thomas.
Nov. 18—"A Case at Law," five reels, with Dirck Benson.
Nov. 25—"The Duel of Life," five reels, with Belle Bennett.
Nov. 25—"The Doctor," five reels, with Clara Kimball Young.

KEystone Comedies

Oct. 7—"His Crooked Career," five reels, with Fritz Schade.
Dec. 8—"An Ice Man's Bride," two reels with Dora Rogers and Eddie.
Dec. 9—"The Grave Undertaking," two reels, with George Binas and Madeleine Hardy.
"The Cuckoo Bird," two reels with Eddie Gribble.
Dec. 30—"Welcome Home," two reels, with Mil Mims.
Jan. 7—"His Punctured Reputation," two reels, with Wm. Francy.
Jan. 29—"Courts and Cabaret," two reels, with Pegge Pearcy.
Jan. 27—"Ruin by a Dunkwater," two reels with Alberta Mason.

Universal Features

Jan. 7—"The Wolf and His Mate," five reels, with Louise Lovely.
Jan. 21—"Hell's Caterer," five reels, with Grace Carand.
Jan. 31—"Madam Spy," five reels, with Jack Mulhall.
Feb. 27—"A Phantom Rider," five reels, with Harry Carey.
Feb. 4—"Painted Lips," five reels, with Louise Lovely.
Apr. 1—"His Own Business," five reels, with Bill Hall.
Apr. 18—"The Flash of Fate," five reels, with Herbert Rawlinson.
Apr. 25—"Wild Women," five reels, with Harry Carey.
May 4—"Nobody's Wife," five reels, with Louise Lovely.

GREATER VITAGRAPH-V.-L.-E

Oct. 8—"The Love Doctor," five reels with Earl Williams.
Oct. 15—"Dead-Shot Baker," five reels, with William Duncan.
Oct. 22—"The Bottom of the Well," five reels, with Everet Overton.
Oct. 29—"The plumbing Crew," four reels, with Alfred Whitman.
Nov. 5—"The Fettered Woman," five reels with Alice Joyce.
Nov. 12—"I Will Repay," five reels, with Irene Griffith.
Nov. 19—"The Groll Mystery," five reels, with Earl Williams.
Nov. 26—"Who Goes There?" five reels with Harry Mory.
Dec. 3—"The Ten Foot Sailor," five reels with William Duncan.
Dec. 10—"The Marriage Speculation," five reels, with Mildred Manning.
Dec. 16—"In the Dark," five reels, with Earl Williams.
Dec. 24—"When Men Are Tempted," five reels, with Mary Anderson.
Dec. 31—"His Own Affair," five reels, with Harry Mory.
Jan. 7—"The Blind Adventure," five reels with Edward Earl.
Jan. 21—"The Mother's Sin," five reels, with Earl Williams.
Feb. 18—"The Other Side," five reels with Harry Mory.
Feb. 25—"The Woman Between Friends," five reels, with Alice Joyce and Earl Williams.
Feb. 18—"The Womem of Princess Pat," five reels, with Gladys Leslie.
Mar. 4—"The Song of the Soul," five reels, with Alice Joyce and Walter Mcgrail.

WORLD FILM CORPORATION PROGRAM

Oct. 9—"The Trespasser," five reels, with Alice Brady.
Oct. 23—" الصفحة"، أربعة أفلام، مع أليس برايد.
Oct. 24—"The Young Woman," five reels, with Ethel Clayton.
Oct. 31—"The Love of Madame Evarts and Lady Fields.

Oct. 6—"Quasimodo, the Black Monk," five reels.
Oct. 16—"Shall We Forget Her?" five reels, with June Elvidge as Arthur Ashley.
Oct. 22—"The Dormant Power," five reels, with Ethel Clayton.
Oct. 29—"The Burglar," five reels, with Carlyle Blackwell and Madame Evarts.
Nov. 5—"The Count of Belgium," five reels, with Alice Brady.
Nov. 12—"Adventures of Carol," five reels, with Madame Evarts.
Nov. 19—"Easy Money," five reels, with Ethel Clayton.
Nov. 26—"Her Hour," five reels, with Kitty Gordon.
Dec. 3—"The Awakening," five reels with Montague Love and Doris.
Dec. 10—"The Good For Nothing," five reels, with Carlyle Blackwell.
Dec. 17—"The Tenth of December," five reels, with Ethel Clayton.
Dec. 24—"The Volunteer," five reels with Madame Evarts and Henry Hull.
Dec. 31—"Dangerous Game," with Kitty Gordon.
Jan. 17—"Soldier's Hour," five reels, with Ethel Clayton.
Jan. 21—"The Beautiful Princess," with Carlyle Blackwell and June Elvidge.
Feb. 4—"The Divine Sacrifice," five reels with Kitty Gordon.
Feb. 11—"Wings of Society," five reels, with Ethel Clayton.
Feb. 18—"Rotten Ties," five reels, with June Elvidge and Arthur Ashley.
Feb. 25—"His Royal Highness," five reels, with Carlyle Blackwell.

SERIALS

"Pathé, "The Seven Pearls.
"Vitagraph, "The Fighting Trail.
"Paramount, "Who Is the Number One?"
"Mutual, "The Lost Express."
"Universal, "The Red Rose.
"Universal, "The Mystery Ship.
"Pathé, "The Hidden Hand.
"Vitagraph, "The Weak and the Woman."
"Universal, "The Bull's Eye.
"Pathé, "The World of Enchantment.
"Warren, "The Eagle's Eye."
IS THERE ANYTHING NEW IN PLOTS?

By Samuel S. Hutchinson

The continual urge for something new is an admission of instability, or at least of a weakness, on the part of those who are so weak as to persist in demanding it. They admit that they have failed to appeal with their stories and attribute it to the fact that people are constantly desiring "something new."

The permanent fate of a picture does not invariably depend much upon the novelty of the plot or the situation as it does upon the art of depicting it. We all know that there are but a few plots in existence and that we must weave our stories about these few. Opinions differ somewhat as to how many numbers of plots and I am not disposed to make a controversial point; but even though there were but half of the number, the amount of artistic variation and atmosphere of which any plot is admissible, depends a great deal on the art perception of the one who interprets the story, either in a printed or a pictorial form.

The man who is a creator, who visions his picture before attempting to produce it, has the secret. Any other plan is merely the copying of a design. Any artisan can copy. It takes an artist to create. The director who attempts merely to out-do some other chap in splendor or expense in putting on a picture, merely puts it on, he does not produce a finished picture. For if he has not the art of telling the story on the screen, he will never be able to breathe the breath of life into any scenario. The producer who style the power to do this must be preceded by some element of constructive vision, some definite aim which will prove to be a stimulus to his genius.

There may be nothing new in stories for the screen; but I believe there is always a possibility of a vigorous and original treatment of any theme, no matter how ancient may be its framework of plot.

Clara K. Young Plays Arduous Role
In Select's "The House of Glass"

Clara Kimball Young declares, according to her publicity department, that never before in her screen career has she played such a breathless and tempestuous existence as in the role of Margaret Case, which she plays in "The House of Glass," the Broadway success which she is picturing for Select Pictures.

The story centers about a innocent girl implicated in a well robbery by the man whom she is to marry. Her subsequent release from prison on parole, her flight West and marriage to a prominent railroad official, and the exposé which ten years threatens her happiness, constitute the salient points of the plot.

"The House of Glass," which is being directed by Emile Huard, is practically finished. In it Miss Young is supported by an able cast, including Edward Kimball, Corliss Mee, Peli Trenton, Norman Selby, James T., Laffey, Josie Grant, William Wotman, Peggy Burke and Doris Field. The production will be distributed by Select Pictures.

By Right of Purchase" Has Been Completed

"By Right of Purchase," Norma Talmadge's next Select production in which she will be presented by Joseph M. Schenck, has been completed. Miss Talmadge enacts the role of a beauty who becomes a beauty by circumstances into a wealthy marriage with a man whom she does not love. Her gradual awakening to the nobility of her husband's character, and the problems that arise out of the belief that she has an affection for an appealing drama of marital life. The story is written by Eugene O'Brien and a capital cast, and the picture is directed by Charles Miller who also directed the Secret of the Storm Country," and "Ghosts of Yesterday," Miss Talmadge's two previous offerings.

Enid Bennett's First Paramount

The first Paramount picture which will star Enid Bennett, under the personal supervision of Thomas H. Ince, will be published February 11. The play entitled, "The Keys of the Righteous," is now being filmed at the Ince studios.

Shirley Mason in Japanese Role
In Next Edison Company Production

Shirley Mason, heroine of "Seven Deadly Sins," is being starred by the Edison Company in a novel Japanese production now nearing completion in their Bronz studio. Pro-

visionally called "Aliens" or "Weavers of Dreams," the play is not yet finally titled. The story deals with a pretty Japanese girl who is obliged to forsake her white husband, a young American, because of the conflict arising from difference of race. Miss Mason takes the principal role and is surrounded by a capable cast, Matt Moore being the American husband, Frederick March and Emile H. Maxi Han, in the title role; the Japanese wife, Thomas Tomimoto the child bride's father, and Mrs. Osima and Wada other Japanese characters.

In preparing the director, believe that that the new play have even stronger appeal than the famed "Madame Butterfly," first, because the racial struggle is more easily divided, and, second, because picture artistry has so greatly improved in its methods.

The play is scheduled for early publication by Perfection Pictures. Before its presentation date, however, it is likely to be introduced by a metropolitan run at a Broadway theatre. The scenes are laid in "plum blossom time," and it is in the Spring that New York will see it.

Peggy Hyland Star of "Debt of Honor"

William Fox announces that exhibitors may expect the first production Peggy Hyland has made, since joining the Fox forces, early in March. The picture bears the tentative title of "Debt of Honor." Peggy Hyland will be published as one of the Special Features, probably for the week of March 10.

Irving Cummings will be opposite Miss Hyland. Mr. Cummings returns to the Fox fold after several month's absence. The other members of Miss Hyland's company, which is under the direction of O. A. C. Lund, who will appear in important roles, include Frank Goldsmith, Eric Mayne and Hazel Adams. Joseph Ruttenberg is in charge of the photography. The picture is being screened in the Fort Lee studios.

The Great Star Petrova's Fourth
Begun with Ralph Ince Directing

Work on the fourth special starring production in which Mme. Olga Petrova is to appear has been started at the Petrova Studios under the direction of Ralph Ince. The story selected for this picture is by George Middleton. The title chosen for the latest vehicle is "The Great Star" and in it she interprets the role of Lucille Caruthers, daughter of a Southern gentleman of the old school, with strong feministic ideas of her own and the individuality to place them into effect.

A particularly strong and capable cast has been assembled to support the famous artiste in her fourth special production. Thomas H. Holding, who has appeared opposite Mme. Petrova in previous pictures, "Daughter of Destiny," "The Light Within" and "The Life Mask," will portray the leading male part of "The Great Star," while J. Herbert Frank will handle a character especially suited for the display of his peculiar talents. Matilda Brundage and Edith Hinkle, both of whom have appeared in former film plays with Mme. Petrova, will occupy important parts in her latest vehicle, together with E. J. Radcliffe, who has been drafted from the legitimate stage to fill one of the roles in "The Great Star."

Gladys Brockwell Begins New Picture

Three days after she had completed "The Moral Law" at the William Fox studios on the Pacific coast Gladys Brockwell began work on a new production for Mr. Fox. In the cast are William Scott, Bertram Bracken, Lucille Young, George Woodruff, T. A. Crittenden, Sam Hennings and Berto Buzi. Edward J. Le Saint is directing the picture.
“Carmen of the Klondyke” Is First State Rights Distributors’ Film

“Carmen of the Klondyke,” featuring Clara Winkworth, will be the first offering on the state rights market by State Rights Distributors, Inc., of New York, according to an announcement by that company.

State Rights Distributors, Inc., is a recently formed organization of sixteen independent exchanges operating throughout the country. The selection of “Carmen of the Klondyke” was produced by the Selectart Film Corporation, and was purchased by the distributors organization following a committee which viewed the production was unanimous in the vote to purchase, it is reported.

Orvin G. Cocks, general manager of the State Rights Distributors, Inc., will leave soon, it is said, for a trip to many of the principal cities in the United States for the purpose of co-operating with franchise holders in the exploiting of the production.

Mr. Simmons has been in the motion picture business since 1906, at which time he left the commercial field to devote his entire attention to amusement enterprises. His first venture was the purchase of a roof garden in one of the cities of the middle west.

For several years, he operated a theatre in Chicago. He moved to Seattle, where he operated several picture theatres.

When the General Film Corporation, he organized the theatre exchange for the company and was later made business manager, controlling all the exchanges on the Pacific coast. Since that time he has managed theatres and exchanges in various parts of the country.

Orvin G. Cocks Back From Investigation Of Camp Amusements

Orvin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures has just returned to New York from a two weeks’ visit to a number of cities near training camps made under the auspices of the Playground and Recreation Association of America for the purpose of studying commercial amusements provided for the soldiers and sailors. He visited Boston and Lowell, Mass., New London, Conn., and Philadelphia.

In Boston he attended a meeting of the Massachusetts branch of the Motion Picture Exhibitors League. A dozen of the exhibitors present offered to distribute free tickets to certain of the men in the Service Clubs, at the Navy Yard, and elsewhere as their bit. The exhibitors were unanimous in expressing the desire that free tickets should be exhibited to soldiers and sailors which might be suggestive or improperly stimulating. It was suggested that a committee be appointed to cooperate with Boston Camp Community Service in relation to commercial amusements.

It seemed probable that Sunday movies might be adopted in New London as a war measure, with a view to meeting the recreation needs of the many soldiers and sailors, particularly the latter, to be found in the neighborhood of that city.

In Philadelphia, pictures provided without charge by the exchanges on off days were shown within the camps and naval stations where there was competition with the commercial houses—in the recreation buildings of the League Island Navy Yard, the Knights of Columbus auditorium at Camp Dix, the recreation hall at Allentown, and to the soldiers in the Frankford arsenal.

Al Kaufman is Now Signal Corps Officer

Another feature of the Famous Players-Lasky Corporation working force, has recently joined the colors. Al Kaufman, who has been studio manager of the Famous Players-Lasky Corporation at 130 West 56th street, New York, is now second lieutenant in the Signal Corps. Mr. Kaufman joined the corps two weeks ago, and has just received his commission.

He has been directly connected with Famous Players-Lasky since the organization of the corporation and has most since its incorporation, and for a long time has been a very efficient manager of one of the biggest studios in the production of the production. He is now in Washington, where he is connected with the motion picture division of the Signal Corps, in which activity he brings an experience which should prove invaluable in the service of the Government.

New Boston Manager Object of Visit by Two Select Officials

C. E. Shurtleff, sales manager of Select Pictures Corporation, has gone to Boston on business incident to the change of management of Select’s Boston office. E. J. Farrell took charge of the affairs of Select’s Boston branch February 4 and Mr. Shurtleff will spend a couple of weeks with him.

Shurtleff, when he left New York January 30, was accompanied by Orvin G. Cocks, son of Mr. Lewis J. Selznick, president of Select Pictures Corporation, who is also going to spend several weeks in the Boston territory. The latter will devote his time to the exhibitor’s service department of Select Pictures, giving special attention to the manner in which the branch exchanges are managed.

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Two-reel Picture is Aid to Government In Insurance Work

A two-reel picture with professional actors and actresses in the leading roles will be shown at all military and naval camps throughout the country beginning May 1st as a part of the national war insurance campaign. The photoplay, which is called “His Best Gift,” was produced by the Photographic Division of the Signal Corps, U. S. A., under the direction of Captain Edwin R. Hesser, formerly in charge of photoplay propaganda for the Canadian government.

Approximately one thousand patrons riot in the action of the picture. A battalion from the 314th Infantry, Camp Meade, and an Engineer Battalion from Washington Barracks take the leading part in the military action which is portrayed with full details. Realistic overseas battle scenes feature the picture.

In view of the recent loss of Mr. William Sherwood of the Signal Corps, formerly a well-known cinema actor, takes the part of The Man, and Miss Elise Bartlett, a well-known Wash-

Professionals see “Dodging a Million” At Quinn’s Rialto

The witchery of Mabel Normand reached out across the continent last week and drew to Quinn’s Rialto Theatre in Portland, Maine, a large and distinguished audience of professionals eager to see her in “Dodging a Million” the vehicle of her return to the movie picture screen after an absence of a year and a half.

Four hundred motion picture sta-

Public officials gathered in the theatre midnight to see a special screening of George Loane Tucker picture. Among those present were M. C. A. and K. of C. members, in the auditorium of the Commission on Training Camp Activities, the Liberty Theatre and in the halls adjacent to the camps. Efforts will be made to bring the photoplay before a persons in service.
U. S. Marine Corps Assist in Filming

"The Unbeliever," a Convincing War Drama

The United States Marine Corps cooperated in the production of the greatest war film since "The Birth of a Nation." The Unbeliever," adapted by Edison from the widely read story by Mary Raymond Shipman Andrews, "The Three Things," was directed by Raymond F. Gerber, who was formerly associated with the Edison company. Edward G. Raynal was the director of photography, and members of his staff. These officers had recently returned from France, where they had studied actual war conditions on the western front.

Marguerite Courtot and Raymond McKee are the featured players, and their respective roles, the Belgian refugee and the youthful Marine afforded the delightful pair excellent opportunity to display their respective talents. Miss Courtot achieves a distinction through her interpretation of the brave little Belgian party, a part that represents the noble spirit of Belgium. The unusual story is filled with fine appreciation of its significance, inspired Miss Courtot to a broad understanding and a delicate treatment. Raymond F. Gerber directed the shelling scenes, and an impressively sincere marks Mr. McKee's marine with unique success. He also directs Warren Karr, Karl von Stroheim, Earl Schenck, Kate Lester, Blanche Davenport, Gertrude Norman, Frank von Stroheim, Henrietta Martin and Harold Hallacher.

Officers Take Part

Several officers and non-commissioned officers of the Marine Corps are cast in the representative of discipline in the trained marines of the Marine Battalion give the appearance of the soldiery in the field. The cast from the U.S.M.C. includes Major Thomas Holcomb, Major Ross E. Rowell, Captain Thomas D. Satterfield, Lieut. J. F. Rorke, Sergeant M. Gill, Corporal Bob Ryland and Privates of the Sixth Battalion. Recently the film was exhibited at the Marine Corps' camp at Quantico, Va. and in action. They received themselves in intimate scenes in the trenches that only a few months before, under intense training, had dug and built themselves; they saw one of their colleagues beaten back in a Belgian village outnumbered by the enemy, and they saw the reinforced Marine Battalion launch a successful counter attack and rout the Germans. They themselves charge Over the Top and advance their line three hundred yards under terrific fire; and it is good to feel that the Sixth Battalion will live these victories over again in actuality in the field, for already it seems certain that its members will make history with the same unconquerable Americanism that they displayed in "The Unbeliever."

Numerous Accidents

Feature Filming of Universal Serials

Four accidents in as many serials being filmed at Universal City occurred during the last week as the result of the directors' efforts to provide thrills. Despite this serial production is proceeding at full blast at Universal City. With the Ben Wilson-Neva Gerber aggregation still hard at work on the story of "The Mystery Ship," Eddie Polo and Vivian Reed just commencing on "The Ull's Eye," and Jacques Jaccard busily engaged in directing Marie Walcamp in the production of "The Lion's Claw," the newest Universal serial, this particular phase of studio work is going along without any hitches.

According to the players taking part in the serials, the past week has been particularly rife with experiences of every kind. Ben Wilson is trying hard to imagine an egg or a Voltaic battery into the picture as the consequence of an auto accident. Eddie Polo is nursing a lame ankle after a close shave while walking over the thorny bushy lot where he had been thrown and trampled upon by an enraged horse. Vivian Reed and Olive Johnson complain of still suffering from the effects of putting on real-life experiences. When a runaway stage car ran them down an embankment, while Marie Wallcamp is just returning to her normal self after an encounter with a man during one of the scenes in the serial in which she is featured.

Big Demand for Special Productions

Conspiracy Work of Capt. Von Rintelen

in "The Eagle's Eye"

The increasing popularity of the special production, as reflected by the recent decision of important distributing concerns to specialize in that type of attraction, is becoming daily more manifest. Thanks to Judge Lynn S. Card, general sales manager of the U. S. Exhibitors Booking Corporation, reports recently received from Mr. Card from the firm's representative in the Virginia district, B. R. Thomas, indicate that the demand for special productions, such as the U. S. corporation distributes, is not confined to any special class of exhibitor but that large and small alike are showing a marked preference for production that readily lend themselves to extraordinary exploitation.

"I am convinced that the special production—by which I mean a subject such as the accepted program standard of merit—is the film attraction of the future," declared Mr. Card. "Daily I receive reports from representatives of the small and large men throughout the country, which show an ever-increasing demand for specials. As a rule I have found that exhibitors are willing to cater to this demand because they can put behind them a maximum of advertising and usually reap a fair profit. The regular program production, on the other hand, does not give the exhibitor the same opportunity. The demand for special productions similar to 'The Zeppelin's Last Raid,' 'Those Who Pay' and 'The Belgian' is not confined to any one locality. It is apparent in nearly every territory in the country. The exhibitor is learning that such exploitation has become an almost automatic factor in the conduct of his theatre and is anxious to obtain the sort of attractions he can advertise best."

Metro Gets Holman

Novel "The Landloper"

The photoplay rights to Holman Day's widely read novel, "The Landloper," have been acquired by Metro, it is announced. The picture will be utilized in the making of a new Metro production with Harold Lockwood as the star. "The Landloper" is a colorful romantic drama and is said to be a vehicle for the role of a picturesque wandering philosopher whose identity is a mystery beyond his name—Walker Farr. The character is a Features player and meets in a small automobile on a country road and culminates in a pretty love story. The production will be made in Florida, where Mr. Lockwood and his staff have moved for the winter months. George Irving, who has just joined the company as an associate director with Fred J. Balshofer, who will direct it.
HERE THEY ARE
Beginning Feb. 18th. We Will Release 10 Reels Each Week
The Miracle of Life 4 Reels Marguerite Fisher
Pardoned 3 " Lockwood & Allison
Ethel's Disguise 1 " Fay Tincher
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THIS OPPORTUNITY EXPIRES FEBRUARY 15th
VELVET CURTAINS at Pre-War Prices
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EXHIBITORS
HERALD
THE INDEPENDENT FILM TRADE PAPER

ALICE BRADY
(Select Pictures—Star Series)
Our Business Proves
Goldwyn Has
Kept Its Promises!

In the very beginning—one year ago—Goldwyn said to the exhibitors of America:

“In Goldwyn Pictures we will maintain a higher average of dramatic and technical excellence than you will be able to find in the productions of any other organization. You can therefore use Goldwyn as the basis in building a quality reputation for your theatre.”

We have kept this pledge.

And we also said in the beginning: “Goldwyn will give you bigger productions at your regular rental prices than you have ever received before from any other organization.”

We kept THIS promise by giving all Goldwyn contract customers Mary Garden in “Thais”—a box-office record-breaker. We are keeping this promise a second time by giving you Mary Garden in “The Splendid Sinner”—an even bigger attraction than “Thais.”

But the best proof of Goldwyn’s value is found in the fact that every important first-run exhibitor in North America who began showing Goldwyn Pictures last September IS STILL SHOWING THEM because they are popular and return a box-office profit.

More than 4,000 other exhibitors have followed the lead of America’s biggest showmen and are now contract customers of Goldwyn.

GOLDWYN PICTURES CORPORATION

Samuel Goldfish, President Edgar Selwyn, Vice President
16 East 42nd Street New York City
In "THE MIDNIGHT TRAIL"

The athletic hero of spectacular photo-drama in another knockout picture—portraying the experiences of a romantic detective in pursuit of a pretty sleepwalker.

Available February 25 at all Exchanges of the Mutual Film Corporation

Produced by the American Film Company, Inc.
It makes no difference whether the ground hog saw his shadow or not—The sun is always shining for exhibitors who play

William Fox's—Henry Lehrman

SUNSHINE COMEDIES

CONTRACT NOW

"Hungry Lions in a Hospital"
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"Shadows of Her Pest"

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William Fox offers
The greatest month
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**Peggy Hyland**
*The Debt of Honor*

Peggy's debut as a Fox Star
Directed by O.A.C. Lund
"Here's a dash of paprika"

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- **R.A. Walsh's**
  *1918 Master-Drama*  
  *Woman and the Law*

- **Jewel Carmen**
  *The Girl with the Champagne Eyes*

- **Virginia Pearson**
  *A Daughter of France*

Contract now at nearest Fox Branch
Star-Light Comedies

We Offer the Trade
Our Latest Hilarious Laugh Creation

"Physical Culture DeLuxe"

ONE REEL

Laughing is the Best Exercise for All
Make Your Theatre a Gymnasium of Comedy

PRINTS FOR YOUR DISTRICT
8 CENTS PER FOOT

STAR-LIGHT COMEDIES
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NEW YORK : : : : N. Y.
J. Warren Kerrigan in
“The Turn of a Card”

Directed by
OSCAR APFEL

Written by
FREDERIC CHAPIN

ROBERT BRUNTON, Manager of Productions

A PARALTA-KERRIGAN-PLAY

PARALTA PLAYS, Inc. No. 6 WEST 48th STREET
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.
WILLIAM A. BRADY
Director-General,
WORLD-PICTURES
present

JUNE ELVIDGE
MONTAGU LOVE
ARTHUR ASHLEY

in
"Broken Ties"
Directed by ARTHUR ASHLEY

"One of the strongest World-Pictures—Suspense soars to an unusually high mark—Contains not one dull moment—Seldom has such a selection of talent been assembled to interpret the roles of a single picture." (Motion Picture News)
Luring the Investor

The entire motion picture trade has an interest in the proceedings which have been instituted in Chicago against the promoters of "The Birth of a Race" picture.

According to reports a vast quantity of this stock has been foisted upon the gullible public. A casual survey of the literature which has been sent out broadcast in connection with the selling of stock in this company at least convinces that the promoters have been assiduously optimistic.

It would be comforting to allow the promoters to escape with having this interpretation placed upon their actions—but such is hardly possible. They are entitled to no consideration and to no opportunity to create an alibi. We assert this mindful that they did not merely go out into ordinary commercial channels to sell their stock, but their salesmen took the back door route, attempting to induce the housewife and the housemaid to invest their savings in the proposed product.

They represented to prospective victims that "The Birth of a Nation" made 1,500 per cent and 'The Birth of a Race' is to be a greater picture and a greater money-maker."

Before the picture had been made—or even started—and in the face of a multitude of failures by competent men seeking to make "another" "Birth of a Nation" they may have believed in their assertions to prospective victims but if such is the case the present legal investigation should be transferred to an insanity court.

Instances of this nature place the motion picture business in a most unfortunate position before the investing public and it is to the best interests of the business that schemes of this kind be speedily stamped out.

* * *

Business—"Better Than Usual"

During the past ninety days the film industry in all its various ramifications has passed through a crucial period. The business has been compelled to face a number of extraordinary circumstances, all of which tended to frighten the timid-minded.

But the film industry has not faced the extraordinary circumstances alone: every business in the country has been called upon to face new conditions. Certain necessary readjustments, both in and out of the film industry, were regarded by some as portents of disaster. In other cases officials immediately set to work to solve the difficulties of the hour.

In cases where this has been done companies now face a prospect of great prosperity. The general business of the country is more prosperous today than ever before; the problem of unemployment does not exist and a good share of the vast deluge of currency that is being placed in circulation inevitably will find its way into the motion picture industry, producer, distributor and exhibitor.

But the business has long since passed out of the "gold mine" stage and any and every company in order to be able to prosper must be efficiently and economically conducted, must understand the current requirements of the market and be able to satisfy them. Existing conditions are a severe test for the company that has been wabbling along with an indefinite policy, hoping that some tide of extraordinary prosperity will carry it to the shores of solvency.

* * *

The Philadelphia Situation

Through various legal means, an attempt is being made in Philadelphia to see if that territory can be made safe for the independent producer and distributor.

For some time entrance into the Philadelphia market has only been possible via the conference chambers of Stanley Mastbaum and the Stanley Booking Agency. The Mastbaum combination, created and directed by a number of brilliant minds, has been able to hold the exhibition of motion pictures in Philadelphia in the hollow of its hand.

This has been due partly to the strength of the
combination and partly to the apparent willingness of the majority of Philadelphia exhibitors to accept what seemed to be the inevitable—submission or extermination.

But now comes out of the west a movement headed by George K. Spoor with an insistent demand that the independent producer and the independent distributor be given a chance in Philadelphia. This movement is a test on a small scale of whether it is ever to be permitted that the film business be ground under the heels of a monopoly.

The courts in Philadelphia are to be given an opportunity to decide the legality of the question, but in the meantime the independent exhibitors in the Quaker City are to be given an opportunity to achieve the freedom from interference that they have been seeking and to rally to the support of Mr. Spoor and his associates, who are fighting the exhibitors’ battle as well as their own.

* * *

Casual Comment

Following a notable precedent in the East exhibitors should make it a rule to call in their pro-German patrons and gain their sanction, approval and consent before running any patriotic and PRO-American pictures.

* * *

George K. Spoor et al. seemed very much intent upon presenting Philadelphia exhibitors at large with a well-oiled open door policy for their native heath—and in a world where quiet determination, backed by courage and intelligence usually “gets there,” we are very hopeful.

* * *

A new departure in the gentle art of bunking the exhibitor: The formation of a “bureau of co-operation” by a company that has a mile-long-record of plundering.

* * *

With practically every film man equipped with a sure-fire plan for correcting every existing evil the future of the industry seems to be well safeguarded.

* * *

The story that Mary Pickford has paid an income tax of $250,000 should be a matter of great consolation to officials of companies that have passed their dividends. Perhaps Mary had better make the next trip to Wall Street.

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO.
at 203 South Dearborn Street, Chicago
Tel., Harrison 7355

[**Martin J. Quigley**, Editor]

[**New York Office**]

1480 Broadway
Tel., Bryant 5111

James Beecroft, Manager

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Member Audit Bureau of Circulations

Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p. m. on Monday of each week.

10
Film Stock Salesmen First to Face Prosecution Under New Illinois Law

Broker Failed to Take Out State License—Was Selling "The Birth of a Race" Stock It Is Alleged

What will probably result in the first prosecution under the recently enacted "blue sky" law in Illinois centers about the sale of stock for a motion picture production. The Birth of a Race. Agents of Attorney General Edward J. Brundage have already caused to be taken into custody Giles P. Cory, head of Giles P. Cory & Co., fiscal agents for the playphot and F. W. Sherwood, stock broker.

The law, passed by the Illinois legislature, which requires brokers to take out state licenses and report to the secretary of state specific information concerning stocks they handle which are not listed on the exchanges, went into effect January 1.

Complaint against Sherwood was made to Secretary of State L. L. Emmerson who, because of the importance of the situation, brought it to the attention of Mr. Brundage. As the case may result in a test of constitutionality of the act, Mr. Brundage has determined to handle it himself.

Cory was released upon the deposit of a cash bond of $1,000. The warrant was issued by a circuit court of cook county. After Tony A. Ruggio, a real estate salesman, had told of purchasing $500 worth of stock, part payment of which he made in Liberty Bonds valued at $200. The circular which induced him to buy, he said, came from the office of Cory & Co., but the sale was completed by H. H. Parker, a special representative with offices in the advertising building.

"Parker represented that the picture would be put upon the screen about March 1," Ruggio told Assistant Attorney General R. S. Pratt. "He stated that a small investment would make a man independent for life; that dividends would be paid beginning the middle of April and amounting to at least $50 per cent monthly. He said the picture would be good for fifteen years and that these dividends would continue throughout that period."

Mr. Brundage general made it clear that his action was not a drive on the stock of "The Birth of a Race" but simply an investigation into the violations of the new law. Other companies, he said, had not filed the detail of shares with the secretary of state.

"Investigators from this office were unable to buy 'Birth of a Race' shares," said Mr. Brundage. Men have been sent out to inquire into the conditions under which stock of this sort is being disposed of.

Lee A. Ochs Heads New Body to Book Films Direct to Consumer

C. R. Seelye, L. F. Blumenthal and C. M. Rosenthal Also Associated in United Picture Theatres of America, Inc.

The United Picture Theatres of America, Inc., a co-operative film company, said to be owned, financed and controlled by motion picture exhibitors, has opened offices in the Filmm building at 1600 Broadway. The organization of the company has been in progress for several months, it is said, although the actual incorporation was not completed until the present week. For the most part, the thirty film territories of the United States with fifty experienced exchange managers and salesmen have been arranged for and the entire working staff will begin its activities by March 1.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, is president of the United; C. R. Seelye, formerly business manager for Pathé, Vitagraph and World, is vice-president, in charge of the exchange and general business of the company; Louis F. Blumenthal, owner of the National Theatre, Jersey City; Palace, Classic and Annex, of New York, and Palace, of Brooklyn, is treasurer; Charles M. Rosenthal, who is interested in a number of New York theatres, is secretary, and Milton M. Goldsmith, film lawyer, of New York, has been made general counsel.

"The United Picture Theatres of America, Inc., will make no contracts to secure pictures until 2,000 days have been signed, but as a number of days have already been secured the company expects to secure 4,200 days before September 1," reads a statement given by the officers. "The first release will be announced at that time or before and all prices will be based on that number of days."

For several years many of the most progressive leaders in the industry have frankly admitted the desirability of a...
Pool of State Rights Buyers Takes Over Forty-Four Features of Triangle Film Co.

List Includes Fairbanks, Hart, Keenan and Talmadge Pictures Deal Consummated by Hiller and Wilk, Inc.

In announcing the sale of Hart and Fairbanks pictures to the various state rights buyers, the S. A. Lynch Enterprise, Inc., have established a precedent in the history of the film industry.

The pool of state rights buyers, composed of the Boston Photoplay Company of Boston, Mass.; Jones, Linick & Schaefer and Ascher Bros. of Chicago, Ill.; and the Interstate Film Attractions of Philadelphia, Pa.; the Quality Film Company of Pittsburgh, Pa.; the De Luxe Feature Film Company of Seattle, Wash.; Sidney B. Lust of the Super Film Attractions, Inc., Washington, D. C., and others, contracts for which are now being consummated through Hiller & Wilk, Inc., has contracted to take over the entire list of Hart, Fairbanks, Keenan and Talmadge pictures that have been distributed through the Triangle Film Company.

These pictures will now be handled in the respective territories by the state rights distributors who have been banded together to take over this successful series of pictures.

There are forty-four pictures concerned, twelve of them Douglas Fairbanks pictures, sixteen are William S. Hart pictures, nine are Frank Keenan pictures, and seven are Norma Talmadge pictures. They represent the work of such directors as D. W. Griffith, Allan Dwan, John Emerson, Chas. Miller, Thos. H. Ince, Raymond West, Reginald Barker, and others whose names are becoming more prominent with each picture they produce.


Spoor Establishes Branch Exchanges In Foreign Lands

George K. Spoor is establishing new branch exchanges in many foreign countries. The new exchange furthest from the United States is the Essanay agency in Sydney, Australia, conducted by Clement Mason. This exchange handles not only all Essanay pictures, including scenes and comedies, but is booking the George K. Spoor Ultra features: "Uneasy Money," "Men Who Have Made Love to Me," and "Ruggles of Red Gap."

Mr. Mason sends a report to Mr. Spoor that his one-reel scenes are particularly popular in Australia as the natives of that country show a keen interest in the scenery of North America. "Uneasy Money" is proving a profitable booking in Australia, the report also says, and Taylor Holmes has a host of admirers throughout the country.

Essanay has also established a booking distributing agency in Porto Rico.

Harry Chandlee Weds

Niece of George Creel

Harry Chandlee, editor of the Paralta Play, eastern scenario department, left his pile of thrilling, thrashing manuscripts on Wednesday, January 30, to journey to Washington for the more thrilling and heart-throbbing experience of being married.

The ceremony was performed on Fri-

Louise Glaum Makes HerDebut as Paralta Star in "Intelligence"

Head of Her Own Company Will not Play Vampire Roles in Future

Several stories have already been prepared for production by Louise Glaum, who started work on her first Paralta Play last week at the Los Angeles studios of the company. She is making a picture in which she will make her debut as a star of the Paralta organization which is now well under way and the scene department is losing no time in making plans for "The Lady of the Peacocks."

The first two productions since she has abandoned the realm of screen vampi- re roles have many pleasing roles of dramatic and emotional characteriza- tions will be "Intelligence" and "Snap- dragon." The former was written by Monte M. Katterjohn of the Pa- ralta staff of authors, and the latter is adapted from the story of the same title by Horace Hazelton, which appeared in the Eosnay-Moody column. These pictures are now being consummated to provide Miss Glaum with gripping dramas with- out the vampire element, to follow the first two. All of the first Miss Glaum’s Paralta Plays will be produced under the direction of Wallace Worsley.

The cast for "Intelligence" will include Thurston Hall, Clara Bow, Joseph J. Dowling, Jay Morley, Arthur Allardt and Baby Mary Jane Irving.

All of Miss Glaum's pictures with Pa- ralta, Inc., will be made by the star's own producing company, of which she herself is at the head.

OCHS HEADS NEW BODY

Continued from page 21, column 3

co-operative company that would eliminate wastage in film, studio and selling pictures and get producers more money with which to make better pictures. At the same time, it was organized as necessary that film rentals should be reduced to exhibitors and all-faithed men in the industry today realize that the progress of the business demands better pictures and more consistent pictures with lower rentals and that this great result can be accomplished only by co-operation.

"Whenever a co-operative plan has been submitted it has been impossible because of personal and business jealousies and up to the present time producers and distributors while favoring such a plan have gained little headway."

"The views of all the prominent pro- ducers were secured by the officers of the United before the company was incor- porated, and when explained it was found that the producers are confident that the plan will work to the benefit of both producer and exhibitor by eliminating unnecessary waste and increasing profits for both producer and exhibitor."

"The United plan proposes to reduce the film rentals about thirty per cent giving producers a larger and quicker return than under the present expe- sive exchange system."
Chicago Theatremen Endorse
"Direct to Exhibitor" Project
Unanimously Guarantee Illinois Quota of 188
Days to Producers and Exhibitors-Affiliated
—Seven Appointed to Perfect Plans

More than fifty Chicago exhibitors of
other leagues met last week with the
representatives of Producers & Exhibitors—Affiliated, exponents of the "pro-
curer to exhibitor direct" selling plan
and unanimously guaranteed Illinois' quota of 188 days required under the new
organization.

The delegation of producers was
ed by Charles C. Pettijohn, former
general manager of the American Ex-
bidders Association and included Harry
lapf and William L. Sherrill of the
rohan Amusement Corporation. Mr.
gettijohn was named chairman of the
eting on motion of the exhibitors
resent.

Mr. Sherrill was the first to be called
pon by the chairman. In a short talk he
well briefly upon conditions which had
7 the eight independent producers to
mit the proposition to the allied ex-
bitors at their meeting in Washington.

Not Producer Combination

This movement means the salvation
the independent producer," said Mr.
errill. "I have no hesitation in saying
is. I would go even further and say it
leans also the salvation of the exhibitor.
This is not a combination of producers,
ach must stand behind his own produc-
ion and the man with the best produc-
on will benefit the most under this
an."

Harry Rapf followed Mr. Sherrill and
plained at length the plans of the Pro-
users & Exhibitors—Affiliated. He
tated that the organization has on hand
the present time five pictures which
ready for distribution as soon as
ighty per cent of the quota of the entire
country is guaranteed.

He urged the exhibitors to take speedy
ction in forming an organization to
andle the pictures under the new plan
the state of Illinois. Production at the
tart, he said, would be limited to one
icture a week, but added that whenever
emand grew the producers were
le and willing to increase their output.

Pettijohn Shows Saving

In a short talk following Mr. Rapf,
airman Pettijohn declared that book-
ing under the new plan would lower the
ilm rental to exhibitors practically sixty-
ve per cent. "All playing days in excess
of the quota required," he said, "would
crease the profits to the producer and
ates to exhibitor in equal proportion.

This is the one means by which you
can get real co-operation among ex-
bitors," said Mr. Pettijohn. "Paying of
dues to an organization alone, does not
ake for co-operation, for the exhibitor
must have returns. You must give him
omething. Under this plan he will make
profit."

Joseph Hopp, president of the Chicago
anch of the Motion Picture Exhibitors'
League, who, with Louis Frank, treas-
er of the local chapter of the American
hibitors Association, sat on the plat-
form with the chairman of the meeting,
spoke in favor of the plan.

Hopp Favors Plan

"I am heartily in favor of the plan," he
said. "I was present with a number of
thers in this room at the meeting of
ally exhibitors in Washington when
these producers appeared and explained
the project. They came to Washington
when they did not know they would be
allowed to address the exhibitors, but
they believed they had evolved some-
thing of benefit to themselves as well as
theatre owners.

This apparent co-operation means
nothing unless we all get behind the
project and make it go. I understand
fully the details and am in favor of it."

Mr. Frank, when called upon, excused
himself on the plea that he was not a
peaker. He said that he was fully
amiliar with the project and believed in
it.

"Sign," Says Frank

"Let's get busy and sign the con-
tracts," he said in closing. "That's the
real business of the day and will show
that we mean to support the plan."

Jacob Cooper, William Heaney, W. D.
Burford, Joseph Hopp, Harry Corbett,
Louis Frank and Dee Robinson were ap-
nointed a committee to formulate all ar-
angements for the distribution in the
state. The committee has already held
two meetings, executive in nature, with
Joseph Hopp as temporary chairman
and Mr. Frank as acting secretary. Legal
talent will be consulted at once to ar-
ange for proper incorporation of the
body.

Following the meeting the exhibitors
witnessed a showing of "The Woman
Eternal," a Harry Rapf production, at
a local projection room.

M. H. Hoffman Visits
Chain of Exchanges
Of Foursquare Corp.

M. H. Hoffman, of Foursquare Pic-
tures, left New York last week for an
extended trip which will take him to
early every one of the twenty-one ex-
changes of this organization. It is Mr.
Hoffman's fourth visit to the branches
within the past four months.

"There is nothing like being on the
ground and putting a shoulder to the
wheel," said Mr. Hoffman prior to leav-
ing. "I have always believed in this
olicy; now that I have tried it continu-
sously for several months, I have learned
that it should be continued as frequently
as my time will allow.

I am looking forward with the keen-
est interest to the success I know will
come from the showings of 'The Eagle's
Eye.' The last of February will bring
its introductory chapters, other follow-
ing March 7 and thereafter.

"Exhibitors from all parts of the coun-
try are enthusing over the first three
episodes which are now being screened
for them, and the number and quality
of the contracts indicate that this is a
serial that is to be seen by the greatest
number of people who have ever viewed
a serial.

"I am looking for splendid business,
also, for 'The Cast-Off,' the six-part
Thomas H. Irving feature in which Bessie
Barriscale is the chief personality. I
have said that I looked for a revival of
business, and Foursquare indications are
that it is close at hand."

POSE OF SHIRLEY MASON AND SCENES FROM "WEAVER OF DREAMS"
Edwin Thanhouser
Resigns Presidency
Of Film Corporation

Three Year Contract Has Expired and Film Company Head Seeks Rest

The directors of the Thanhouser Film Corporation, New Rochelle, N. Y., announce that on or about March 1, they will elect a president to succeed Edwin Thanhouser.

Several years ago, upon his return from Europe, Mr. Thanhouser agreed to take charge of the company he had originally founded, the death of Charles J. Hite having left it practically headless. It took considerable urging to gain his consent, for Mr. Thanhouser believed he was entitled to a rest after his long period of strenuous activity. Finally, however, he agreed to take the presidency for a period of three years, ending March 1, 1918, with the definite understanding that the arrangement would not be renewed, no matter what conditions might be then, for, as Mr. Thanhouser said, he wanted a chance to enjoy himself and film business and pleasure do NOT mix.

At the present day, as the result of Mr. Thanhouser's wise business management, the corporation's financial condition is unique in the annals of filmdom. With studios and laboratories in New Rochelle, and another glass studio in Jacksonville, Fla., both in up-to-date condition and free from debt, and a large cash capital accumulated in the banks, financial worries will not be among the problems that will vex the new president of the Thanhouser Film Corporation.

Edwin Thanhouser was the first theatrical manager to embark in the motion picture business, and he brought to the work a knowledge of artistic and dramatic values which made "Thanhouser Pictures" popular and successful.

Several flattering propositions have been made to Mr. Thanhouser to join big film interests, but Mr. Thanhouser is not inclined to remain in the motion picture field. There is a rumor, however, that he may consider one or two "big productions" as propositions along that line, worth while both from a financial and an artistic standpoint, have been made to him.

Physical Culture Co.

To Star Larkin in Another Production

"Zongar," starring George Larkin and produced by the Physical Culture Company, has been titled, reduced to five reels, and is now the object of an extensive advertising campaign by that company. It is the claim of the company that never have more thrills been incorporated in a five reel picture. It will be sold on the state right basis.

It is the intention of the Physical Culture Company to make another picture with the same star some time during the coming summer. In the meantime Mr. Larkin is considering an offer from a program corporation to star in a serial. Former pictures he has appeared in include "Trey of Hearts" and "Grant, Police Reporter."

"A Few Remarks" by an Observant Exhibitor

Frank Vanston, manager of the Temple Theatre, Elgin, Ill., has sent a letter to the Exhibitor's Herald which contains food for thought for other exhibitors. Mr. Vanston is an exhibitor of standing, and a successful one. He heads his communication "A Few Remarks" and the following conveys his views on a number of conditions in the industry:

"The only sure way to eliminate the censor is—make clean pictures. Your paper would do well to advocate such pictures. Your review service is a great help to the exhibitor. Also your censor cut-outs—get us more of them.

"In my opinion a picture which has more than five cut-outs should be condemned, as it is not fair to the public to exhibit such a film. This may be hard on the distributors and manufacturers, but it would teach them to make pictures that would not require cut-outs. A story in nine cases out of ten is disconnected by the cut-outs.

"As an example of this, 'Hell's Crater,' Universal, had twenty-five cut-outs, which caused confusion all the way through and left the picture without an ending. I think it is a shame to rent such a picture to the exhibitor and it is also a shame to take the people's money for such a film. The exhibitor has to take the slams from the public while the other fellow can sit in his office and say: 'Well, that's too bad.'

"Another joke—big stars—such a phrase! 'My mother took in washing, now I am a big star, ten thousand a week.' See these stars in person and you'll fall off the earth. The exhibitors are suckers to pay big star prices. Cut them out and they will get off their high horse. They don't help the little theatre one bit.

"Enclosed find one dollar for the Exhibitor's Herald for one year—a paper with a punch on every page."

Chicago A. E. A.

To Hold Meetings But Once a Month

Installation of Officers Postponed by Illness of President-Elect

The Motion Picture Theatre Owners Association, Chicago branch of the American Exhibitors Association, will hold but one meeting a month in the future as the result of an action taken at the session of that body last Friday.

It was the opinion of the members that, inasmuch as most of them were affiliated with the booking club of that organization and in this way were constantly associated, one meeting a month would be sufficient to cover the business interests of the association.

Installation of officers was again postponed because of the continued illness of E. Thomas Beatty, president-elect.

Mr. Beatty, in a letter to Louis Frank, informed the latter that he was suffering from rheumatism and while he might be in Chicago for a couple of days the latter part of February intended to go to California for a sojourn of two months or more.

Routine business only was taken up at the short meeting, which was presided over by George Henry, vice-president-elect.

Sol L. Lesser Gets Raffles for West

Sol. L. Lesser, president of the All Star Features Distributors, Inc., has just concluded a contract for the purchase of "Raffles, the Amateur Cracksman," starring John Barrymore, for California, Arizona and Nevada.

Mr. Lesser reports that the picture had only been in his house one week and the first-run contract has been closed in San Francisco by Maurice Markowitz of the Strand Theatre and in Los Angeles by Mr. Kehrlein for his new Kinema Theatre, which has practically a 3,000 seating capacity.

TWO SCENES FROM "THE BELOVED TRAITOR"

MAE MARSH AND E. K. LINCOLN IN BIG SCENES FROM MISS MARSH'S FIFTH GOLDWYN PRODUCTION. (Goldwyn.)
William Russell Forms His Own Company
To Produce Features for Mutual Program
Concluded Arrangements in New York Upon Expiration of
His American Contract—Will Make “Big Outdoor Stuff” on West Coast

William Russell is to appear in a series of special productions made by his own company and distributed to the trade through the exchanges of the Mutual Film Corporation. This announcement is made by Mr. Russell from his Los Angeles office, in whose concern, the William Russell productions, Inc., Mr. Russell has just returned to the west coast after a sojourn of several weeks in New York, where he conducted various negotiations relating to the formation of his company and conferred with various distributing concerns and agencies. The studies of William Russell Productions, Inc., will be located in Southern California, centrally situated for the range of scenic settings necessary to the location of the Russell type of story with the “big outdoor stuff.” “My specials will be built on the biggest vehicles obtainable,” said Mr. Russell, “always chosen with a view to giving me the big chance at doing those things which seem to have had the largest share in making my following with the public. It seems probable now that my first vehicle will be a story by William Hamilton Osborne.

Special Writers Engaged

“While in New York I negotiated with a number of writers of the first rank, and shall have an interesting announcement recently in that connection. I am also hoping on from the east a special staff scenario writer who is going to live on the job with me. I am not at liberty yet to give out the names of the members of the staff, including the director, but there is a possibility that I may make changes in directors before we start filming story No. 1.”

“I am pleased to have concluded arrangements for distribution through the Mutual Film Corporation. Through my association with the American Film Company under my contract with that concern which expired some weeks ago I went before the picture public through the Mutual Film Corporation exchanges or the larger part of my screen career and I feel that there is important value to me in this connection. Also the constantly improving status of Mutual pictures and the large number of higher class theatres served by that concern takes the choice a desirable one for me.

Mutual’s Only Male Star

“I may also admit that the fact that Mutual is not now offering in competition the work of any other male star a fact of importance in arriving at my decision. I am sure that one of the reasons for the big success of Charles Chaplin during his connection with Mutual was the fact that he was without competition of any kind on his own releasing schedule. He had a better chance than ever before to stand out by himself. I have the same sort of opportunity in my life and drama now. Mutual will not have to sell me against anything else of a like character. “I have received one message which pleases me very much. It says: ‘Congratulations and best wishes for your new venture.’

“Samuel S. Hutchinson, President, American Film Company, Inc.” “I am decidedly proud of my long and successful connection with the American Film Company and that my pictures for that concern have paved the way for the bigger pictures to come.” Mr. Russell’s eastern representatives are in negotiation with a number of writers of high status for vehicles to be used in the Russell specials this year, including Charles LeRoy Edson, Sinclair Lewis, Rex Beach and others.

Doris Kenyon Rests
Before Taking Up
Own Productions

Doris Kenyon completed a year’s contract with Pathe last Friday and after the closing scene in a serial in which she has been starring had been finished, she motored to the railway station, where she boarded a train for Palm Beach. Miss Kenyon has worked steadily without a day’s rest since last June. With her mother she will spend two weeks at the Florida winter resort. Immediately upon her return, about March 10th, she will begin work at the head of her own company, De Luxe Pictures, Inc. in the screen version of Mary Roberts Rinehart’s celebrated story, “The Street of Seven Stars,” which ran serially in the Saturday Evening Post.

Here’s the Way
To Say Rivoli

When S. L. Rothafel, director-general of the Rivoli, New York’s newest and most beautiful photoplay theatre, was asked what the pronunciation of the Italian city as a moniker for the picture play house, he didn’t know the pronunciation of that same name would cause so much trouble.

Webster says Rivoli is pronounced Re-vo-ly (long “e” and long “o”), with the accent on the second syllable or the first syllable. But it was necessary to inaugurate a prize contest to settle it and the first prize was awarded last week to the pronouncer of the following:

Should anyone ask you in confidence, privily,
How to pronounce the new theatre, Rivoli?
Rippling, smilingly, answer him civilly:
“Rivoli—Why, it’s exactly like Tivoli.”
Here’s the second prize poem
Really, it’s Riv-o-lee,
Reciting on Riv-o-ley:
Riv as in river
And also in know:
Li is not lie, but lee,
Rhyming with artistry,
Sympathy, courtesy,
Rivoli show.

Torpedoed “Tuscania”
Shown in Gaumont-
Mutual News Film

If anything was needed to convince our people, pacifists, pro-Germans, and others, that we are really engaged in a war which must be fought until Germany is thoroughly crippled, the torpedoing of the French steamer transport “Tuscania,” and the consequent death of more than a hundred of our soldiers more than supplied that need.

Through the enterprise of the Gaumont Company the public will get a last glimpse of the “Tuscania” in No. 5 of the Gaumont-Mutual Weekly, which was issued on Sunday, February 17.

This issue of the Weekly is replete with news subjects of absorbing interest. These range from war views taken abroad to pictures of current news in the United States, including many scenes which show how we are successfully meeting the coal shortage and providing against the possibility of a shortage of food.

Now that the extreme cold wave which lasted nearly two months is broken, the immense amount of snow and ice on the ground causes fears of disastrous flood conditions. One subject in this number of the Gaumont-Mutual Weekly is the large ice jam in the Ohio River near Cincinnati.

Preparations for war in the United States are not overlooked, and a crack bee line of cracking ice in January 1915 will be a really great action. It is the idea of many military experts that our cavalry will enable us to storm our way through to Berlin after we have passed the German trenches.
Goldwin Corp. Completes Arrangement for Australian and New Zealand Distribution

Harold Bolster, Special Representative, Signs Contracts With J. C. Williamson, Ltd., and New Zealand Picture Supplies, Ltd.

With the return of Harold Bolster from a special commission in the Antipodes, Goldwyn Pictures Corporation makes announcement of its entry into an important contract for all Goldwyn productions in Australia with J. C. Williamson Films, which is the cinema branch of the J. C. Williamson Ltd. the well-known theater circuit.

This contract was effected on behalf of Goldwyn by Mr. Bolster with Mr. F. W. Thring, managing director of J. C. Williamson Films, and means that Goldwyn productions at once gain entry into the Paramount, the Star and Victoria Theatres, the greatest houses in Melbourne, and the Art Theatre Royal, the biggest amusement institution of Sydney.

The first named theatre in each city will be the first run house of Goldwyn. The Williamson Pictures interests in Australia have handled "The Birth of a Nation" and "Intolerance" and the signing of their contract with Goldwyn marks the entrance of that organization into the active distribution field. Their contract covers all of the Commonwealth of Australia, which is the entire continent, and Tasmania as well.

Mr. Bolster on this same trip closed a contract of equal importance for its territory for the distribution of all Goldwyn productions in New Zeeland with the New Zealand Picture Supplies, Ltd., through Mr. Harry Hayward, chairman of the board of directors of that organization. This contract is inclusive, besides New Zealand, of the Samoan Islands, Fiji Islands and the Island of Tahiti.

Mr. Bolster's special service for the Goldwyn organization put him in contact with lands that to date are more closely affected by war conditions than the United States and are in almost perfectly new conditions in their amusement life. He found that these countries adjusted themselves to nearly all of the reactions caused by the World War. Theatrical and other amusement enterprises faced their crisis with a solid front and have emerged safely, public patronage and attendance being virtually fully restored.

"I am away from my personal observations in both Australia and New Zealand and my observation and investigations since my return to the United States," said Mr. Bolster, "that conditions in their application to amusement enterprises were much worse than they have been here. The American people will find, just as the Australians did, that the theatre is the one diversion and amusement which they will not consent to renounce. In Australia the public came back in even larger numbers than ever before and business and the general feeling of the various cities were stimulated instantly. This change in the tide is already much in evidence in the United States, where altered weather conditions are also hastening improvement throughout the colder northern states."

Mary Burton Star
Of Wholesome Film
Personally Appears

The drawing power of an actress in her home town is proverbial but when the star is a mere child and her father prominently known, the interest in her appearance is doubled.

Manager Foster of the Marion, Marion, Ohio, saw the advantage to be gained in exploiting Little Mary Burton, star in the Wholesome production, "Little Red Riding Hood," as James Burton, the father of Mary, is a commission merchant in Marion and Mary is known to hosts of children.

The Marion management will show this feature Washington's Birthday and the event has been thoroughly advertised in both the local papers and on billboards throughout the vicinity.

Arrangements have been made to have Mary Burton appear personally at the Marion Theater as an additional feature.

Producers to Place Films at Disposal
Of the Government

This announcement was made by P. A. Powers, who has been appointed by the war department chairman of a committee representing the motion picture industry, which will co-operate with Raymond B. Fosdick, chairman of the committee on training camp activities of the war and navy departments.

The latest and best photoplays of all the principal companies will be shown at the various camps and training stations, Mr. Powers said.

A PHOTO OF WILLIAM RUSSELL AND A. S. KIRKPATRICK OF THE MUTUAL'S SALES DEPARTMENT, SNAPPED DURING MR. RUSSELL'S RECENT VISIT TO THE MUTUAL EXECUTIVE OFFICES.

Government Order
Acts to Prevent Theft of Film

Customs House to Have 7 Hours for Examination of Exports

The stealing, duping and pirating of motion picture productions, along with their subsequent exportation to other countries, has long been one of the troublesome problems of the film industry. The National Association of the Motion Picture Industry now believes that this has hit upon a certain means of eliminating this menace.

The United States government has just ruled that all films consigned to foreign countries must be submitted to examination 72 hours before sailing time. This announcement of Collector of the Port of New York, Byron R. Newton, read:

"Any special article difficult of real examination on the pier, such as cameras, films, motion picture machinery, phonograph records, musical instruments, etc., must be submitted for examination at room 123, Customs House at least 72 hours before departure."

The National Association is arranging to furnish the Customs House authorities with official lists of all lost and stolen films and the proper concerns rightful controlling them. All films submitted for exportation will be checked up against these lists and stolen, duped or pirated productions will be quickly detected and believed.

Frederick H. Elliott, executive secretary of the National Association of Motion Picture Industry, issued the following letter to all producer and distributor members:

"After an investigation covering a period of several months, I believe we have found an effective means of putting a stop to the exporting of stolen prints.

"In a recent order issued by the Collector of the Port of New York, motion picture films for export must be submitted for examination at room 123, Customs House, at least 72 hours before departure. The matter has been taken with the proper officials who suggest that we file with them a list of all stolen films so that in inspecting any picture for export it will be easy to detect prints which have been stolen.

"We therefore, request that you with this office at once, a complete list of any of your productions which have been lost or stolen, giving the title, the players featured, release date and any other information which would be of assistance to the officials in detecting a similar crime in the future.

"Through this method we hope to see the producers and distributors thousands of dollars annually—relieve upon prompt cooperation in furnishing us information requested."
C. E. Shurtleff, General Sales Manager for Hodkinson Cooperates With Exhibitors

Former Select Salesman—Has Had Wide Experience—To Preach the Gospel of "A Fair Deal to All"

W. W. Hodkinson has engaged C. E. Shurtleff as general sales manager for Hodkinson Service." Mr. Shurtleff has been sales manager for Select Pictures for about two years, and now he is special representative for Pathe for the year.

Mr. Shurtleff has been in the motion picture business for years, first as a salesman for Select Pictures, then as a company representative for Pathe. He was in the motion picture business in Cleveland, and he successfully managed the offices of that company in Detroit and Cincinnati.

Shurtleff's experience and success in the motion picture business has gained him innumerable friends among exhibitors who know him for his scientific sales work, which has always been backed up by a square deal.

"It is not cleverness on the part of the salesman," said Mr. Shurtleff to a representative of the Herald, "to misrepresent a product, or to promise which cannot be fulfilled. It seems that many salesmen promise everything they can, when closing a contract with an exhibitor; promises which are impossible to keep, and by these methods they are fast killing the goose that lays the golden eggs, for, after all, the exhibitor is really the one great big factor in the industry that must succeed to make the industry a success."

Exhibitors, Mr. Shurtleff believes, have reached the limit of oppressive methods, their backs are against the wall, and that it is now time for the distributors to come to their aid. Further, he believes, that exhibitors are right now on the eve of coming into their own. The new Hodkinson cooperative plan for exhibitors, he declares, will revolutionize the picture industry and place it upon a sane, practical and profitable basis.

M. P. Exhibitors Discuss Direct Booking Plan

Motion picture exhibitors of New Jersey attended a meeting at the Robert Treat Hotel, Newark, N. J., on February 12, of the Independent Producers of the Producers & Exhibitors—Affiliated. The "producer to exhibitor direct sales plan" was presented by Messrs. Herbert Brenon, I. E. Chadwick and Louis E. Levine.

E. B. Shurtleff General Sales Manager for Hodkinson Cooperates With Exhibitors

C. E. Shurtleff

Hodkinson Service

JULIA LIVINGSTONE

Opens New Offices

Julia Livingstone, personal representative for Mme. Olga Petrova and publicity representative for Comstock, Bilt & Gest musical attractions, "Oh Holy Lady! Holy Lady!" and "Leave It Jane," has removed from the Times building to the little green frame house, which used to be the home of Jenny Lind at 125 West 40th street. Miss Livingstone has converted the house into radio offices and Agnes Smith and Mrs. F. S. Smith, well known newspaper editors, will make their headquarters here.

Miss Livingstone is writing a series of biographies of the eight Petrova pictures which will appear in the April Photoplay Magazine, "The Life Mask" in the forthcoming issue of Photoplay World, and the fifth Petrova picture, the scenario of which is by George Middleton, will probably appear in the Photoplay Journal.
Motion Picture Industry Cooperates
With Government Supplying Camp Films

Committee Appointed to Work With Commission on Training Camp Activities—Pictures Furnished at Low Cost

The motion picture industry is now actively co-operating with the United States Commission on Training Camp Activities of the War and Navy Departments in supplying the cantonments with films, having been given complete handling of the service.

A subcommittee, numbering P. A. Powers, Universal Film Manufacturing Company, chairman; Adolph Zukor, Famous Players-Lasky Corporation; Ricord Gradwell, World Film Corporation; J. A. Berst, Pathe Exchange, Inc.; William Fox, Fox Film Corporation; Richard Rowland, Metro Pictures Corporation; S. F. Lydon, Triangle Pictures Corporation; J. R. Freuler, Mutual Film Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; George Kleine, General Film Corporation; Albert Smith, Vitagraph Company; C. G. Cocks, advisory secretary, National Board of Review, and W. D. McGuire, executive secretary, National Board of Review, has been named at the suggestion of Raymond B. Fosdick, chairman of the United States Commission.

The Chairman's Letter

Mr. Fosdick's letter to Mr. Powers, asking for co-operation of the industry follows:

"I have written to the gentlemen whose names are attached, asking them to serve on a committee to co-operate with the Commissions on Training Camp Activities of the War and Navy Departments in facilitating the use of motion pictures in the various camps and training stations. If agreeable to you, I should like you to serve as Chairman of that committee.

"From the conference that you have had with Mr. Hammer from me, and from our correspondence, you are aware of the Commission's attitude with respect to the use of motion pictures. Only 90 minutes will be the time you will accept the Chairmanship of this subcommittee. Mr. Hammer will represent the Commission in this connection, and will cordially offer you the possibility of making effective such assistance as the committee is able to give.

"You will be notified promptly of the acceptance of these who have been invited to serve so that a meeting may be called at an early date.

(Signed) Raymond B. Fosdick, Chairman."

Members of this committee met with Lee F. Hamner, representing the commission, at the Hotel Knickerbocker, New York, on February 11.

"After considerable discussion as to the ways and means of co-operating with the commission, it was agreed that a schedule of prices be drawn up, based on the dates of release. The schedule will be graduated from a maximum figure and the list will include all films of a certain age, on which the only charge will be the actual exchange charge based on the cost and expense of handling.

P. A. Powers, Chairman of the Motion Picture War Department Committee, representing the National Association in all matters pertaining to the War Department, was instructed to secure schedules at present in vogue with the various distributing companies as to what they are charging the different bodies operating in the cantonments at the present time.

Uniform Schedule Adopted

After securing this the committee will meet and decide upon a uniform schedule for all pictures to be used by the various activities in the cantonments. The plan outlined will not discriminate against any producer, the selection of the pictures being in the hands of the various secretaries, chaplins, etc., in the different cantonments. It will place in the small training camps pictures available at practically nothing, thus bringing amusement and recreation otherwise out of the reach of the soldiers stationed at these places. Moreover, it places the service of all cantonments completely in the hands of the industry, to be handled entirely by motion picture men.

The whole industry is responding to Mr. Powers' appeal for a thorough-going patriotic co-operation. The National Association of the Motion Picture Industry is putting every ounce of its united strength behind the committee. The National Board of Review has kindly consented to co-operate in the selection of films and in the preparing of the list of films which will be particularly suitable for exhibition in the various cantonments.

Furnishing films to the training camps and cantonments is the latest opportunity of the industry to do its bit for Uncle Sam. President Wilson's faith in the great power of the screen has been proven in a number of different ways since the United States entered the war. The entire industry worked whole-heartedly in swinging over the two Liberty Loans, it has, and still is, doing everything in its power to aid the Food Administration; it is pushing the war saving stamp drive; now it will bring amusement to the nation's crusaders for democracy.

Famous Players Corp.

Presents Rothapfel With Bronze Tablet

A handsome bronze tablet dedicated to S. L. Rothapfel, director of the Rivoli theatre, New York, was unveiled in the lobby of that theatre on Saturday, February 16.

The bronze is the work of Signor Giuseppe Moretti, the Italian sculptor, and was presented to Mr. Rothapfel by the Famous Players-Lasky Corporation. It is cast in solid bronze and measures 28 inches by 48 inches and is placed on the wall of the lobby.

The upper half of the tablet bears a portrait of Mr. Rothapfel and the lower panel shows at the left a figure representing History leaning on the earth as she inscribes her records. At the right is a symbolic figure representing Motion Pictures, with lens and reel of film. A shaft of light shines upon the tablet illuminating it for History. The spirit of Music floats above the figure.

Many producers and exhibitors, as well as representatives of the trade press, were present at the unveiling. Willia m A. Brady gave a brief address, as president of the N. A. M. P. I., and Jesse Lasky presented the tablet to Mr. Rothapfel. Those present were:


TENSI MOMENTS FROM "THE MORAL LAW"

TWO SCENES FROM A FORTHCOMING FOX PHOTOPLAY IN WHICH GLADYS BROOD WELLS STARS. (Fox.)
Universal Bans Dollar Mark

In Advertising and Publicity

Information Concerning Cost of Production and Salaries Paid to Stars Not to Be Given

Either to Trade or Public

A policy which marks a radical departure from the generally accepted method of advertising and publicizing motion pictures, has just been put into effect by the Universal Film Manufacturing Company. According to instructions just issued by Carl Laemmlle, head of that organization, the public is to be informed hereafter as to the reduction cost of any of its subjects, or any information concerning the salaries paid to the players on that company's roster be given out.

This policy was adopted following a conference in which the executives of Universal took part. It was felt that to the flamboyant and bawdy methods in advertising costly productions and the salaries paid to stars, the industry in general owes the arious millstones now weighing it down. A field which ranks fifth or sixth in point of importance deserves advertising and publicity treatment less suggestive of the circus side-show, and more in keeping with its dignified position, say the Universal officials.

Advertising executives are acutely aware of the general tendency to shout from the house-top the cost of a production or a star, which carries with it the suggestion of finding it necessary to twist its moustache or stroke his chin, with his ering hand. Worse than this, it is contended, is the invasion of the unscrupulous politician to come in and get some of the easy money he hears so much about. The only way to keep the policy in force as Universal is concerned, is to occur when a production of unusual merit is produced at a low cost.

Dollar Mark Out

"From this day on, the dollar mark will find no resting place in Universal advertisements or publicity stories," said the United executives concerning the organization's new policy. "Neither the general public, nor the trade will now in the future whether any of our productions cost one hundred dollars, or one million dollars, to make. Nor will information concerning the salaries received by our stars be given out.

"If a student of this industry were to seek the fundamental causes of the one hundred and one problems that now beset both manufacturer and exhibitor, he would find, after delving deep enough, that they are the wild and foolish stories that have been allowed to be told concerning the money thrown away on features and players.

"Why has the question 'How much money is lost in wild-cat film companies during the last few years? Why have 500 normally sane manufacturers lugged in the pictures dollars upon spectacular productions which have proved non-profitable? Why have producers hotly competitive with each other in bidding up salaries and trying to aid to players of mediocre ability?"

"Gold Brick" Arguments

"These questions almost themselves! The people ignorant of film conditions were induced to invest their money in swindle organizations because the people in the business so glibly spoke in terms of hundreds of thousands of dollars. Naturally, film people wouldn't spend so much money if they didn't make more—and so the old gold brick arguments got in their fine work once more.

"One of the amusing things to me, is the manner in which film manufacturers have succeeded in fooling each other. A producer who puts out a feature costing, say, $50,000, advertised it as being a $100,000 feature. A competitor, half disbeliefing and still inclined to give the statement a measure of credence, promptly went the former up the better—and after producing a picture costing $60,000, advertised it as a $150,000 feature—and so the merry game of cost inflation was started.

"The star situation was much the same. I know of one player who got $150 a week from Universal—and wasn't worth more. A manufacturer who had heard of her actually offered the girl $800. Did we tell her? You bet we did! She never made money for us and we figured that at $800 a week she would make still less for our company. So was a matter of pure competitive policy, we did everything we could to help her break her contract with us. The last I heard of her she was in a picture from a third organization and I suspect that she is no longer with the second because they discovered that we knew all along about her box office worth.

Dignity Film Advertising

"Since we are so fond of talking about the size of our industry, why not advertise our business in keeping with our size and dignity. Too often, when one of us produces a picture that's a trifling costly, he acts like the shrinking violet, who owning a new diamond ring, finds it imperative to constantly have his hand before his face. After all, it's not money that the public wants to see in a picture. If they did, a film showing the interior of the U. S. Treasury would be a terrific hit. It's the story so why not tell about it in our advertisements and general publicity?

"Right now, the industry is paying any number of unwarranted imposters, placed upon it by little local politicians. You don't have to be a newspaper publisher to pay the municipal authorities for permission to do business. You don't hear it of restaurant owners, haberdashers, grocers, who are doing it either. We're paying for this privilege, not once, but several times, and I firmly believe it to be due to the fact that our megaphone has been used for telling about the financial end of the business.

have attracted this undesirable attention.

"There will be just one exception so far as our policy is concerned," concluded Mr. Laemmlle. "The only time we will speak of production costs in the future, will be when we desire to inform exhibitors, through the medium of the trade papers, of the low cost of an unusual picture. Then we will holler long and loud!"

New Exchange Opened

By Select Pictures

In order better to take care of its business in that territory, Select Pictures Corporation has just opened a new exchange in New Orleans. This makes the total number of Select branches throughout the United States proper twenty-one.

The New Orleans branch has been placed under the management of John S. Taylor, who was formerly associated with Branch Manager C. C. Ezell in Select's Dallas Exchange. The new Select branch will take care of the states of Mississippi and Louisiana, which heretofore had been served from the Atlanta branch under Manager Walter J. Price and the Dallas branch under Mr. Ezell.

A full equipment of prints on all Select attractions published has been furnished the New Orleans branch, and full stocks of lithographs, cuts, lobby displays, and other advertising material accessories, have been shipped to Mr. Taylor.

The New Orleans branch is located at 715 Poydras street, on which premises a long term lease has been secured by Select. Equipment has been installed in the set of offices comprising Mr. Taylor's exchange."
Five Directors and Companies Busy
On Pathe Plays in Eastern Studios

During the past week five directors and their companies were busy on Pathe pictures at the Astra studios at Jersey City, according to a recent report.

George Fitzmaurice is doing “The Grel Mystery” by Ouida Berge, starring Irene Castle, a Pathe player.

Willis Parker is directing the final scenes of “The Yellow Ticket,” starring Fannie Ward, with a cast which includes Milton Sills, Warner Oland, Armand Kalisz and Helene Chadwick in important roles. In this picture Miss Ward appears in a makeup entirely different from anything she has been seen in before, the role of a Russian peasant. The picture contains some beautiful exterior snow scenes, it is reported, and also Director Parke and Cameraman Percy Hildurn have produced a series of beautiful lighting effects and interior settings.

George B. Seitz is at work on the serial, “The House of Hate,” starring Pearl White with Antonio Moreno, and including in the cast Paul Clerget, the French pantomimist; Peggy Shaynor and John Web Dilllon. Thrills are numerous, as is reported, and it will be published March 3.

Albert Parker has just finished “Anaxing Bill,” a comedy drama, starring Gladys Hulette and Creighton Hale, and is getting ready for another production, while Fred Wright has taken these companies for the direction of Fred Jackson’s play, “For Sale.”

G. K. Spoor Feature
“A Pair of Sixes”
Is Now Completed

“A Pair of Sixes” is now in the cutting room and the subtitles are being designed. This is Taylor Holmes newly completed George K. Spoor feature, and is an adaptation of the well known stage play by Edward Peple.

“A Pair of Sixes” moves rapidly and gives Mr. Holmes ample opportunity to show some rapid action comedy. Mr. Holmes expressed himself as pleased with the course of his new leading lady, Alice Mann.

Bookings on “Ruggles of Red Gap,” due for release soon, are already coming in to the offices. “Uneasy Money,” is proving a paying attraction to exhibitors, judging from reports.

Alice Brady Makes
Personal Appearance
At 31 Loew Theatres

Alice Brady has been giving a shining example of “how to live on twenty-four hours a day” ever since she consented to oblige Loew Theater patrons by appearing in person at theaters where her pictures are being exhibited.

Miss Brady began a whirl around the circle by appearing at the Loew house in Providence, R. I., last Monday night, February 11. In Providence, Mayor Gainor received the popular little actress upon her appearance at the Emery theatre, where Miss Brady delighted the crowd with a monologue followed by a song revue.

After her talk at the Emery, Miss Brady sang “Eyes of Gray” and “Over There,” and as her audience still clamored, she again obliged with “Tinmy Boy.” The theater had been packed during the hour of her appearance, and over five thousand people were unable to gain admission.

Returning to New York Miss Brady spent busy days at the studio Tuesday and Wednesday, and on Wednesday night she appeared at the Loew Theater in New Rochelle where “Woman and Wife,” the second of her Select Pictures, was being previewed.

Friday found Miss Brady at the Loew Theater in Newark, N. J., “Woman and Wife” again being the picture on the bill.

During the week of February 18 Miss Brady appeared in twenty-eight of the Marcus Loew theaters in Greater New York within five nights. This meant fast traveling and hard work, but Miss Brady proved equal to it and took keen pleasure in the tour.

Jaxon Serial Passed
By the Government
Without a Change

The governmental stamp of approval has been given “A Daughter of Uncle Sam,” the Jaxon serial, as the result of the action of the Committee on Public Information, in passing the early episodes of the serial. No changes were made, it is reported, by the members of the Division of Pictures which reviewed the production, according to word received by General Film Company.

Because the governmental stamp of the serial, the governmental bureau has been much interested in reviewing “A Daughter of Uncle Sam.” The popular manner in which the serial has been produced is indicated by the act of the committee in giving its unqualified approval.

As rapidly as the concluding chapters of the feature are edited and titled they will be shown in Washington for the benefit of the Committee on Public Information, which is greatly interested in following the course of the exposure of German spy plots as unfolded in the serial.

The manner in which “A Daughter of Uncle Sam” tears aside the mask which has hidden the activities of German agents of destruction in the United States makes it one of the most important war time features produced in many months. As each of the twelve one- reel episodes of “A Daughter of Uncle Sam” features one or more phases of the work of German spies in this country, exhibitors are finding that it has tremendous advertising value which many of them are putting to use for their own advantage. The stamp of approval given the serial by the government should also add to its drawing powers.

Barbara Castleton
Signs Long Contract
With World Film

Barbara Castleton has signed a long-term contract with World-Pictures. The association of Miss Castleton with World-Pictures is but a continuation, it is announced, of the policy of the company to star only those actors and actresses possessing a popularity of assured box office value. Miss Castleton joins a strange group of pictures of which her reputation is said to be derived from some of the most successful independent productions, and her regular appearance on the World Pictures roster, constantly exerts a tremendous advertising value which many of them are putting to use for their own advantage. The stamp of approval given the serial by the government should also add to its drawing powers.

P. N. Brinch Becomes
Hodkinson’s Assistant

P. N. Brinch, who has been sales manager of the W. W. Hodkinson Corporation since the inception of that organization several months ago, has been appointed to the president.

Mr. Brinch has been associated with the motion picture industry since 1909 when he joined the sales forces of Pathé. He later became the traveling representative for the General Film Company and came into New York as office manager for Mutual. In 1915 he went with N. H. Wright, where he was the assistant general manager.

When W. W. Hodkinson became affiliated with Triangle he made Mr. Brinch his assistant. The most important work he had to do was he in this capacity that at the forming of the W. W. Hodkinson Corporation, Mr. Hodkinson offered him the sales manager position.

Mr. Brinch will be succeeded by C. Shurtleff.
“Over The Top”

with

J. B.

New York, Feb. 19.

If you can spare the few minutes necessary, just step out and buy a few thrift stamps and help things along. If you're too busy, just remember that the ostman sells them and you can have the stamps delivered right to your deck.

* * *

Charley Jackson, the boy who does the wonderful acting in the “My Friend, Charley” chapter, a subsidiary of the Biograph pictures, is a native of Long Island City and a real prodigy. Charley is to be seen at the Rivoli this week and you will do well to give him the once over if you have not already done so.

* * *

While Mabel Normand looks good in beaded clothes and is called “Mickey” for short, she doesn’t smoke a clay pipe and not a “Bogtrotter.” She is magnetic, and at the same time you might say she “Sennittized” on $300,000 worth of stage. 

* * *

Bill Hines is of the opinion that “day break parties” should be given more often, and that the firing squad be instructed to use quick lime instead of the ritual. Surest thing you know, Bill, and there should be no war tax coupon required for the press to see the blow out.

* * *

Frank Carroll has just returned from a western trip and is looking as fit as a pup on the eve of battle. Frank says that picture actresses are not as versatile as school teachers and not half so thrifty. He said when he was a boy he had a teacher who taught school from 9 a.m. to 3 p.m. and after hours she tanned hides.

* * *

Luncheons, lunches, teas and suppers “for the press” fill our days, and stomachs. And the producers are “settlin’ em up” in good shape. Now comes the slam: one press agent has sent out a notice to the effect that his company is going to hold two luncheons per month, and they will be run on a strictly pay as you enter “Dutch treat” plan. If he adheres to this scheme, a telephone booth will afford ample room for the gathering.

Sawyer and Lubin
Fit Up Office for Out of Town Buyers

Messrs. Sawyer and Lubin have rented a special room adjoining their suite of offices in New York which is to be fitted up especially for the convenience and use of visiting film men and out of town rate right buyers. The room will contain all of the appointments necessary or the conducting of business and messrs. Sawyer and Lubin will maintain a private stenographer to be used by the sitting feature purchasers for the handling of their correspondence, writing of contracts and the other details which enter into the buying of state right pictures.

Complete information relative to hotels, theaters, and the location of the various film offices in New York City will be at the disposal of the different out of town exchangers.

As a complement to their “out of town room” the two executives of General Enterprises, Inc., have arranged for the construction of a projection room adjoining their offices which is to be used at only for the screening of their particular feature films but will be at the disposal of the different visiting state right buyers who, of necessity, must witness the productions of various film companies during their stay in New York. In order to lend the proper atmosphere for the projection of the General Enterprises, Inc., state right features, which include “The Warrior,” “Mother,” “The Tree” and “The Crucible of Life,” Sawyer and Lubin have placed a piano in the screening room. This may also be used for the interpretation of the various musical cue sheets which accompany the average state right feature, in order that the buyer may judge of their value.

Paralta Moves to New Headquarters

The offices of Paralta Plays, Inc., are being moved from the Godfrey Building, 729 Seventh avenue, New York, to a new building at 8 West Forty-eighth street, which is near the corner of Fifth avenue. Paralta has been located in the old quarters since the inception of the organization, but due to the extensive increase in the company’s production plans and activities and the continual enlargement of the personal, the quarters were out-grown.

Paralta Plays has taken the entire top floor of the new building and a private projection room and film vault are being erected on the roof. It is expected that the new quarters will be ready for occupancy within a week.

World Puts in Effect Daylight Saving Plan

Besting Congress to it in the saving of daylight, a new working schedule will go into effect at the studio of World Pictures on the first of March. This schedule provides for the beginning of work each day at the studio one hour earlier than is now the case. Instead of beginning work at 9 o’clock, the studio will begin to hum with activity at 8 o’clock—this change being made for the reason that it gives the studio workers an additional hour of daylight in which to work, thereby cutting off an hour in the evening in which lights would otherwise be burned.

WELL KNOWN SCREEN ACTRESS JOINS WORLD

BARBARA CASTLETON, STAR OF MANY BIG PRODUCTIONS, HAS SIGNED A LONG-TIME CONTRACT WITH WORLD FILM CORPORATION.
Stanley Mastbaum and Booking Company Charged With Violating Sherman Law

Some Amusement Company Files Bill in U. S. District Court of Philadelphia Asking Injunction to Restrain Further "Illegal Methods"

The beginning of a series of legal actions against all film exchanges having a working agreement with the Stanley Booking Company of Philadelphia was put under way this week when Stanley Mastbaum, the booking company, Metro Pictures Corporation of New York and the Metro Pictures Exchange of Pennsylvania were accused of forming an illegal combination in violation of the Sherman anti-trust act in a bill filed in the United States District Court by the Some Amusement Company.

According to the allegations in the bill the defendants have formed a local "movie trust" and are using illegal methods and threats against independent exhibitors who refuse to enter into contracts with them.

While the Some Company is the complainant in the case, it is charged in theatres in this city, Baltimore, Washington, Atlantic City and nearby cities, which are not under the control of the Stanley Company, are experiencing annoyances and embarrassments because they have not contracted with the Stanley Company for their pictures.

Charge Price Advance

The Some Company, which operates the Locust Theatre, Fifty-second and Locust streets, and other motion picture theatres, exchanges and exchanges the picture exchange, had a direct contract with the Metro companies to exhibit their feature films. In December this contract was canceled and a short time thereafter, W. W. Hodkinson, Mastbaum informed the Some Company that he had become owner of part of the stock of the Metro companies and that in the future the booking of the productions would be under the control of the Stanley Company.

It is further recited in the complaint that Mastbaum and the Stanley Booking Corporation had previously endeavored to force the officers and stockholders of the companies operated by the Some Company to join the booking combination on threat to put them out of business.

Wants Complete Control

The Stanley Company is also making a vigorous effort, it is charged, to obtain complete control of the booking privileges and to this end has gone so far as to slander the various officers of the complaint company, and has tampered with its employees, inducing them to accept employment with the booking company.

So confident has the Stanley Company become, it is asserted, that it was publicly stated that within three months it will be impossible for motion-picture houses to get any attractions except through their agency and that the Some Company will be forced to close its theatres unless it agrees to their terms.

The acquisition by Mastbaum of part of the stock of the Some Company was solely for the purpose of gaining control of the productions and bookings, it is alleged.

The court is asked to compel Mastbaum and the Stanley Company to relinquish their stock holdings in the Metro corporations because such interests, and the way they are being used, violate the Sherman act.

Each defendant was also asked for to restrain the defendants from refusing to deal, sell to and lease to the complainant Metro productions, and also to restrain defendants and other alleged illegal methods.

No date has been set for a hearing in the case.

Paralta Denies "Change in Plans of Distribution"

Rumor has gone out through certain parts of the country to the effect that Paralta Plays will be available in the near future through the Pathé exchange without foundation, Paralta announces.

Arrangements were consummated some time ago for the distribution of Paralta Plays through the W. W. Hodkinson Corporation, which is booking Paralta Plays through the "Hodkinson Service," using the offices of the General Film Company's exchange.

"There is positively no thought of changing the method of distribution but Paralta Plays and the co-operative tie-in which is being effected at the present time between W. W. Hodkinson and the progressive exhibitors throughout the country, promises to be the epoch marking achievement of the industry," reads a part of the denial. "It is possible that this rumor started owing to the fact that Pathé is using a part of the extensive studios owned by Paralta in Los Angeles." Paralta Plays at the present time are publishing through the W. W. Hodkinson Corporation, twenty-four productions a year. A large portion of the plant is not being utilized by Paralta at the present time and is available for other producers. Many producers, it is said, have sought to take advantage of this opportunity and at the present time Pathé is using part of the Paralta studios and also Selznick Pictures, Inc., and the Mastercraft Photo-Play Corp. These producing companies have no connection with Paralta in any way whatever other than lessees in any way the Paralta stages. The productions are made under the direction of separate organizations.

There has never been any consideration of these various producers combining in any way, it is declared, and each will have its own distributing organizations which will be independent of the others.

Local Campaign Book on "The Eagle's Eye" Issued by Whartons

An intensive advertising campaign for local purposes in cooperation with the exhibitor, has been arranged for "The Eagle's Eye," the twenty-episode exposé of the plottings of the Imperial German government in this country, written by W. F. Hodkinson, recently retired chief of the United States Secret Service.

The Campaign Book for "The Eagle's Eye," which made its appearance this in this section a campaign in detail, is as comprehensive for the local field as most noted campaigns have been in the national field. A series of cleverly worded newspaper advertisements, heralds, slides, and lobby displays have linked up "The Eagle's Eye" with the national publicity which has already been given to its prominent author and his subject.

Six single column cuts for newspaper insertion, or for use as "throwaways," constitute the beginning of the local campaign. These cuts are designed to catch the eye of the public, and are so closely connected with advertising to follow that they constitute a preliminary campaign to the actual campaign at a very small cost. Each of these cuts is most effective. One of them depicts the medal which was distributed throughout Germany by the "Eagle's Eye" campaign and the sinking of the Lusitania. It is so hideous in design and so historical in its value, that the advertising for the first episode, which is based upon the story, is in effect, a prelude to the publishing of the serial as a whole and of each separate episode. Such titles as "The Song of Hate," "The Destruction of the Atlantic Fleet," "The Crime of the Ages," (a picture of the sinking of the Lusitania) and others of eye-compelling interest, feature each cut, followed by copy emphasizing the authenticity of the facts shown by the picture, attested by the authorship of the serial.

It is when the book reaches the part of the advertising over which the exhibitor himself has absolute control that the campaign strikes its unusual note. The banners, heralds, slides, lobby displays and portraits, all are departure from the ordinary in this line. The banner is made of especially heavy waterproofed canvas and is prepared to stand twenty weeks of any kind of weather, and look bright and new at the end.

Novelty stunts of various kinds are suggested for lobby or store window display of the book. Holographic autographs of unusual interest, with methods for duplicating them at slight expense, with a detailed description of how they can be incorporated into the advertising campaign of the book. Ciphers which were used by the Imperial German agents, which can be duplicated on any typewriter, are also incorporated.
“THE CAST-OFF”

Bessie Barriscale in

Hoffman-Four Square drama; six parts; published

Photography .................................................. Very good
As a whole .................................................. Well done
Story .......................................................... Interesting
Star .............................................................. Appealing
Support ........................................................ Spakle
Settings ........................................................ Faithful

“The Cast-Off” is a production that is splendid from all standpoints. The plot, though somewhat trite, has been handled in a most pleasing fashion and in a manner which should prove enjoyable entertainment to picture patrons. Bessie Barriscale, who has the leading role, plays her part with infinite skill. Her work is always a joy. Howard Hickman gives her splendid support and Jack Livingston handled the heavy role to advantage. The direction is by Raymond B. West.

The story: Pansy May, cheated by Guy Henley, in her youth, decides to make him pay, when, after a few years she becomes a renowned actress and Guy asks permission to pay her out. Doctor Thorpe, who has made her acquaintance during a period when she appeared at his hospital for crippled children to entertain them, takes Pansy to Guy’s home and shows her how he will destroy the honesty of a young child by accepting Guy’s attentions. In a clever manner Pansy smooths all matters out and wins the love of the doctor.

Taylor Holmes in

“RUGGLES OF RED GAP”

Essanay-Perfection comedy-drama; seven parts; published in March

As a whole .................................................. Good
Story .......................................................... Interesting
Star .............................................................. Amusing
Support ........................................................ Fine
Settings ........................................................ Excellent
Photography .................................................. Very good

“Ruggles of Red Gap” gained a great deal of fame as a story in the Saturday Evening Post and the fact that a popular story has been picturized by a company which knows how, with popular star in the lead, should mean much to exhibitors. In its seven reels there is plenty of wholesome comedy, a good story and enough of wonderful Arizona scenery to make it long remembered. There is a large and well balanced cast supporting Mr. Holmes, including Virginia Valli, Frederick Burton (who in the role of Cousin Egbert, proved himself a true comedian), Edna Phillips, Rodney La Rocque and Lilian Drew. The direction is by L. C. Windom.

The story: The American family of Jeff Tuttle, visiting England, win from Honorable George Ruggles that gentleman’s valet in a game of cards. Ruggles is established in the Tuttle home as valet to Cousin Egbert, a true Westerner. In America Ruggles is informed every man is on an equal footing. When he meets the Widow Judson, Ruggles realizes it is time to establish himself in some sort of business in which he can earn sufficient money to support himself and a wife. He establishes a restaurant in Red Gap and Mrs. Judson is made “boss” of the kitchen. The final result is Mrs. Judson becomes Mrs. Ruggles.

Harry Morey in

“THE OTHER MAN”

Vitagraph drama; five parts; published February 4

As a whole .................................................. Fair
Story .......................................................... Uninteresting
Star .............................................................. Strong
Support ........................................................ Good
Settings ........................................................ Faithful
Photography .................................................. Clear

“The Other Man” is a disappointing subject, and one not saved by Harry Morey’s acting. Mr. Morey tries hard to make the story convincing, but it does not ring true. In his efforts he is given good support by Florence Deshon and Grace Darmond. The story concerns a busy doctor who is forced to neglect his butterfly wife. His wife proves untrue, he sinks to the life in the slums and is rescued by a beautiful girl.

The story: John Stedman, prominent physician, loses interest in life when his wife runs away with another man. He goes to the slums to live, where he meets Dorothy Harmon, a wealthy girl, who is living in the slums on a wager. The two are attracted and when Dorothy wins her bet she gives the money to Stedman, whom she has known under the name of Martin West, to re-establish his practice. Again, under the name of Stedman, he becomes prominent and wins Dorothy. When he learns that Dorothy still loves Martin West he goes back to the slums, meets Dorothy, and under the names of Martin West and Mary Jones they are married. After her marriage Dorothy learns that West is Stedman, his beard having completely disguised him.

Violet Mersereau in

“MORGAN’S RAIDERS”

Bluebird drama; five parts; published February 18

As a whole .................................................. Good
Story .......................................................... Civil War
Star .............................................................. Civil War
Support ........................................................ Sufficient
Settings ........................................................ Appropriate
Photography .................................................. Clear

Taking for its theme the activities of Morgan’s raiders during the Civil war and combining with this a pleasant love story “Morgan’s Raiders” comes up to the average picture in point of entertainment. Violet Mersereau acquits herself creditably and is ably supported. Many bits of good scenic effects were gleaned by the camera. The drama was written and produced by Willfred Lucas and Bess Meredith.

The story: When the war broke out Betsy Dawley lived in the mountains of Kentucky with her father. As the news of the great struggle filtered through to these people months after the war had begun, her father joined Morgan’s raiders. Betsy dons male attire and joins the raiders. In this capacity she meets Colonel John Davidson of the Yankee forces. Her father is wounded and is brought to his father’s home. His presence is discovered and Colonel Davidson demands to search the house. In aiding her father to escape, Betsy shoots the Yankee officer. Later, however, he saves her from insult at the hands of an overseer and her hatred turns to love.
Frank Keenan in
"LOADED DICE"

Pathé drama; five parts; published February 10

As a whole .................................. Splendid
Story ........................................... Strong
Star ............................................. Magnificent
Support ....................................... Excellent
Settings ....................................... In keeping
Photography ................................ Fine

"Loaded Dice" is distinctly a Frank Keenan production. And that master of the art of portraying powerful roles discharged his duty as only Keenan could. It is the story of a man, iron-willed, who stopped at nothing, not even murder, to attain his ends. Yet in his makeup there was the one weakness. He had gambled his life on the fallacy that there is no God and his knowledge that he had lost and that there was a God to whom he was accountable for his life. It is a wonderful production, gripping in its forcefulness, with a strong moral.

The story: Richard Gordon, intimate with Rose Ashton, repeatedly casts aside her plea of marriage until such time as he has attained his ends. In his mad rush for riches he arranges a compromise in which a young millionaire and Rose are concerned and with the rush money buys his way into a corner of the food market. Later he is forced to murder the millionaire, who has discovered the hoax. Ann Holton is his next victim. He feels compelled to snuff out her life because she has become troublesome. He is elected governor of the state. But a man who lived opposite Ann saw him there on the night of the murder and threatens him. He goes to his apartments intent on quieting this disturber. But a confederate of the man is the quicker with the revolver and Gordon is fatally wounded. On his deathbed he is forced to confess to Rose that his atheism is wrong; that there is a God to whom he must account and dies with a prayer on his lips.

Viola Dana in
"A WEAVER OF DREAMS"

Rolfe-Metro drama; five parts; published February 18

As a whole .................................. Well produced
Story .......................................... Appealing
Star ............................................ Pleasing
Support ....................................... Adequate
Settings ...................................... Splendid
Photography ................................ Fine

A most charming colorful production is "A Weaver of Dreams" starring the petite Viola Dana. The role of Judith Sylvester is one of the best that has been given this little star in a long time and she handles it advantageously. The entire cast bespeaks careful selection, the settings are splendid and photography excellent. There is a touch of pathos throughout the narrative and while one's sympathy is with little Judith, who at the close of the story is left alone, still the sad ending does not have a depressing effect. It is a production replete with entertaining qualities and proved a successful attraction at the Orpheum Theatre, Chicago, where it was reviewed last week.

Russell Simpson, Clifford Bruce, Mildred Harris, Clarissa Selwyn and Russell Simpson are in the supporting cast. The direction is by John H. Collins and the story was adapted from Myrtle Reed's popular novel.

The story: Judith Sylvester and Carter Keith are looking forward to their wedding day. Shortly before that time Carter meets Marjorie Gordon and realizes that he does not love Judith. When the truth dawns upon Judith, though heartbroken, she breaks her engagement with Carter that he might marry Marjorie. Judith's aunt, an invalid for years, with whom Judith has been residing, learns that the one man she has always loved, whose name she has never learned, still remem- bers only her. So she leaves Judith alone while she goes to answer the call of love.

June Elvidge in
"BROKEN TIES"

World drama; five parts; published February 18

As a whole .................................. Average
Story .......................................... Fairly interesting
Star ............................................. Good
Support ....................................... Sufficient
Settings ...................................... Excellent
Photography ................................ Clear

"Broken Ties" is a melodrama dealing with the trials and tribulations of married life, featuring June Elvidge and Montagu Love. There is nothing unusual about the production to lift it above the average. The direction has been fairly well handled and there are a number of commendable sunlit effects. The settings are artistic and the photography is fine. June Elvidge, pretty and well gowned as usual, is pleasing in her role of the neglected wife; Montagu Love, as the busy husband, is cast in a strong part, and Arthur Ashley as the "other man" gives his usual good characterization. Pinna Nesbit is excellent as the girl who hates the colored blood which flows through her veins and Kate Lester makes a fine proud mother. The direction is by Arthur Ashley.

A SCENE FROM "BROKEN TIES," WITH JUNE ELVIDGE, MONTAGU LOVE AND ARTHUR ASHLEY IN LEADING ROLES. (World.)

The story: Henry Hasbrook is murdered and his nephew, Arnold Curtis, is held for the murder. Arnold, who had been dining with Marcia Fleming, assumes the guilt rather than bring Marcia's name into the case. Investigation by Fleming, Arnold's attorney, discloses the fact that Arnold was dining with Marcia. Mrs. Fleming, seeing Marcia and Arnold leave and believing them to be dining at Arnold's apartment goes there and touches the back of the murdered man. She gets blood on her coat and the next morning buries it. Her act is witnessed by Marcia and when John Fleming forces his wife to come before the district attorney she tells him of his mother's act. At the trial Corinne La Force, ward of Hasbrook and fiancee of Arnold, confesses to the murder of Hasbrook because he prevented Arnold seeing her.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Theda Bara in
"THE FORBIDDEN PATH"
Fox drama; six parts; published February 3

As a whole: Well done
Story: Interesting
Star: Fine
Support: Ample
Settings: Picture perfect
Photography: Very good

There is every reason to believe that "The Forbidden Path" will prove as interesting everywhere as it did to patrons of Chicago's Orpheum Theatre, where it was shown last week. The plot, while not exactly new, has been very well worked out in the present instance. The ending is perhaps a little in doubt, but one feels that Nellie at last finds solace in Felix Benavente, her artist friend.

Miss Bara is cast in a likeable role, that of Nellie Lynde, and handles it in excellent fashion. Sidney Mason is pleasing as Felix Benavente, and Charles Henry Smith is well chosen as Robert Sinclair. Walter Law, as the stern father, gives a powerful characterization. Other members of the cast are Florence Martin and Wynne Hope Allen. The direction is by J. Gordon Edwards.

The story: While posing for Felix Benavente, Nellie Lynde, a true Madonna type, unaware of the wiles of men, meets Robert Sinclair, and believing him sincere, accepts his attentions. However, when he is unwelcome to her, she sinks to the lowest depths, where she is rescued by Felix in search of a model to represent the end of the path. The appearance of Sinclair and fiancee at the studio brings a desire for revenge and she forces Sinclair to establish her in an apartment and supply her every demand for money. To do this Sinclair is forced to steal, and with this evidence, Nellie makes him marry her. Sinclair tries to kill her, but on the morning of her wedding she comes to the church and confesses everything. Sinclair goes away in disgust and Felix goes to the comfort of Nellie.

Elsie Ferguson in
"THE SONG OF SONGS"
Artcraft drama; five parts; published February 11

As a whole: Mediocre
Story: Suggestive
Star: Good
Support: Plenteous
Settings: Splendid
Photography: Excellent

This is an adaptation by Edward Sheldon of Suderman's play, but we doubt if the famous German novelist would recognize this sentimental, distorted version in five reels as his brain child. It is just another poor picture added to an already long list of poor photoplays. Followers of Elsie Ferguson's work will be disappointed in the role in which she is cast in the present instance, though she handles it as well as could be expected. Crawford Kent as the lover, Cecil Fletcher as Bennett, Frank Losee as the blackmailer and Robert Cummins as the old uncle, give adequate support. The picture was carefully directed by the late Joseph Kaufman.

The story: Ever on the alert for happiness, Lily Kardos marries Daniel Calkins and believes she has at last found her "song of songs." But when Daniel drives her out of the house because he suspects Dick Laird of undue attentions, Lily accepts the hospitality of Dick's apartment. She meets Stephen Bennett and their love is mutual. However, through Stephen's uncle he is shown the other side of Lily. Disappointed, but still loving her, he asks her to become his wife, but realizing just what she is she refuses and consents to become the wife of Dick Laird, and finds a small measure of the happiness she so eagerly sought.

June Caprice Begins New Fox Feature

June Caprice began work last week on a new William Fox production which bears the working title of "When All's Fair." The picture is being made at the new Fox studio, formerly the Victor, Forty-third Street and Twelfth Avenue, New York. The story was written by Stephen Fox, a well known magazine writer, and the work is under the direction of Harry Millarde.

Miss Caprice's company includes Bernard Thornton, who also played opposite her in "The Heart of Romance," and Pell Trenton, Lola May and Charles Gotthold. Part of the scenes of the production are laid in the South and it is expected that the company will leave the city within a few days to take these.

William Russell in
"THE MIDNIGHT TRAIL"
American-Mutual comedy-drama; five parts; published February 23

As a whole: Entertaining
Story: Good
Star: Fine
Support: Adequate
Settings: Suitable
Photography: Good

Another one of the comedy-dramas in which William Russell has done so well and, although the story hasn't quite as good comedy as previous ones, it is an interesting tale that is told in "The Midnight Trail" and should prove entertaining to admirers of the star, as well as to those who have not followed all his pictures. In the supporting cast appear Francella Billington, Harvey Clark, whose Jasper Stride is a mighty funny old butler; Carl Stockdale, Sydney Dane, Jerome Shetler and Clarence Burton.

The story: Jack Woodford, amateur sleuth, is anxious to further his acquaintance with Alice Moreland and when he learns that jewels have been stolen from her father, he becomes an impostor in order to further his own ends and show just how much of a detective he is. He finds that Alice is a somnambulist and in her wanderings has taken the jewels and secreted them. In order to divert suspicion from her he endeavors to return them, but is discovered by Moreland's crooked secretary, who condemns Woodford as a thief when the real detective arrives on the scene. Woodford is freed and apprehends the secretary in the act of taking the jewels from the hiding place where Alice had put them. This, coupled with the fact that he loves Alice, gives the picture a happy ending.

Pauline Frederick in
"MADAME JEALOUSY"
 Paramount drama; five parts; published February 4

As a whole: Unappealing
Story: Poor
Star: Low
Support: Suitible
Settings: Suitable
Photography: Good

Allegorical plays have almost always been out of the question on the screen and this one is decidedly lacking in appeal. Pauline Frederick is no excuse for "Madame Jealousy" and it is doubtful if it will prove a popular offering anywhere. It will take a great deal of advertising to put it over, and then exhibitors run the risk of disappointing their patrons. Thomas Meighan, though constrained, has little to do but does that little well. There are a great many players in the cast and every one had more to do than the featured star. The direction is by Robert Vignola.

The story: Always ready to wreck the happiness of human beings, Jealousy selects Charm and Valor as her two victims, and is almost successful in bringing about her desires, but the arrival of their child Happiness overcomes all disagreements. Jealousy awaits with interest her next victims.
Elaine Hammerstein in

"THE WOMAN ETHERAL"

Harry Rapf drama; seven parts; published by Producers and Exhibitors Affiliated

As a whole ................................................ Splendid
Story .................................................... Gripping
Star ........................................................ Fine
Support ...................................................... Strong
Sequence .................................................... Exquisite
Photography ............................................ Perfect

"The Woman Eternal" will rank among the photoplay classics of the year. It is a gripping story of a Kentucky mountain feud wonderfully told by a well balanced cast and epoch-making photography. Elaine Hammerstein scores a marked triumph in the role of a northern society girl who goes into the mountains to aid her grandfather in educating the illiterate natives. But these natives, as Bad Anse" Havey, head of one of the feudal clans, is commendable for his strong portrayal of a difficult role. The direction is by Ralph Ince, which is apparent throughout.

Mr. Rapf has announced his intention of cutting the production to six reels. We hope he doesn't. There is not a superfluous foot of film in the picture.

The story: Juanita Holland answering the appeal of her grandfather, goes to the Cumberland Mountain region of Kentucky to aid in educating the illiterate mountaineers. She finds a feud existing between the McBriar and Havey clans, which results in two murders during the early part of her stay. She prevails on a local judge to make Hadley, a member of the clan, to let the law take its course in the most recent murder. Yielding to her he orders the arrest of the guilty one, and following a trial the man is executed. The McBriar clan swears to get him for his unethical conduct. They find him in Juanita's home, and surround the house. He escapes to the woods but is seriously wounded by one of the McBriars. He crawls back to Juanita's home, where she saves him by shooting down several of the McBriar clan. The two plighted their troth as "Ban Anse" returns to consciousness.

"The Beloved Traitor," Fifth Goldwyn Production Starring Mae Marsh

Mae Marsh’s fifth Goldwyn production, "The Beloved Traitor," from the novel by Frank L. Packard, was recently completed at the Fort Lee, N. J. studios, following the taking of a number of scenes at Sebasco, Maine, and Marblehead, Mass. Few stars of the screen have ever been supported by so notable a cast as surrounds Miss Marsh in her latest starring vehicle.

Miss Marsh is the daughter of E. K. Lincoln, one of the featured players in "For Freedom of the World." In "The Beloved Traitor" he has the role of Judd Minot, which calls for the best that is in player of his known calibre.

George Fawcett, whose work in Goldwyn’s "The Cinderella Man," gave a touch of artistry to that production, is another featured player, having the role of Henry Bliss, a wealthy patron of art. Hedda Hopper, the wife of De Wolf Hopper and one of Madge Kennedy’s able assistants in "Nearly Married," portrays the role of Myrna Bliss in "The Beloved Traitor."

To Bradley Barker is intrusted the role of Paul Drayton, a politician and J. A. Furcy is Father Anthony in "The Beloved Traitor."

Jean Paige Returns to the Screen

In An O. Henry Story of Studio Life

Jean Paige, the popular star of a number of O. Henry successes, returns to the screen this week in "Schools and Schools," a new two-reel Broadway Star Feature published by General Film Company. This is a romance of a western girl who comes to New York to live with a beautiful and sophisticated cousin, only to become entangled in a web of jealousy. It has been pictured with all the subtle O. Henry humor and pathos.

Nevada Warren (Jean Paige) displays an unusual amount of independence when her cousin Barbara attempts to patronize her. Gilbert Ross, an artist, falls madly in love with Nevada. Her cousin tells her that Gilbert has written for her to go to his studio at midnight and the unsuspecting girl obeys the message, much to the surprise of the artist. The latter discovers that she cannot read or write. Then Gilbert discovers the deception that has been practiced on the girl. He marries Nevada instead of the cunning society girl. The clever O. Henry surprise is well worked out in this vehicle.


Another Wm. Russell Comedy Drama on Mutual Program for February 25

"The Midnight Trail" is the title of the forthcoming William Russell production, to be published by Mutual February 25. The picture was made by the American Film Company, Inc., under the direction of Edward Sloman, who directed "In Bad," "New York Luck" and "Snap Judgment."

In "The Midnight Trail," "Big Bill," as the popular star is called by his host of admirers is seen as a young man of virile and volatile temperament, in whom the spirit of adventure and romance is rampant. Inspired by the thrillers of his favorite author, Conan Doyle, he poses as an up-to-date Sherlock Holmes and sleuths on the trail of jewel thieves, in order to meet the beautiful daughter of a minister who has been robbed and get the inside track in the game of hearts. When the minister asks Jack’s attorney to secure him a detective to ferret out the mystery, Jack introduces himself as a regular sleuth-bound, flashes a card dropped by the real detective, and installs himself in the minister’s house with his valet, both posing as theological students.

How Jack exposes the villainous secretary of the minister, who was diverting the somnambulistic habits of the minister’s daughter, to that of his career and making her the unconscious tool in the thefts, furnishes a drama in which mystery and suspense are sustained to the end.

[Image of a scene from "The Mutual Strand Comedy, Up in the Air," with the Comedienne, Billie Rhodes]

Jack and his faithful valet are involved in several hand-to-hand combats with the real sleuths who appear on the scene, and who mistake them for the thieves. Russell’s delineation of the pseudo Sherlock is in his best serio-comic vein, which has been in evidence in his recent productions.

"Up In the Air" is the title of the Strand comedy for February 25, in which Billie Rhodes is featured. This is a typical Rhodes comedy full of sparkling action. Mary is seen in a daring flight in an aeroplane with her sweetheart, to whom she offers objects generously. With the aid of her chum, who establishes the aged and wealthy squire favored by father, Mary finally takes the matrimonial "flight" with her sweetheart.

The Mutual Weekly will be published on February 25, and covers events of significant interest in the United States with some special pictures from the war zone.

General’s Next "Judge Brown Story"

The amusing and exasperating difficulties encountered by a young boy in getting his dad safely married are pictured entertainingly, in "Marrying Off Dad," the current "Judge Brown Story," General Film. A number of capable, juvenile actors, drawn from real life, help to make this picture one of the most attractive of the "Stories of Youth" yet produced. The next one in this series will be "The Preacher’s Son," another laughable story of a very human boy.
Kitty Gordon's Next World Feature
Will Be "The Wasp" Published March 11

Kitty Gordon's next World picture is titled, "The Wasp," to be published March 11. The story is said to be replete with action and permits the star to display a series of beautiful creations, the last word in Spring styles.

Miss Gordon assumes the part of Grace Culver, known as "the Wasp" because of her caustic tongue, the daughter of John Culver, who is owner of canneries working on government contracts. Culver's partner sends his son Kane Putnam to the Culver home, but the friendship between Grace and Kane does not prosper. Grace decides to make an automobile trip and hires a new chauffeur named Tim Purchell.

Employees of the Culver factory become dissatisfied and strike. At this juncture Tim refuses to continue the trip and compel Grace to return. They come in contact with a group of striking employees who seize her and her maid and hurry the chauffeur away. They are trapped in a tunnel and only then realize their fundamental interest in each other.

With the aid of United States troops the prisoners are finally rescued, and it transpires that "Tim Purchell," chauffeur, is really a millionaire John Cortland, and his assumption of the disguise was part of his plan to win the sharp-tongued wasp.

Paralta Stars Complete Ten Pictures
Bessie Bariscase Leads With Five

Paralta has completed and is ready to publish ten productions starring some of the foremost dramatic artists of the screen. All of the pictures are seven reels in length and have been started at the Paralta studio in Los Angeles under the supervision of Robert Brunton.

Henry B. Walthall, whose first Paralta play, "His Robe of Honor," attracted wide attention, has finished two more features, "Hundrum Brown" and "With Hoops of Steel." Each of these productions present him in widely different characters.

Bessie Barriscase has five completed pictures. They are "Madam Who," a mystery story; "Within the Cup," an emotional drama; "Rose o' Paradise," an adaption of Grace Miller White's novel; "Blindfolded," a story of the underworld, and another production, yet unnamed, which has just been completed under the direction of Raymond B. West.

J. Warren Kerrigan has two pictures, a melodrama and a comedy-drama, which are now booking. The first is "A Man's Man," which is a screen version of Peter B. Kyne's novel of the same title. The comedy-drama is "The Turn of a Card," written by Frederick Chapin and directed by Oscar Apfel. Mr. Kerrigan is about to start on his third Paralta play, a romantic comedy-drama which combines intrigue with light humorous touches.

While these ten features are awaiting publication dates, the entire organization at the Paralta studios, including the three stars above mentioned and Louise Glau, who has just started work, in "The Wasp," "Paralta banner, is busy preparing other plays.

"Daddy's Girl" a Baby Osborne Play
To Be Published by Pathé March 3

Baby Marie Osborne is announced by Pathé as the star of "Daddy's Girl," a Gold Rooster play which will be published on March 3. This is the picture previously spoken of as "Any Home." The story by John W. Grey and M. Ramirez Torres affords the baby excellent opportunities to display the winsome pranks and talent, it is said, which have made her popular within two years.

The story is that of a child whose father is a visionary and as such is not successful. His uncle dies and leaves him a comfortable fortune. The possession of so much money and the change from poverty to affluence causes the young man to lose his head, and he neglects his wife and baby, becoming friendly with a divorced woman. In the meantime his child has become the favorite of the neighborhood.

She meets "the other woman," who is ignorant of the child's identity, and soon worms her way into the woman's heart. Then, in the course of time, that friendship is responsible for the woman giving the Baby's father up and the restoration of happiness to the little family.

THE P E R I S C O P E

By Fuller Pep

Lent was a good time to give up heatless Mondays.

Turning the crank of a camera for Uncle Sam "over there" may be a pleasanter occupation for a drafted camelman than toting a rifle, but it strikes us it's a whole lot more dangerous.

There's Big Money In It

There seems to be considerable doubt in the minds of the stockholders of a certain Chicago photoplay concern as to whether they'll make as much money as D. W. Griffith did on the "Birth of a Nation."

Jobs We Don't Want

How'd you like to have the job of cameraman for a news weekly in Petrograd just now? It must be some task distinguishing the Bushwhawiki from the Lenine-Trotzkys et al. bunch.

Willie Hearst Is Back

Who said William Randolph Hearst was out of the film game because he dropped $7,000,000? We note he has just formed the Graphic Film Corp. to produce "classics" for the screen, from stories that have appeared in his eight magazines.

Our coast correspondent states that Jimmy Young is not only regarded as a great director but has a "rep." as a fox-trotter that can't be touched.

"Blue Sky" Violators Are Blue

Looks as though this was going to be a very hard year for film stock salesmen—at least in the Central West.

Our idea of a live one editing a news weekly is Tom North of the Pathe Sun.

That Russian film actor Trotzky seems to be working without a scenario.

Metro has an art director now whose duty it is to see that Metro pictures stack up as well in settings as in story and acting.

Hurray!

Colin Campbell promises that his next picture won't have any vases on the mantels.

Those film cartoons made of mud entertain picture patrons far better than the stories of the mud-slinging manufacturers.

A motion picture company is being formed to produce "Break the News to Mother," Chas. K. Harris' song hit of a few years ago. Now if the film company doesn't go broke everything will be O. K.

The Real Thing

O. A. C. Lund, the Fox director, is a stickler for "types." He recently ordered three "extras" for parts as army officers in "The Debt of Honor" and was somewhat surprised to find four men in uniform when ready for the scene.

"I told you I wanted three, not four," said Lund to his assistant. "That fourth chap won't do; he isn't the right type for this picture."

"Oh, that one isn't an 'extra.' He's an aviator in the Naval service, who just dropped in to watch us work."

(Business of carrying out Mr. Lund, who has swooned.)

Bessie Love's next picture has a George Honey in the cast. With Love and Honey in a single film it ought to be a winner for sweetness.

Geo. Kleine is coming back with the re-issues of Broncho Billy films. These contain some of the wildest riding ever shown upon the screen, 'twill be remembered, and ought to make a hit once more.

The price of stories is going up. Here's Jules Bernard suing Triangle for $150,000 for an alleged infringement on a vaudeville playlet called "Loan St.," which he wrote.
Mazda Lamps in Projection

Argus Appliance Company Gives Solution of Difficulties Occasioned by Changing From Carbon-Arc to Mazda Bulb

Many of the difficulties experienced by exhibitors who have turned from the old style open flame carbon to the Mazda lamp style of projection, contends the Argus Lamp and Appliance Company of Cleveland, is due to the use of a faulty adapter.

This company is authority for the statement that the Scheck universal adapter, when properly installed, will adapt any make of carbon-arc motion picture projection machine to use any type of Mazda projector lamp.

The adapter is a complete lamp house in itself and fits on the front of any existing make of carbon-arc machine so that any type of Mazda projector lamp may be properly focused in it for successfully projecting motion pictures in place of the carbon arc, within the limitations of the different types of Mazda projector lamps.

The Models Now in Use

At the present time there are three models made and other models will be announced as the Mazda lamp manufacturers announce other types of Mazda projector lamps. The model "A" Scheck universal adapter is designed only for the proper operation of the 20-ampere, 28-30-volt, 600-watt Mazda projector lamp in the T-20 bulb. Model "B" for the operation of the 30-ampere, 25-volt, 750-watt Mazda lamp and the model "C" for the operation of the 30-ampere, 40-volt, 1200-watt Mazda projector lamp.

Existing compensators, transformers, rheostats and economizers used for the operation of present carbon-arc equipment, will not do, the company declares, for the correct operation of Mazda projector lamps for motion picture projection.

Mazda Engineers Supervised Making

Argus Current Regulators for the proper operation of Mazda projector lamps have been designed under the supervision and approval of the Mazda lamp engineers. They will not guarantee the performance of their newly designed lamps unless they are operated with current controlling devices they have approved.

The Argus Alternating Current Regulator is most efficient, it is claimed, transforming alternating current line voltage to the voltage and operating current of Mazda projector lamps at an efficiency of approximately 88 per cent. The direct current regulator is designed for reducing the line voltage of direct current circuits to the voltage and operating current of Mazda projector lamps, but are not as efficient as the alternating current regulators on account of the resistance dissipating considerable wattage.

General conditions under which carbon-arc motion picture projection machine arc lamps can be displaced by the present types of Mazda projector lamps as recommended by the Mazda lamp engineers after two years' successful experience are as follows:

Can Be Installed Satisfactorily

With alternating current, if a compensator, transformer, economizer or rheostat is being used with the carbon-arc equipment the resulting screen intensity will be such that usually the Scheck universal adapter, with the present type of Mazda projector lamps, can be installed with very satisfactory and comparable screen illumination where the length of throw is less than 100 feet from the projection lens to the screen, if the size of the picture is no wider than 14 feet.

If alternating current is used with mercury-arc rectifier and less than 40 amperes of current is used at the arc, the same recommendation applies.

Saving in Current Consumption

With direct current service secured from the line and controlled through a rheostat for the operation of the carbon-arc equipment or where the line voltage is alternating and direct current service is secured from a motor generator set using 35 amperes or less at the arc, present types of Mazda projector lamps will produce satisfactory screen results where the length of throw does not exceed 90 feet and the width of the picture 14 feet, but not over 35 amperes.

The average carbon-arc lamp for motion picture equipment consumes from 2,000 to 4,000 watts every hour it is in operation. Present types of Mazda projector lamps will consume from 640 to 1,200 watts. The difference can be saved on alternating current by use of the Argus Alternating Current Regulator which, the company claims, operates efficiently in transforming the line voltage to the voltage and operating current of Mazda lamps at very high efficiency.

“Social Hypocrites” Chosen by Metro

For May Allison as Individual Star

“Social Hypocrites,” a screen version of the play “Bridge” by Alicia Ramsay, which has a successful Broadway presentation with Effie Shannon and Herbert Kelcey in the leading roles, has been chosen as May Allison’s initial vehicle as an individual star in Metro pictures. Miss Allison has become a favorite as co-star with Harold Lockwood in Metro feature productions, but this will be her first starring venture alone.

“Social Hypocrites” will be directed by Albert Capellani, who recently made his bow as a Metro director with “Daybreak”, starring Edward G. Robinson. Capellani is preparing the screen adaptation himself, in collaboration with June Mathis, and work on the new production will be begun at the Metro studio at once, under the personal supervision of Maxwell Anderson. Leander de Cordova will assist Mr. Capellani.

Among those in the cast are Henry Kolker, Joseph Kilgour, Marie Wainwright, Stella Hammerstein, Frank Currier and Stephen Grattan.

“Social Hypocrites” affords excellent opportunity for the display of Miss Allison’s talents and personality, it is said. The star has the role of Leonore Fielding, an English girl who is somewhat carelessly brought up by her father, a colonel of the Coldstream Guards. The fact that he has been accused of being a card cheat is responsible for many of the surprising incidents that mark Leonore’s life.

“Are Married Policemen Safe?” Next

Sunshine Comedy on Fox Schedule

Another Fox-Lehrman Sunshine Comedy will be published February 17. It is titled “Are Married Policemen Safe?” and is reported to be a satire on human nature as evidenced in the administration of justice. A crusade against women wearing cloaks, at which a New York cab driver falls, is the course of events which results in policemen and jurists being captured by their captives.

The action ranges all the way from the United States to Mexico with trouble of several sorts developing in both countries. A Mexican who has fallen into lap of the law here struggles out and finds the way opened to revenge when his American tormentors go to Mexico on business. It develops the American is the wife of a Negro constable and that he knows how to make the most of his authority. A railroad train running straight through a station is one of the incidental phases of the action.

Don Barclay in New Esanay Comedy

Don Barclay is nearing the completion of his second Esanay comedy, “All Stuck Up,” in which the famous “Ziegfeld Follies” comedian plays the role of a paper hanger’s assistant. His first comedy published on February 16 is called “Check Your Hat, Sir?” and the scenes are for the most part laid in a cafe.
**THE FILM STOCK MARKET**

*By PAUL H. DAVIS & COMPANY*

*Chicago*

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Quotations February 19, 1918.

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This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

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**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

"Children of the Fed" (Favorite)—Reel 1, shooting of man and children; two scenes of man shooting at man and girl. Reel 2, man shooting at man and girl.

"The Next Generation" (Favorite)—Reel 2, last scene showing dead bodies in hold of ship.

"Under the Daisies" (Favorite)—Reel 1, view of will stating that "nephew must remain single until be reaches age 30;" subtitle, "Marriage is a mere frivolity," etc.

"Ruined by a Dumb Waiter" (Keystone)—Reel 1, all scenes of nude pin-up girls; scenes of girl sleeping, with skirt shown up exposing her legs; full view of janitor's wife in union suit. Reel 2, nude girl standing by easel; shadow of nude woman on wall; three views of reflection of nude woman outlined against other woman; twenty-six scenes of women in underwear or drapery appearing as artist's models; three scenes of models in room with old man; two scenes of women at window, pulling rope; closeup bust view of partially nude woman; two scenes and flash two of partially nude girls running down stairs.

"The Menace" (Vitagraph)—Reel 3, last scenes of man, working at safe. Reel 4, man taking objects out of drawer; jimmying window and showing man through same; man working at safe.

"The Hooper" (Kay Bee)—Reel 1, closeup of burglary turning safe combination; view of second burglar working at safe combination. Reel 2, burglar forcing lock on window sash; closeup of burglar opening window with bent wire.

"Who Is Number One?" No. 16 (Paramount)—Reel 1, striking man on head with girl at table; flash all cut-out scenes. Reel 2, two shooting scenes.

"Painted Lips" (Butterfly)—Reel 1, last seven fight scenes, to include setting of man; letter and newspaper clipping referring to "Farnsworth girl" and vision of man and girl on street following letter. Reel 2, closeup between scenes of girls and man at table in "Straw Cellar;" subtitle, "If we love why can't we marry?" Reel 3, all scene of man and girl at table; subtitle, "It's too speedy for you," etc., and scene of older girl leaving table and joining young man and two scenes following showing them at table together. Reel 4, girls drinking with men at table. Reel 5, man looking girl in room; subtitle, "I rang you up to say that I shall send her back to you the kind of woman you thought she was unlooking door and inserting key in inner side of same; all but first struggle between man and girl; flash five fight scenes between Slater and girl's father.

"The Price of Folly" (Counterfeit Clues) (Pathé)—Reel 1, subtitle, "An emergency bomb to be used in case of police interference;" placing bomb in Reel 8, fixing clock in bomb and setting it ready for explosion.

"The Donkey Did It" (L-Ko)—Reel 1, all scenes of man in underwear to eliminate character while coat flies open.

"The Bad Man" (W. H. Productions)—See eliminations in "A Desperate Chance."

"Madame Jealousy" (Famous Players)—Reel 4, intoxicated girl rising from table and staggering towards man.

"Flare Up Sam!" (Paramount)—Reel 1, two closeup gambling scenes; two scenes of girl at table trying to take money from man; four scenes of girl crowding around bar with arms around men's necks. Reel 2, two scenes of Sam standing at bar drinking; girl taking her garter off. Reel 8, subtitles:

"You Jeezboy, you woman of Babylon!" "There's a scarlet woman here!" three scenes of girls sitting on bar; Reel 5, Sal sitting on bar; all scenes of masked bandit holding up saloon.

"The Angel of Hell's Kitchen" (M. C. Films)—Reel 1, two scenes of woman shot; Reel 2, two scenes of cheating at cards with ring and three other gambling scenes.

"Broken Ties" (World)—Reel 3, subtitles: "Call me up at my apartment and bring a bottle;" subtitle, "I'm hoping it will be sunny;" subtitle, "I don't want to come, etc. Reel 4, stabbing man. Reel 5, suicide of girl.

"The Price of Folly," No. 8 (The Catspaw) (Pathé)—Reel 2, man trying window open; man ramassking drawer.

"The Mystery Ship," No. 13 (Universal)—Reel 1, attack on girl, including binding her hands and gagging her; Reel 2, blowing up of scenes of boat and background. Reel 3, first scene of Chinaman chaining girl to platform and all torture scenes in which direct or indirect torture is used; Reel 4, gun shooting through opening in wall and two scenes of Chinamen falling; man being killed; Reel 5, girl rescued. Reel 8, scenes of girl in chase where she approaches camera; first scene of Conklin in striped underwear in barn; two scenes of locating girl in haystack; scene to end with Conklin sitting up in hay. Reel 5, subtitles: "At gol fresh;" "Get out of my wife's bed!" Conklin and woman getting out of bed. Additional eliminations: Reel 1, five scenes of girl running from ram in which she appears nude. Reel 5, man pulling trousers on.

"A Heart of Gold" (Lasso)—Reel 1, three gambling scenes where women are shown in background. Reel 2, last closeup of cheating at cards; saloon shooting scene; shooting man off horse. Reel 2, shooting of sherif.

"New Love for Old" (Laemmle)—Reel 4, subtitle, "Pete Brachetti—you should have married me a year ago!" Reel 5, scenes of girl and other incident of man breaking into girl's room, to include all scenes inside of cottage and forests; closeup of key. Reel 6, scenes to be deleted except view of mud outside of cabin. Reel 7, closeup of man opening knife; one fight choking scene.

"The Man from the Golden West" (Intertitle) —Reel 1, lighting fuse; stage setup. Reel 4, attack on and stabbing detective.

"The Lamb" (Pathé)—First, fourth and sixth tough dancing scenes; men wiggling backs in comedy duel scenes.

"The Hidden Hand," No. 11 (Pathé)—Reel 2, threatening girl with gun; throwing knife at man; two scenes of threatening girl with dagger.

"The Hidden Hand," No. 4 (Pathé)—Reel 1, two scenes of threatening girl with knife; Reel 5, two scenes of putting knife ending. "You die in 24 hours;" two scenes of threatening man with gun; tapping wires. Reel 3, gagging and binding girl.

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**Carrel Myers to Star in "In the Dark"**

Charles Edmond Walk's novel "The Green Seal," has been adapted for the screen and the story, which ran through several editions in book form, will shortly be published by Bluebird Photoplays, Inc., under the title "The Girl in the Dark." The novel has been made into a picture for Carrel Myers, the player who was seen to such advantage in "My Unmarried Wife." In "The Girl in the Dark" Miss Myers departs from the foreign type she portrayed in several previous Bluebird Photoplays and is a native American girl whose life is menaced by a band of Orientals.

A cast of unusual strength appears in support of Miss Myers. It includes Betty Schade, Alfred Allen, Harry Carter, Frank Deshon, Ashton Dearholt and Frank Tokanaga. "The Girl in the Dark" will be published the week of March 4.

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**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**


BIJOU DREAM—Selset, "The Marionettes," with Clara Kimball Young.


CASTLE—Paramount, "Madame Jealousy," with Pauline Frederick.

ORPHEUM—Fox, "The Forbidden Path," with Theda Bara; Essanay, "My Name May Go to Me," with Mary MacLane; Metro, "Revenge," with Eddie Stock.


ZIEGFELD—Arcturus, "Song of Songs," with Elsie Ferguson.
MOTION PICTURES IN AUSTRALIA

Australia has about 800 theatres in which picture shows are given, and of these 450 are in towns and cities and 350 in smaller communities. Of the 450 houses presenting pictures in the larger centers about 40 have continuous performances from 11 A.M. to 11 P.M. or else a special program during the day and a special program for the evening, while the others in the larger communities give a regular program in the evening with matinees on certain days. Many have matinees every afternoon or twice a week.

In very few places in Australia are theatrical entertainments of any kind permitted on Sundays. At the 350 houses in small communities, the number of performances given varies. In many places pictures are screened only once or twice a week, while more performances are given in others, depending upon the patronage.

Most of the city houses accommodate more than 2,000 persons. A few have seating capacities as high as 3,000. The country houses rarely have a capacity of more than 1,000. Prices of admission are high. They vary from 6 to 60 cents, according to the entertainment and the location of the seat. In addition, there is the theater tax of about 5½ pence per person of admission. An amusement tax of 8½ pence per cent of the price. The usual prices for the continuous performances are 6 and 12 cents, while tickets for regular performances cost from 6 to 60 cents.

**American Films in Demand**

Most of the films now shown are imported from America, and an average performance in an Australian picture theatre is similar to that seen in an American house. Products from the United States average 60 per cent of the total. Five and one-half per cent of films vary from $48.66 to $245.33 per week for houses in the country and suburban districts, while for the larger houses in the cities a weekly service may cost as much as $180.65. It is customary to change the program twice a week in the country and suburbs, while in the cities the same program is presented for a whole week. Usually it is made up of about 8,000 feet of film, requiring two and one-half hours for each performance. It would contain one feature and several minor productions in the smaller centers of population, and in the cities two features with fewer minor pictures.

American films have been predominant here since the outbreak of the war, and on the whole have proved satisfactory to Australian audiences, but on account of the high admission prices in this country serial pictures find some opposition, as many persons cannot afford to attend every performance of a serial film.

Under such conditions, productions of that type prove a deterrent. Probably it would be advisable to supply fewer firearm and sex-problem films to this country, as the audiences have been satiated with such pictures, and the censorship boards in the States are said to have given the matter some attention.

**American Projection Machines Used**

Previous to the war the most prominent machines on this market were the Pathe and the Erneman. These no longer are procurable, and American machines have taken their places. All carbons in use now are American. An effort was made by Australian manufacturers to supply this demand, but their goods did not prove satisfactory.

The Pathé-Dalmeier seems to be the standard. Some American lenses are on this market, but so far have not been recognized as standard. This probably could be overcome if the American manufacturers gave increased attention to the proper exploitation of their wares.

As Australia is far removed from America and Europe, and all theatrical and operatic companies have to be imported from those countries at heavy expense, theatres find it impossible to maintain their costs by paying a good price for special programs as to necessitate a special department for General Manager M. J. Weisfeldt to care for applicants at the office at 17 North Wabash Avenue, Chicago.

**Humphrey Dumpy** March Wholesome Film

"Humphrey-Dumpy" will be the third production by Wholesome Films Corporation to be enacted by a juvenile cast. Daily rehearsals are now being held in the Wholesome studios and the filming of the scenes is to take place in the next few weeks.

There is no danger of lack of material for casts for whole some productions. The daily delegations of mothers, accompanied by future William S. Harts or Mary Pickfords, have assumed such proportions as to necessitate a special department for General Manager M. J. Weisfeldt to care for applicants at the office at 17 North Wabash Avenue, Chicago.

**Jester Comedies Feature Twede-Dan**

"The Recruit" is announced as the first of the Jester two-re more comedies, to be published February 15, in which Twede-Dan the featured comedian.

"His Golden Romance," a story said to be entirely opposite from "The Recruit," will be the second Jester comedy, in which Twede-Dan is called upon to assume an entirely different role. The third comedy by this company will be "All For Her."
Hockey Enthusiasts Attend M. P. Theatres While Awaiting Team

A novel and absolutely new use for the motion picture theatre has been evolved in the Dominion of Canada, thanks to the continued sporting inclinations of the people in war times, in irregular train service, cold weather and other minor reasons.

On many occasions in every city and town in Ontario during the winter months there are more or less important hockey matches. Very often the train service is so bad that a visiting team does not arrive until 11 p.m. or later, but the game is played as scheduled nevertheless.

The other evening at Lindsay, Ontario, the local rink was packed in anticipation of a game when it was announced that the visiting team from Peterboro would not arrive for two hours. The suggestion was made that he fans proceed to the local motion picture theatres until the game could be started.

Arrangements had been made to have the fact announced at the theatres and the game would not be held until the people could get back to the rink.

The idea immediately caught the spirit of the big crowd with the result that two local theatres were immediately rushed with business. From 8:30 to 11 p.m. the hockey enthusiasts enjoyed themselves and then were recalled to the rink for the game, which was not finished until 1:30 a.m.

Not only was the stunt a good one financially for the theatres, but many of those in the theatres joined the throng which went to the rink. The crowd of spectators at 11 p.m. was even greater than the one at 8 p.m. It was a real double-header for the evening.

J. Clancy, general manager of General Film Company, has returned to Montreal after a short business trip in Ottawa.

The Canadian Universal Film Co., Montreal, had the pleasure of a visit from Simon Page, of Granby, Que.

After a considerable fight with the censor board of Ontario to have the morality photoplay “Damaged Goods,” controlled in Canada by the Mutual, the military authorities have at last given permission to show this feature to the soldier audiences only in Ontario.

This feature was shown in the Liberty Theatre, Calgary, Alta., for three days, January 31 to February 2. The picture aroused considerable discussion and was accorded liberal patronage.

Chink Won Ton of Coal

There seems to be plenty of coal in Calgary, Alta. The Princess Theatre of Calgary made arrangements with the Brownie Coal Company for advertising purposes to give away a ton to one person in the audience. The first party to win this coveted prize was a returned soldier without a home. However, he immediately turned same over to the local Red Cross Society.

The second week a Celestial by the name of Wah Lee, the true Chinaman refused to make a speech of acceptance, although he was sure to give directions for the delivery of the coal and ask that it be sent right away.

OLGA PETROVA’S THIRD PRODUCTION

A MYSTERY DRAMA

A decided innovation in the type of film story which Madame Olga Petrova as appeared in during the past few months will mark her third special starring vehicle, “The Life Mask,” directed by Frank Crane. Adapted for the screen by Mrs. L. Case Russell, from the novel by the anonymous author who wrote “To L. G.,” Madame Petrova’s latest picture play, is an engrossing mystery drama.

The building of the scenario has been skillfully handled as to leave serious doubt in the minds of the audience regarding the final outcome of the story until the very last scene. Through a curiously chain of circumstances, the guilt or the murder of a wealthy society leader and financial man is thrown on all of the leading characters, including Madame Petrova herself. The unravelling of the ingled skein of events affords picture play entertainment of the most inviting type.

In “The Life Mask,” the famous Polish star offers a characterization entirely away from anything she has previously done in films, it is said. She has adapted herself admirably to the “mystery drama” atmosphere which pervades the production and her performance in the third starring vehicle, made under the banner of her own organization, is a remarkable example of her versatility and true histrionic ability.

Pathe Disposes of Unsold Territory for Two Features

Through arrangements recently concluded between J. A. Berst, vice-president and general manager of Pathe Exchange, and W. E. Shallenberger, president of the Arrow Film Corporation, the Arrow will act as exclusive agents for Pathe on the sale of states rights on the Pathe pictures, “Today,” with Florence Reed, and “The Mad Lover,” with Robert Warwick.

The territory still unsold consists of North Dakota, South Dakota, Minnesota, Northern Wisconsin, Michigan, Iowa, Missouri, Kansas, Nebraska, Louisiana, Arkansas, Texas, Oklahoma, South Carolina, Georgia, Alabama, Florida and Mississippi.

The rest of the United States has been sold to strong, active concerns, who report enthusiastically on the way the pictures are going in their territory.

Charlie Chaplin’s Studio Visited by Forty U. S. Sailors

Forty sailors from a United States Naval Reserve station in the vicinity of Los Angeles have been the first of Uncle Sam’s fighting boys to accept Charlie Chaplin's invitation to inspect the million dollar comedian’s motion picture plant in Hollywood.

The husky bunch of bluejackets “stormed” the Chaplin studios this week and for several hours they were guests of the star. Charlie acted as official guide and not one feature of the big studio was left unexplained by the comedian.

So enthused was Chaplin by the presence of the sailors that he violated one of the rules of the institution in permitting the visitors to watch him perform before the camera. When the delegation was about to depart the host turned around and announced that a picture was taken. A copy has been sent to each one of the sailors as a souvenir of their visit.

The welcome sign has been hung out at the Chaplin plant for all of Uncle Sam’s soldiers and sailors. In the future they will be permitted to visit the new studios, either singly or in a body, after four-thirty every afternoon.
Paralta, Pathe and Mastercraft in Concerted Production on the West Coast

Use of One Studio Declared to Have Resulted in Tremendous Saving in Overhead and Salaries of Minor Department Heads

When the announcement was made recently that the Paralta studios would be the site of the forthcoming activities of the Pathe producing enterprises on the West Coast and also of other companies producing films independently, the news of the centering of production in this manner was hailed throughout the industry as a distinct departure in the film producing methods. Now that active production has been started by the Pathe company in the Paralta studios, the merits of the system may already be reviewed with profit.

At the present time, Paralta is continuing its schedule of production on a rapidly increasing scale. The Bessie Barriscale Company, the Henry B. Walthall Company and the Louise Glum Company, all separate producing units, are engaged in the work attendant upon new productions. While Paralta in preparation for J. Warren Kerrigan, Miss Barriscale is being directed by Raymond B. West, Mr. Walthall by F. K. Paralta, and Miss Glum by Charles Worsley, all of the regular Paralta staff.

At the same time, with the Paralta technique, the intensive productions of Bryant Washburn and Frank Keenan have already been undertaken in the Paralta studios, while the producing units of such stars as Fanny Ward and Bessie Love and others are on the way to California and will soon be at work at Paralta under the Pathe management. Another unit in this intensive production scheme is the Mastercraft Photo-Play Corporation, headed by F. Eugene Farnsworth, which has arranged to produce the works of Thomas Dixon. The Mastercraft Corporation, separate in backing and management entirely from Paralta, will operate its production activities at that studio.

That the ideas of Robert Brunton, manager of production, regarding the unlimited possibilities of a centralized effort in picture-making enterprises, have proven successful is evidenced in the manner in which the production of the Paralta and Pathe companies are already going forward side by side. Stories, of course, are handled by separate staffs in the different organizations. Jack Cunningham, who was chosen by Mr. Berst of the Pathe Company to handle scripts for the Pathe organization at the Paralta studios, is in charge of the selection and preparation of Pathe stories, having no connection with the scenario department of the Paralta Company.

Stars, directors, leading players and stories are chosen by each producing organization without reference to the others. After that the construction of sets, securing of properties, and the many details of production are handled by the management, centered in Robert Brunton, with a tremendous saving, it is said, in "overhead" expense, salaries of minor department heads and overlapping of personnel. Several sets may be purchased and extra talent hired by one studio management with a considerable elimination of lost motion.

Throughout the picture industry ever since its inception, it is pointed out, efforts have been made to systematize the producing end of the business and cut out unnecessary waste. Many articles have been written advocating a getting together of various producing organizations, which had formerly been operating independently and at cross purposes. While the present system which has been inaugurated by Paralta does not mean financial combination, yet it does bring about a centralization at certain points of large expenditures. It may thus be said to be the first large step toward cutting out waste and toward streamline work which has been several years in formulating, but which has never heretofore been a concrete reality.

Kerrigan's Second Paralta Play Ready For Distribution

J. Warren Kerrigan's second Paralta play, "The Turn of a Card," is now under discussion by Mr. W. Hodkinson, the director. The picture is a seven reel comedy-drama with distinctive settings, both exterior and interior, and it is said, a breezy play.

Mr. Kerrigan, as "Jimmy Montgomery Farrell," an oil prospector from the west, is given wide scope in which to display his versatility and which accomplishes the feat of carrying the same role through three distinctly different characterizations. In the first part of the picture he is a Westerner who later comes to New York and takes up the life of a business man who mingle in the best of New York society. However, the portrayal of the picture occurs when Mr. Kerrigan plays the part of a chauffeur, who has independent means and a fortune in oil interests, which make him practically a millionaire.

Miss Lois Wilson, who will be remembered as having appeared opposite Mr. Kerrigan in his first Paralta play "A Man's Man," also plays opposite him in "The Turn of a Card" as "Cynthisa Burdette," daughter of "Ace High Burnett," a character played by "Jimmy Farrell" beats at his own game.

Quick Sales Follow Trade Showing of Crucible of Life

Following the private premiere give to "The Crucible of Life" by Gener Enterprises, Inc., several bids for the territory were received from Arthur H. Sawyer and Herbert Lubin who are sponsoring the film, it is announced. The response by state rig buyers is the result of an innovative campaign which Messrs. Sawyer and Lubin placed into effect for the first time at this showing.

This departure from the ordinary routine of marketing territorial production was accomplished by inviting all of the leading state right purchasers to attend the premiere of the "Crucible of Life" given primarily by General Enterprise, Inc., for the benefit of the review press. That the idea met with enthusiastic response from many of the lead film men of the country is evidenced by the fact that a number made the trip especially to New York to witness the showing of the patriotic film spectra produced by the Authors Film Company and starring Jack Sherrill and Gr Diarmont.

Messrs. Sawyer and Lubin also announce that "The Crucible of Life" will be released for exhibition throughout Australia and New Zealand to Mr. George Meyer, prominent English dealer in feature films, who was present at the showing and during the conference that followed said a contract had been made for the entire foreign distribution of the seven part General Enterprise Inc., picture with J. Frank Brockliss Inc., of New York. This contract is consummated by H. A. Gillespie, president of the Brockliss organization.

Rex Beach Directing Titling and Editing Of Latest Picture

Rex Beach is directing the titling and editing of the newest Paralta production, "Heart of the Sunset," now in process of editing in the Rex Beach Pictures Company's laboratories in New York City. Pursuing the practice he established for "The Auction Block," the author will personally write the subtitles for the new production, which is to be distributed by Goldwyn as a Rex Beach special.

Rex Beach has found himself facing a problem in assembling "Heart of the Sunset." Working under unusually favorable weather conditions at Eagle Pass and Corpus Christi, Tex., Director Frank Powell and Cameraman William Field photographed every scene laid out in the continuity. As a consequence, there is a plenitude of photographically perfect film to be dealt with, a major portion of which cannot possibly be used in the completed production.

As a matter of experience Field used his directorial ingenuity and made use of a Texas norther which kept the Beach company indoors for the better part of three days during their sojourn at Eagle Pass. Somewhat to his surprise, he got several hundred feet of remarkable film depicting a storm unlike any known in northern climates. It is so unusual that Mr. Beach declares he is tempted to write a storm sequence into the story for the sake of making use of it.

"Heart of the Sunset," in the opinion of the author, is going to make a greater picture even than "The Barrier," his previous film story of life in the great open country of the west.

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SYNOPSISES OF CURRENT PUBLICATIONS

BLUE BLAZES RAWDEN.
Five reel drama.
Featuring WILLIAM S. HART.
Directed by Artcraft.
SYNOPSIS: Blue Blazes Rawden, foreman of a lumbering camp, arouses the enmity of Ladyfingers, owner of a notorious resort. Ladyfingers threatens him to a duel in the lark and "Ladyfingers" is killed, though not by Blue Blazes. "Ladyfingers" mother arrives and Blue Blazes withholds from her he manner of her son's death. However, when Babette tells the story and Blue Blazes is the Fresh from London, he saves the camp.

RUGGLES OF RED GAP.
Five reel comedy-drama.
Featuring TAYLOR HOLMES.
Produced by Essanay.
Author, Harry Leon Wilson.
Directed, L. C. Window.
SYNOPSIS: Arrived in America, Ruggles, former valet to the Honorable George, is surprised to find that all men are equals. When he meets the widow Judson, whom he is anxious to establish himself in some sort of money-making business. He starts a restaurant and in due time makes Mrs. Judson his wife. (Reviewed in this issue)

THE FORBIDDEN PATH.
Five reel drama.
Featuring THEADA BARA.
Produced by Fox.
Directed, J. Gordon Edwards.
SYNOPSIS: Nellie Lynde, betrayed and deserted by Sinclair, whom she loved, becomes an outcast. She is rescued by Felix Benenate, an artist, for whom she had posed. When she learns that Sinclair is about to sell, she decides to get revenge and her constant demands for money soon make of him a thief. Unwilling to marry her, Nellie confesses in front of the people assembled to having sold herself, incriminating, of how the man had wronged her. And Sinclair pays his debt, which she thought he could elude. (Reviewed in this issue)

WILD ALGY OF PICADILLY.
The reel comedy.
Produced by Essanay-General.
SYNOPSIS: Algernon, who is a picture of his mother protruding out of his pocket. He learns that it is the father who deserted his mother.

CHECK YOUR HAT, SIR!
The reel comedy.
Produced by Essanay-General.
SYNOPSIS: Dick goes into a cafe and after flouting the check room boy is having a hilarious time imitating all the performers, after becoming embittered he stumbles awkwardly into a barrel of flour.

A DAUGHTER OF UNCLE SAM.
The reel serial No. 1.
Produced by Essanay-General.
SYNOPSIS: Judge Sylvester finds herself alone in the desert. She is on the trail of a woman whom she believes is another woman and her invalid aunt, who for years had harbored the picture of a man whom she never knew, yet whom she loved, goes to answer the call of love.

A WEAVER OF DREAMS.
Five reel drama.
Producing VIOLA DANA.
Produced by Rolfe Metro.
Author, Myrtle Reed.
Directed, John H. Collins.
SYNOPSIS: Judith Sylvester finds herself alone in the desert. She is on the trail of a woman whom she believes is another woman and her invalid aunt, who for years had harbored the picture of a man whom she never knew, yet whom she loved, goes to answer the call of love.

For Your Program

Synopses of the following plays are given in this week's issues:

Blue Blazes Rawden
Beaches and Peaches
Check Your Hat, Sir!
Daughter of Uncle Sam, A. No. 6
Eve's Daughter
Flash of Fate, The
Forbidden Path, The
His Royal Highness
Huck and Tom
Midnight Trail, The
Ruggles of Red Gap
Schools and Schools
Ship Oy, Oy
Up in the Air
Weaver of Dreams, A
Wild Alley of Picadilly
Wooing of Princess Pat, The

Synopses appearing last week:

Adam and Some Eyes
Reloved Traitor, The
Broadway Bill
Broken Ties
From Rags to Riches
Girl with the Champagne Eyes
Hired Man, The
Hidden Pearls
Hands Down
King of the Border
Keys of the Righteous
Marionettes, The
Miss Cinderella
Six Shooter Andy
Song of Songs
Thieves' Honor
Whims of Society
Woman Between Friends, The

"A DAUGHTER OF UNCLE SAM."
One reel serial No. 7.
Produced by Jaxon-General.
SYNOPSIS: Escaping from the soldiers Van Prague plots to get Jessie and Taylor into his power. All his plans fail and as a last resort he has Jessie enticed into a Gypsy camp, where she is to be detained until further disposition can be made of her by the plotters.

"SCHOOLS AND SCHOOLS."
Two reel drama.
Featuring JEAN PAIGE.
Produced by Broadway-General.
SYNOPSIS: Nevada Warren goes to make her home with her uncle after the death of her father. Her cousin, a social butterfly, tries to patronize the western girl, but even though illiterate she is independent. Barbara becomes jealous when she finds her suitor, Gilbert, preferring Nevada's society and through Barbara's jealous treachery Gilbert marries Nevada.

"THE MIDNIGHT TRAIL."
Five reel comedy-drama.
Featuring WILLIAM RUSSELL.
Produced by American Mutual.
Director, Edward Sloman.
SYNOPSIS: Jack Woodford, millionaire and amateur sleuth, is getting along fine in the affections of Alice. Moreland, the daughter of the man for whom he is making a search for stolen jewels. The real detective arrives on the scene puts Jack in a bad light, but when he brings Moreland's locked secret and the stolen jewels to light, things are straightened out and Jack reaches the pinnacle in the affections of Alice.

"UP IN THE AIR."
One reel comedy.
Featuring BILLIE RHODES.
Produced by Strand Mutual.
SYNOPSIS: Mary loves Jack, but her father objects. Mary's chum acts as a "vamp" and wins over father's choice of a husband, so he has to accept Jack. A double wedding is planned and when it is time to perform the ceremony for Mary's chum, another accomplice comes in and demands the return of his wife. So father's choice is left alone.

"EVE'S DAUGHTER."
Five reel drama.
Featuring BILLIE BURKE.
Produced by Paramount.
Author, Alicia Ramsey.
SYNOPSIS: After the death of her father, Irene, always spinning the narrowness of her home life, goes to London and plunges into a mad whirl of social gaiety. When her inheritance is entirely squandered she prepares to elope with a nobleman, but the arrival of her lover awakens her to her madness and she returns to a quiet and peaceful life.

"HUCK AND TOM."
Five reel comedy-drama.
Producing JACK PICKFORD.
Produced by Paramount.
Author, Mark Twain.
SYNOPSIS: Huck and Tom steal off into the graveyard at midnight that Tom might get rid of his warts. They witness the murder of one of the citizens by an Indian and when Mr. Potter is accused of the crime, their stories clear the innocent man. They next set out for hidden treasure and come upon the "Painted Cave" where the Indian had hidden treasures. With the death of the Indian they become the heirs and make further plans for becoming robber chiefs when they grow up.

"SHIP OY, OY."
One reel comedy.
Featuring WILLIAM FRANEY.
Produced by Nitzor-Universal.
SYNOPSIS: Hortense and her lover, John, are interrupted in their wooing by Handsome Horace, a smuggler. He captures Hortense and is endeavoring to torture John to death, when Hortense escapes and between the two Horace has a hard time smuggling himself out to sea.

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“BEACHES AND PEACHES” Two reel comedy Featuring DAVE MORRIS. Produced by L-Ko Universal. STORY: Fishcake and his wife go to the beach and Fishcake becomes overwhelmed with all the “peaches.” His wife misses him and after a long search finally brings him back.

“THE FLASH OF FATE.” Five reel drama. Featuring HERBERT RAWLINSON. Produced by Universal. STORY: The ruination of Shorh & Son by the greed of the Prf Hinman and the death of the elder Shorb, made Randolph Shorb want revenge. His continual persecution of Hinman and being haunted constantly by the dead man’s face, Hinman finally turns over all the money the firm of Shorb & Son originally had. Randolph’s country sophomore comes to the city and gets into the clutches of some crooks, but Randolph rescues her.

“THE WOOGING OF PRINCESS PAT.” Five reel drama. Featuring GLADYS LESLIE. Produced by Vitagraph. Director, William Earle. STORY: Princess Pat is forced into an undesirable marriage with Prince Eric in order to prevent war between the two principalities. She disregards all the conventions of the court and treats her husband shamlessly. News comes to Pat’s brothers that she is being mistreated and they go to rescue her and at the point of drawn swords Pat realizes that she loves her husband.

“HIS ROYAL HIGHNESS.” Five reel comedy-drama. Featuring CAROLY BLACKWELL. Produced by World. Director, Carlyle Blackwell. STORY: Jack accompanies his friend, Victor, to Europe and then learns that Victor is a king and that he loves a girl named Jean. In a visit to Los Angeles, Mr. Ricardo is injured and sent to a hospital and Jack masquerades as the king. In his masquerade he is able to prevent a war between two small countries, with the help of the Princess Diana and still retain his position of king.

Florida Exhibitors See Harold Lockwood Make Metro Picture Members of the Florida branch of the Motion Picture Exhibitors’ League of America, in convention in Jacksonville last week, visited the Marco Island, and witnessed the filming of several scenes for the screen production of Holman Day’s novel, “The Landscape.” The party, guided by S. A. Sparks and W. L. Whitehead, both Jacksonville exhibitors, included Mr. and Mrs. E. C. Beasme, Mrs. J. R. Flynn, Thornton Parker, St. Petersburg; Frank Genover, St. Augustine; Mr. and Mrs. L. Kahlfeld, Patatka; Fletch Catron, A. H. La Belle and Mrs. M. C. Hamlin, Cape Canaveral; Braxton Beacham, Jr., Orlando; H. W. Titus, Daytona; C. E. Daffin, Tallahassee; Wm. Denworth, Port Luderdale; Parish Carter, Gainesville; J. E. Rivers, Green Cove Springs, and L. P. Davis, Arcadia.

Mutuals Special Film "The Planters" Proves Big Box Office Hit The tremendous success of “The Planter,” the Mutual special production, based on Herman Whittaker’s striking story of life on a Mexican plantation, in which the eminent Shakespearean actor, Tyrone Power, is starred, is reflected in returns from exhibitors.

Power’s virile and masterly characterization of the brutal planter in this strange, true story of the tropics, is one of the really forceful screen delineations on record. His adventure into filmdom proves that he is without a peer in certain roles, and the story of the screen lose little of the strength that is his on the spoken stage.

The box office drawing power of this production shows what can be done when the genius of Hollywood is allied with that of the producer in filming a literary masterpiece. Whittaker’s novel was acclaimed as one of the most vivid expositions of Mexican plantation life ever written, and created a sensation when published in 1910. His book was the result of long residence in Mexico, and his story is of life as he observed it firsthand.

Over two hundred men and women took part in the production, while the cost exceeded $150,000. A brilliant cast, a strong story and gorgeous tropical scenery combine to make this a powerful attraction.

Within the period of thirty days one hundred and thirty-five representative houses played “The Planter” for runs of three days to a week, Mutual exchanges report, with without exception played to big business.

The following houses booked the feature for long runs, and many of them have asked for return bookings: Milwaukee, Wis., The Whitehouse; Toledo, Ohio, The Alhambra; Duluth, Minn., The Strand; St. Louis, Mo., Central Amusement Co.; Boston, Mass., Boston Theatre Co.; Los Angeles, Cal., Garrick Theatre; San Francisco, Cal., The Strand Theatre.

C. C. Hite Purchases Ohio State Rights To “Souls Redeemed” C. C. Hite of Cincinnati has bought the Ohio rights of Edward Warren’s production, “Souls Redeemed,” and several other features, contracts for which have just been signed by Hite and W. E. Shallenberger, president of the Arrow Film Corporation.

During his recent trip to New York Hite announced that he had become an independent state operator and had taken into partnership with him R. K. Shallenberger, the youngest brother of the head of the Arrow Film Corporation. For the past several years Hite has represented various organizations in Ohio, including Mutual, Triangle, Goldwyn and Jewel. His decision to become an independent operator followed a study of picture conditions not only in Ohio, but throughout the country. He discovered, he said, a decided trend throughout the motion picture industry towards independence and realizing he could broaden the scope of his own activities he entered the independent field in Ohio with great enthusiasm. The new firm will be conducted in Mr. Hite’s name. Offices have already been opened in Cincinnati and other cities in Ohio.

Ralph Ince Chosen To Direct Petrova In “The Great Star” The combination of author, star, director and story which is furnished in the fourth production in which Petrova will appear, is one affording exhibitors publicity possibilities and advertising value of a rare nature. Of the Polish star’s own popularity little need be said and joined with this fact is the prominence respectively of the director and author, Ralph Ince, who has been selected by Madame Petrova and Frederick L. Collins, president of the star’s production organization, to produce the fourth picture in which she will appear.

Ince was long associated with the Vitagraph Company, during which period he was responsible for innumerable film successes starring many screen celebrities. His latest production, “The Great Star,” a medium for Madame Petrova’s last appearance, is in Mr. Middleton’s name as the author of “Polly of the Circus” and the Beesco success “Polly With a Past.”

Whartons Return to Ithaca, N. Y., Studio After a three weeks’ stay in New York, filming scenes for “The Eagle’s Eye,” the twenty-third serial episode written by William T. Flynn, retired chief of the United States Secret Service, Leopold D. and Theodor W. Wharton of Wharton, Inc., who are producing the pictures, returned to the home studio in Ithaca, N. Y.

With two exceptions, they were accompanied by the entire company, in charge of King Bagge and Margaret Snow, and a score of additional people engaged in New York, who will be used in later episodes. George A. Casey, director, and Martin M. Greiner, assistant director in charge of locations, will remain in New York for a few days to make final plans for more out-door scenes when the company returns to film later episodes.

Four New King-Bee’s The King-Bee Films Corp. will ship to the trade and Board of Censors the following new King-Bee comedies, entitled, “The Rogue’s Day Out,” “The Stranger” and “The Orderly.” The showing will take place at the Miles projection rooms, 104 Nassau building, New York.
Theatre Owner Pleads Guilty to Charge of Attempted Arson

Bloomfield, Ind.—Robert Allen, proprietor of the Colonial moving picture theatre, confessed that he had attempted to set fire to the building on January 24, and when arraigned in court pleaded guilty to a charge of attempting to defraud an insurance company. A charge of arson was dismissed. Allen was fined $1 and sentenced to three years in the Indiana Reformatory, but Judge Slinkard suspended judgment pending good behavior.

According to Allen’s story, the picture theatre was not bringing in any dividends, and he decided to get rid of it. He first took out additional insurance, more than the value of the theatre. On Wednesday, January 23, he went from Jasonville to Linton, where he obtained an automobile and drove to Bloomfield. He went into the theatre at midnight and collecting some waste paper and an old film, started a fire in a small room beneath the stage. He closed the door and, getting into the automobile, drove back to Linton without seeing anyone in Bloomfield.

The fire was extinguished by the closing of the door, and when the attempt was reported to Prosecutor W. R. Vislock, he started an investigation. A deputy state fire marshal was sent to Bloomfield, and when it was learned that Allen had taken out the extra insurance he was called and questioned, and finally confessed that he had tried to burn the theatre.

Allen is employed as an electrical engineer at Queen No. 4 Mine at Jasonville. His wife had been operating the theatre. They have one child.

Dallas Theatre Has Formal Reopening; Burned Last Fall

Dallas, Texas.—The Queen Theatre, always one of the most popular motion picture theatres in this city, has again opened to the public and is even more beautiful than before its destruction by fire last September.

Many new features have been added at a cost approximating $60,000. On the second floor is a rest room and library furnished with sofas, lounge chairs, and contains the latest motion picture magazines. On the third floor is a special rest room for use of the employees of the theatre. The theatre is wired for both the theatre and the audience, and contains the latest devices essential to the proper care of films.

Shamokin Has New Motion Picture House

Shamokin, Pa.—The new Victoria Theatre, which replaces the house of the same name destroyed by fire one year ago, was formally opened last week. It is conceded to be the finest and largest theatre devoted to pictures in inland Pennsylvania, has a seating capacity of 2,500, and will present nothing but the best features films. The handsomely equipped theatre is equipped with fireproof vaults, steel shelves and the other devices essential to the proper care of films.

Exhibitor Injured When Film Ignites In Iowa Theatre

Lake Mills, Iowa.—Fire which started in the motion picture booth of the Dyne Theatre here threatened that building and the entire opera house block before the flames were finally extinguished.

The fire broke out in the booth when a reel of film became ignited in some undetermined manner. Phil From, the operator, picked up the reel and attempted to throw it from the building, but in so doing it dropped to the floor near the main entrance.

A panic was narrowly averted as the theatre and its patrons filled at the time. Manager Nester attempted to extinguish the blaze and was seriously burned about the hands and arms. Films, machine and ticket booth were destroyed.

TOM MOORE DIRECTS NEW EXCHANGE FOR FIRST NATIONAL FILMS


The new film exchange, which will have the marketing in the territory mentioned of all of the First National Exhibitors’ Circuit attractions which are shown at Moore’s Strand Theatre, is under the management of Walter R. Liebmann, formerly manager of the Washington exchange of Goldwyn.

The product which Mr. Liebmann has to offer exhibitors in this and neighboring cities takes rank with the best that is offered for sale in America. The First National features embrace all those made by the Petrova Pictures Company, Edgar Lewis, Charlie Chaplin, and others whose dramas are in the van of cinema progress and artistic value.

The Washington Branch Exchange of the First National will be located at 419 Ninth street northwest, as soon as the large new theatre can be equipped with fireproof vaults, steel shelves and the other devices essential to the proper care of films.

Insurance Official Asks Exhibitors Aid To Educate Public

Lansing, Mich.—To bring home to the public a realization what the $1,500,000 January fire loss in Michigan means, Insurance Commissioner Ellsworth, ex-official state fire marshal, is planning a state-wide campaign in the movies.

“Many people do not have any idea of how serious the situation is, and how helpless we are, apparently,” said Mr. Ellsworth. “We have gotten convictions in 19 out of 23 cases of arson tried lately, but with all of this, the citizenry can give the least possible attention to it and at the same time seeing to it that buildings are properly watched.

“Almost every fire occurring is reported as a suspicious fire, and we are investigating. Investigations, however, take time. We often find that the blaze might have been avoided in the first place by ordinary caution.”

Eaton and Flagg To Make Red Cross Film for War Fund

Jack Eaton, president of Town and Country, Films, Inc., has been assigned by the government to make the next Red Cross pictures to be used in connection with the second war fund drive, which will begin the early part of May.

Mr. Eaton, together with Frank D. Sniffen, head of the motion picture department of the drive, and James Montgomery Flagg, have left to take the exterior scenes in New Orleans.

This picture is to be known as “The Spirit of the Red Cross,” the scenario of which was written by James Montgomery Flagg, who recently, with Mr. Eaton, made his entrance in the motion picture field, when he wrote and Mr. Eaton produced a series of single reel comedies entitled “Girls You Have Met,” all of which have created favorable comment throughout the country.

In the Red Cross picture Mr. Eaton will have as his leading players Peggy Adams, Raymond McKee, and Harry McKee. George Lane will act as cameraman and Saul Harrison will assist in the direction with Mr. Eaton.

The scenes to be taken in the south will occupy a period of two weeks, and the United States soldiers’ encampment in that section of the country will be used in the picture.

Quits Film for Stage

In order to fulfill contracts for the writing of two plays for the dramatic stage next season, Edith Ellis has resigned as manager of the theatre. She will be able to devote her time to her work with the Literary Department of the Goldwyn Pictures Corporation. She will also very shortly undertake a campaign for a national producing theatre, a project which she has been working on for some time.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

REVENUE TAX REPORT ON ADMISSIONS

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RECAPITULATION

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We hereby certify that above report is correct to the best of our knowledge.

Mgr.                                      Cashier.

Certified check covering the above specified War revenue Tax was mailed by me this day of 1917, to the Collector of Internal Revenue for the District of.

Mgr.  

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Vesta Theatre Will
“Frozen Warning” Sold

Double Seating Space

Complete remodeling of the Vista Theatre, Forty-seventh street and Cottage Grove avenue, Chicago, is planned by H. M. Ortenstein, as a result of which the seating capacity of the house will be increased to 2,400. A building to the east of the present structure will provide the additional space.

The transformation of the playhouse will be effected with but little interruption to the performances in the theatre. M. O. Wells is manager of the house.

Announcement is made by H. A. Spanuth, of the Commonwealth Pictures Corporation, that he has closed with the First National Exchange, Inc., 509 Fifth avenue, New York, for state rights of New York and northern New Jersey for “The Frozen Warning,” featuring Charlotte, champion woman skater.

“Frozen Warning” Sold
For Two More States

PERSONALS

By "Mac"

Winfield Sheehan, general manager Fox Film Corp., was here for the week ending February 16. Merely an o. o. jaunt—so he spakeeth.

Well! WELL! If it ain’t our ole pal Ralphie Bradford. Come home to stay this time, we hope. Yes sir, he quit The Scans of Minneapolis, resigning from the Goldwyn branch up there to occupy the managerial chair for the local Triangle exchange, relieving the boyish Dan Michalove, who expects shortly to join the colors with our great big National army.

H. J. Bayley, manager for Vitagraph, is all lit up with added happiness owing to the abolition of Fuelless Mondays. Of course he got nuthin’ to do from 8:30 a. m. to about the same time p. m., except work, and it will give him an opportunity to add another day of????

A. L. Kahn, well known to local film circles and manager of the Quality Film Exchange of Kansas City, was in the “Loopy” last week greeting his friends. All tells us he has organized another independent film exchange of his own in Kansas City, to be known as the Erlam Film Exchange.

Hunter Bennett, special rep. for the U. S. Exhibitors Booking Corp., passed through Chicago last week making a general trip covering all U. S. branches.

Frank B. Rogers, the handsome Standard Film local manager, is not trying to emulate that bad guy of the fillums, Bill Hart. That silk handkerchief stuff wrapped around the young man’s neck is there to simply keep him in mind of those “pretty bulbs” that are growing on that particular spot of his anatomy. Never mind, Frank, everything must CLIMAX.

A. Teitel, that wizard marvelous when it comes to cleaning films, tells us that the “Sultan of Allah” features of the Allen Film Corp., are the latest recruits to his subtle hands. Never worry Abe, you soon have ‘em all.

Ha! Ha! ’Tis he, the long lost pal of the Mid-Night Sun brigade, George V. Booth. He is now managing the popular Parkway Theater at 2743 West 22nd Street.

Safety First

Never argue with a guy that’s over 6 ft. tall, especially if he is an admiral on one of those mid-night surface cars and signs his time card MURPHY. If he ever starts shoving, be sure your O-Sulton heels are adjusted and you have plenty of sand on your shoes, that’s all.

NOTE: Will somebody find out if our good friend, H. A. Gundling, has returned to the Bryn Mawr Theater yet?

On the Firin’ Line

H. W. Richert, erstwhile Standard Film seller, was seen gambling along the fillum Rialto the past week. At present he refuses to divulge his new connection. Sure, he intends to work. When? ?

Hark at these, ye wily P. A.’s. Here’s one from Ed Saecher, manager of the Bijou Theatre, Marinette, Wis., called last week over the ice-covered long distance telephone wires:

How’s the rush up there, Ed?

Say nuthin’; we have over 19 feet of beautiful white snow here and the ole mercury in the thermometer registers a paltry 200 degrees below.

Ask that husky guy, Geo. Bromley; he’ll confirm this.

That comet that’s been flashing and burning things up in Indiana all last week is a Vitaphotographer, J. A. Humphrey. It’s a cinch when you get the goods, is all J. A. says.

Geo. Levine is surely up in the money if that Universal sales register counts correctly. He shouldn’t be he is the very same youngster that put the Alvin Theatre on the map out on the North Side.

Here’s one we snapped from the Beauties’ gallery of fillum celebs: Did you all see that gang of Turks out at the Second Regiment Armory the other night? Well, that guy was sitting up on the stage, all decorated up in a nifty Turkish outfit, was who knows, than the handsome Phil Soloman, of the local George Kleine exchange. Oh! Oh! What a pretty boy.

Art DeSormeaux has quit the road to show the city exhibits all the good things that Fox Film grip of his has. Leave it to Art; he’s a regular shower.

The only guy that seems sorry that film traffic is opening up is the big Scan, Eddie Olson, manager of the telegraph office in the Maller’s building. Ed claims he did a million messages a day from the boys trying to locate their film shipments during the recent weather jam. Cheer up, Ed; it will not be long before another winter overtakes us. This way out—he's all cut—let him alone.

Hav’ yez awl seen the fine fur-collared coat Jimmie Reilly do be wearin’ every toime he come in to th’ city from his fillum palace, the Princess Theatre, downstate; was that short-somethin’. Who knows? He is also sellin’ fillums for the local Triangle office, so he should be able to spare a few dollars on personal decorations, so he should.

At last it has happened. One of the dandiest little chaps in the local film business is leaving this fair city for the greener pastures West of the Pecos: G. L. Miller. Enough said.

In the last two days, there have been two big engagements written in the State School’s Register. The first one is a feature for the Roxy, a release that Warner Bros. is giving a full advertising push.

Mastercraft Company To
Film “The One Woman”

Work has been started in the Paralta Studios in Los Angeles, on the first Mastercraft production along the lines of the Warners’ release, “The One Woman.” The scenario was prepared from Mr. Dixon’s book by J. Grubb Alexander and Fred Myton. The picture is being directed by Reginald Barker and the management of the production is in charge of F. Eugene Farnsworth who has charge of the Mastercraft interests in California.

“The One Woman,” is the first of the series of special productions to be issued by the Mastercraft company, which will be taken from the best of Mr. Dixon’s literary works.

Mary MacLane Picture
In Long-Run Bookings

“Men Who Have Made Love to Me,” a George K. Spoor feature, starring I. Mary MacLane, is enjoying long-run bookings in various parts of the country. Reports state that it has created a great deal of talk in Kansas City, shown there in the Garden Theatre, and in Chicago where it ran for three weeks solid at a Loop theatre, “The Band Box.” The “Rialto” in New York offered the picture for an entire week.
W. W. Hodkinson Goes
West to Start His
Co-operative Plan

W. W. Hodkinson left New York for a trip to the coast last Saturday, which will bring him into the campaign of Exhibitor's co-operative plan. Mr. Hodkinson's first stop will be in Denver, where he will remain for several days before visiting a number of the coast cities.

He has appointments in the west with a number of the largest and most representative exhibitors who have expressed themselves as most eager to become a part of the Hodkinson organization.

Mr. Hodkinson's years of experience on the Pacific Coast, both as an exhibitor and a distributor, places him on a close personal basis with practically all of the important exhibitors of this territory, and it is the result of this close personal feeling that the exhibitors have for him that has prompted him in his decision to give them the honor of becoming the first partners in the new Distributor-exhibitor organization.

One Exterior Scene
In This Photoplay

Something practically unprecedented in the production of motion pictures occurs in Ben Stitt's latest release, "Paralta Play, "Within the Cup," which will soon be published through the W. W. Hodkinson Corporation.

In the entire drama, which is seven reels in length, there is but one exterior setting. All the scenes, with the exception of the very few which were taken in this setting, were filmed inside the studio, and one of the important characteristics of the drama is the director's intention to give the atmosphere of an elaborate society gathering.

In consequence of the fact that there was but one exterior set, and because of the luxurious scenes which the story demanded, the picture necessitated the construction of a great number and variety of interior settings.

Credit for its elaborateness is due R. Holmes Paul, technical director; Raymond B. West, who directed the production, and to Robert Brunton, manager of productions at the Paralta Studios.

Constance Talmadge
Returns to Comedy
In Next Production

Excellent and unusual photography, it is said, will be featured in Talmadge's new Select production, "Up the Road With Sallie," which is now being filmed under the direction of William D. Taylor at the Morosco studios in Los Angeles.

The scenario version of "Up the Road With Sallie" has been taken from the best-selling novel by Julia Crawford Ivers and is the work of Julia Crawford Ivers. Mrs. Ivers is a well-known scenario writer and in the present play starring Constance Talmadge has developed almost a new field of humor and human interest.

The story has to do with the lives of a number of people closely concerned in a complicated will, and is tinged with romance and adventure. Miss Talmadge is supposed to be Miss Paula Crewe, the leading man, Kate Toncray, Thomas Perse and Karl Formes.

The new picture will mark a return of Miss Talmadge to the real comedy. It will be distributed by Select.
ARTCRAFT PICTURES

20—"The Silent Man," five reels, with W. S. Hart.
21—"Reaching for the Moon," five reels, with Douglas Fairbanks.
22—"The Lord's Will," five reels, with Tom Tully.
21—"Modern Musketeer," five reels, with Douglas Fairbanks.
23—"Rose of the Old South," five reels, with William Farnum.
14—"Dead or Alive," five reels, with Wm. S. Hart.
21—"Stella Marie," six reels, with Mary Pickford.
17—"The Wishing Chair," five reels, with Ethel Clayton.
16—"Song of Songs," five reels, with Elsie Ferguson.
21—"I Was a Gentleman," five reels, with Charles Ogle.
25—"Headin' South," five reels, with Douglas Fairbanks.
10—"Amority of Clothes Line Alley," five reels, with Mary Pickford.

BLUEBIRD PHOTOPLAYS

15—"Bondage," five reels, with Dorothy Phillips and with Ruth Clifford.
29—"The Trap," five reels, with Herbert Rawlinson.
5—"The Lash of Power," five reels, with Carmel Myers and Kenneth Harlan.
18—"Princess Virtue," five reels, with Mae Murray.
17—"The Savage," five reels, with Ruth Clifford.
26—"The Winged Mystery," five reels, with Franklyn Farnum.
16—"The Mystery of the Opera," five reels, with Pauline Lord.
10—"The Door Between," five reels, with Ruth Clifford.
17—"The Little Boy," five reels, with Ella Hall.
7—"The Seal," five reels, with Franklyn Farnum.
21—"The Girl by the Roadside," five reels, with Violet Merstaureau.
21—"The Unmarried," five reels, with Esther Busby.
14—"Face Value," five reels with Mae Murray.
19—"Broadway Love," five reels, with Dorothy Phillips.
20—"The Fighting Grin," five reels, with Franklyn Farnum.
21—"The Wife He Bought," five reels, with Carmel Myers.
19—"Hands Down," five reels, with Monroe Salter.

FOX FILM CORPORATION

21—"This Is the Life," five reels, with George Walsh.
28—"The Maryland Temperance," five reels, with Dean Jagger.
11—"Miss U. S. A.," five reels, with June Caprice.
21—"The Audience," five reels, with Virginia Marlowe.
15—"All for a Husband," five reels, with Virginia Pearson.
12—"Humbug," five reels, with Gladys Brockwell.
2—"The Babes in the Woods," five reels, with Francis Carpenter and Virginia Venable.
9—"The Prize of New York," five reels with George Walsh.
16—"Unknown 274," five reels with June Caprice.
8—"The Courtship," five reels, with Markova.
8—"The Cupid," five reels, with Virginia Pearson.
Stolen Honor," five reels, with Virginia Pearson.
24—"Six-Shooter Andy," five reels, with Tom Mix.
24—"The Girl with the Champagne Keg," five reels, with Jewel Carmen.
27—"Treasure Island," five reels with Francis Carpenter and Virginia Corbin.
5—"The Jest of Romance," five reels, with June Caprice.
24—"Jack Spurlock—Prodigal," five reels, with George Walsh.
24—"The Penny Pincher," five reels, with Sacred Caves.
16—"Cupid's Round-up," five reels, with Tom Mix.
16—"The Desert Country," five reels, with Virginia Pearson.
10—"The Debit of Honor," five reels, with Peggy Hyland.

GOLDWYN PICTURES CORPORATION

1—"Fighting Odds," six reels, with Maxine Elliott.
11—"The Sprawling Dead," six reels, with Jane Cowl.
4—"Sunshine Alley," six reels, with Mae Marsh.
2—"Hearty Madge Kennedy," six reels, with Madge Kennedy.
3—"The Auction Block," eight reels, with Ruby De Remer.
15—"The Cinderella Man," six reels, with Mae Marsh.
5—"Tails," six reels, with Mary Garden.
16—"Fields of Honor," six reels, with Mae, with Marc.
23—"Lodging a Million," six reels, with Mabel Normand.
15—"Our Little Wife," six reels, with Madge Kennedy.
18—"The Beloved Tom," six reels, with Marc Marsh.
19—"The Room Below," six reels, with Mabel Normand.

METRO PICTURES CORPORATION

59—"The Adopted Son," six reels, with Bushman and Bayne.
4—"The Outsider," six reels, with Emily Weehan.
12—"Outwitted, Ten Times, with Emily Weehan.
19—"The Voice of Conscience," five reels, with Bushman and Bayne.
19—"The Electric Maiden," five reels, with Dorothy evening.
13—"Mrs. Jessop," five reels, with Emily Stevens.
13—"Alto," five reels, with Ethel Clayton.
10—"Red, White and Blue Blood," five reels, with Bushman and Bayne.
24—"The Spirit of '76," five reels, with Harold Lockwood.
21—"Daybreak," five reels, with Emily Stevens.
1—"Rolf," five reels, with Violia Dana.
20—"Rolf, The Eyes of Mystery," five reels, with Ethel Storrey.
25—"Poor John," five reels, with Robert Armstrong.
21—"Under Suspicion," five reels, with Francis B. Bushman and Beverly Bayne.
19—"Rolf, A Weaver of Dreams," five reels, with Violia Dana.
35—"The Professor," five reels, with Robert Armstrong.
14—"The Shell Game," five reels, with Emily Weehan.
1—"The Glass Check," five reels, with Francis B. Bushman and Beverly Bayne.

MUTUAL PICTURES

2—"American," "Her Country's Call," five reels, with Mary Miles Minter.
4—"American, "Queen X," five reels, with Edna Goodrich.

PARAMOUNT PICTURES

2—"The Hungry Heart," five reels, with Pauline Frederick.
10—"Jack and Jill," five reels, with Jack Pickford and Louise Huff.
16—"Molly Entangled," five reels, with Vivian Martin.
9—"The Judgment House," five reels, with Stuart Blackton.
26—"Babe's Mate," five reels, with Margarette Clark.
25—"The Secret Garden," five reels, with Virginia Vaughn.
22—"The Land of Promise," six reels, with Billie Burke.
9—"Tom Sawyer," five reels, with George Bancroft.
23—"The Fair Barbarian," five reels, with Vivian Martin.
20—"Her Mother's Boy," five reels, with Chas. Ray.
27—"Sev'en Swans," five reels with Virginia Vaughn.
24—"Dance," five reels, with Dorothy Dalton.
36—"Dance," five reels, with Dorothy Dalton.
36—"Dance," five reels, with Pauline Frederick.
14—"Jules of the Strong Heart," five reels, with George Beban.
26—"The Spirit of '76," five reels, with Jack Pickford and Louise Huff.
27—"Rimrock Jones," five reels, with Charles Ray.
27—"The Hired Man," five reels, with Charles Ray.
4—"Flare-Up Sal," five reels, with Dorothy Dalton.
4—"Manhood, Jealousy," five reels, with Pauline Frederick.
4—"Pericot Pilot," five reels, with Vivian Martin.
11—"Things We Love," five reels, with Kathryn Williams and Wallace Reid.
20—"Forty," "The Right of the Keys," five reels, with Ethel Bennett.
16—"The Hidden Pearls," five reels, with Wallace Reid.
23—"One More American," five reels, with George Beban.
27—"Eye for a Daughter," five reels, with Billie Burke.
4—"Rock and Tom," five reels, with Jack Pickford.
10—"The Family Skeleton," five reels, with Charles Ray.
27—"Sunshine Nan," five reels, with Ann Pennington.

PARAMOUNT TRAVEL

Jan. 21—Menlo's, the Magnificent.
Feb. 4—Adelaide, Capital of South Australia.
Feb. 11—Round About Adelaide.
Feb. 18—Riding Kangaroo from Motor Cars.
Feb. 23—Tasmania, the Garden of Australia.
Mar. 4—On the Way to the Front with Chinese Labor Corps.
Mar. 11—the Alaska Cruise.

PATHE EXCHANGE, INC.

Sept. 23—"Under False Colors," five reels, with Frederick Ware.
Sept. 29—"Astra, "A Crooked Romance," five reels, with Gladys Hulette.
Oct. 7—Thannbauer, "The Heart of Eira Green," five reels, with Frederick Ware.
Oct. 7—"Astra, "The Romance of Silence," five reels, with Emy Linn.
Nov. 4—"Astra, "The Mark of Cain," five reels, with Mrs. Vernon Castle.
Nov. 11—"French War Pictures," "France in Arms," five reels.
Nov. 13—"The Spirit of the Secret Service," five reels, with Irene Castle.
Dec. 9—"Russian, "Her Sister's Rival," five parts with Vera Colodnaya.
Dec. 12—"Russian, "Vendetta," five parts, with Vera Colodnaya.
Dec. 13—"Runaway Romance," five reels, with Marion Davies.
Jan. 20—"Astra, "Convict 993," five reels, with Irene Castle.
Jan. 13—"German, "The Russian in Germany," five reels.
Nov. 25—"Russian, "The Cloven Foot," five reels, with V. Panof.
Jan. 27—"Astra, "Innocent," five reels with Fannie Ward.
Feb. 9—"Astra, "The Other Woman," five reels, with Peggy Hyland.
Feb. 19—"Loaded Dice," five reels, with Frank Keenan.
Feb. 29—"Russian," five reels, with William Russell.
Mar. 3—"Diamo, "Daddy's Girl," five reels, with Marie Osborne.

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Jan. 20 "Their Indian Uncle," one reel.
Jan. 20 "The Price of His Head," one reel.
Jan. 27 "A Butler Bust Up," one reel.
Jan. 27 "Too Many Husbands," one reel.
3
Feb.
"A Safe Disaster," one reel.
Feb. 3 "Airing Their Troubles," one reel.

Midnight Bell," two reel Hoyt C.
Essanay, "Pants," five reels, with Mary McAlister.
Edison, "The Awakening of Ruth," five reels, with Shirley Maiei
Selig, "A Contented Woman," two reel Hoyt C.
Selig, "A Bear Fact," two reel Hoyt.
Edison, "The Appletree Girl," five reels, with Shirley Mason.
"A Fool for Luck," five reels with Taylor Holmes.
"The Fibbers," five reels, with Bryant Washburn.
Edison, "Cy Whittaker's Ward," five reels, with Shirley Mason.
Essanay, "Young Mother Hubbard," five reels, with Mary McAlister.
Essanay, "Two Bit Seats," five reels, with Taylor Holmes.
Edison, "Courage of the Commonplace," five reels, with Leslie
Austin and Mildred Havens.
Essanay, "The Kill-joy," five reels, with Mary McAlister.
Essanay, "Small Town Guy," five reels, with Taylor Holmes.
Essanay, "Dream Doll," five reels, with Marguerite Clayton.
Edison, "Salt of the Earth," five reels, with Peggy Adams.
Essanay, "Sadie Goes to Heaven," five reels with Mary McAlister.
Essanay, "Uneasy Money," six reels, with Taylor Holmes.

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Sept 24

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Ian.
7 — Kleine, "Quo Vadis," eight
Jan.
"Brown of Harvard,"
Jan. 10 —
Daly.
Jan. 21 — Edison, "The Unbeliever,"
— Essanay, "Men Who Have Made
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Oct. 29
Nov. 6
Nov. 12

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reels.
six reels,

Selig,

five reels,

Love

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with

to

Tom Moore and

Me,"

six reels, with

—"TheGribbob.
Grave Undertaking," two
Maude Wayne.
—
Dec.
"A Sanitarium Scandal," two
—
Cowardice," two
Dec. 23 "The Courage
Dec. 80— "Welcome Home," two
with
—
Dec.

Jan.
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reels,

George

with

Binni

and

witb Paddy McGuire.
of
reels with Eddie Gnbbon.
reels,
Milt Sims
6"His Punctured Reputation," two reels, with Wm. Franey.
13 "Dimples and Dangers," two reels, with Harry Gribbon.
20 "Courts and Cabarets," two reels, with Peggy Pearce.
27 "Ruined by a Dumbwaiter." two reels with Alatia Marton.
reels,

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—

Hazel

UNIVERSAL FEATURES

—
Wolf and His Mate,"
with Louise Lovely.
— "The
"Hell's Crater,"
with Grace Cunard.
21 — "Madam Spy,"
with Jack Mulhall.
—
28
"Phantom Riders,"
with Harry Carey.
—"Painted
with Louise Lovely.
— "New LoveLips,"
for Old,"
with Ella
—
18
"The Flash of Fate,"
with Herbert Rawlinson.
25 — "Wild Women."
with Harry Carey.
—
"Nobody's Wife,"
Mar.
with Louise Lovely.

Mary

Jan.
Jan.
Jan.
Jan.
Feb.
Feb.
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Feb.

Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.
Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.

SELECT PICTURES CORPORATION
six reels, with

9

16

MacLane.

"The Moth,"

KEYSTONE COMEDIES

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7
Oct.
"His Crooked Career," two reels, with Fritz Schade.
Oct. 14
"Pearls and Perils," two reels, with Dora Rogers.
2
Dec.
"An Ice Man's Bride," two reels with Dora Rogers and Eddie

Raymond McKee.

with

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PERFECTION PICTURE'S
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five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,

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Norma Talmadge.

five reels, with Constance Talmadge.
"Magda," five reels, with Clara Kimball Young.
"The Wild Girl," five reels, with Eva Tanguay.
"Her Silent Sacrifice," five reels with Alice Brady.
"Over There," six reels, with Anna G. Nilsson.
"Shirley Kaye," five reels, with Clara Kimball Young.
"The Honeymoon," five reels, with Constance Talmadge.
"Woman and Wife," five reels, with Alice Brady

Hall.

"Scandal,"

GREATER VITAGRAPH-V-L-S-E
Oct.
Oct.
Oct.
Oct.

'

17—' 'In the Balance," five reels, with Earle Williams.
24—' 'When Men Are Tempted," five reels, with Mary Anderson.
31— 'His Own People " five reels, with Harry Morey.
7— 'The Blind Adventure," five reels, with Edward Earle.
14—' The Wild Strain," five reels, with Nell Shipman.
21—' 'The Menace." five reels, with Corinne Griffith.
28- 'A Mother's Sin," five reels, with Earle Williams.
4
"The Other Man," five reels with Harry Morey.
11- 'The Woman Between Friends," five reels, with Alice Joyce an
Marc MacDermott.
Feb. 18- 'The Wooing of Princess Pat," five reels, with Gladys Leslie.
Feb. 85- 'Cavanaugh of the Forest Rangers," five reels with Nell Shipma
and Alfred Whitman.
Mar. 4— "The Song of the Soul," five reels, with Alice Joyce and Walte

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Or Down?"
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"The Medicine Man,"

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Walt Whit-

with Winifred Allen.
"The Sudden Gentleman," five reels with Wm. Desmond.
"The Ship of Doom," five reels with Claire McDowell.
"Fanatics," five reels, with J. Barney Sherry.
Because of a Woman," seven reels, with Belle Bennett
"Without Honor," five reels with Margery Wilson.
"Until They Get Me," five reels with Pauline Stark.
"The Gown of Destiny," five reels, with Alma Ruebens.
"Easy Money," five reels, with Charles Gunn.
"Betty Takes a Hand," five reels, with Olive Thomas.
"Man Above the Law," five reels, with Jack Richardson.
"I Love You." seven reels, with Alma Rubens.
"Law's Outlaw," five reels, with Roy Stewart,
"Evidence," five reels, with J. Barney Sherry,
"Flames of Chance," five reels, with Margery Wilson,
"The Gun Woman," five reels with Texas Guinan.
"Her American Husband," five reels with Darrell Foss.
"The Hopper," five reels, with George Hernandez.
"Limousine Life," five reels, with Olive Thomas.
"Real Folks," five reels, with J. Barney Sherry.
"The Captain of His Soul," five reels with Wm. Desmond.
"From Two to Six," five reels, with Winnifred Allen.
"Keith of the Border," five reels, with Roy Stewart.
"Little Red Decides," five reels, with Triangle Players.
"A Soul in Trust," seven reels, with Belle Bennett.
"Heiress For a Day," five reels, with Olive Thomas.
"Shoes That Danced," five reels, with Pauline Starke.
"The Sea Panther," five reels, with Wm. Desmond.
five reels,

McGrail.

Mar. 11—' Next Door
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Dec.
Dec. 16 — "His Bad Policv," one
Dec. 16 — "A Discordant Note," one
Dec. 23 — "A Counterfeit Scent," one
Dec. 23 — "A Birthday Blunder," one
Dec. 30 — "In Wrong Rieht," one
—
Dec. 30 "His Double Flivver," one
— "Matrimonial Breaker," one
Jan. 6
—
6
Tan.
"His Ray of Doom," one
—
Straight Crook." one
Jan. 13
— "A
"A Marriage Not," one
Tan. 13

with Mildred Manning and Wa.

five reels,
five reels,
five reels,
five reels,

Carlisle.

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Forgive

Her?"

five reels.
five reels,

Lt

with

June

Elvidge ar

Ashley.
— "TheArthur
with Ethel Clayton.
Dormant Power,"
—"The Burglar,"
Blackwell and Madge Evan
Oct. 29
—"The Maid of Belgium," with Carlyle
with Alice Brady.
Nov.
with Madge Evans.
Nov. 12 — "Adventures of Carol,"
with Ethel Clayton.
Nov. 19 — "Easy Money,"
Kitty Gordon.
Nov. 26— "Her Hour,"
—"The Awakening," with
3
Dec.
reels with Montague Love and Dorotl
Kelly.
—
with Carlyle Blackwell.
Dec. 10 "The Good For Nothing,"
with June Elvidge.
Dec. 17 — "The Tenth Case,"
—
Dec. 24 "The Volunteer,"
with Madge Evans and Henry Hull.
Dec. 31 — "Diamonds and Pearls,"
with Kitty Gordon.
—
Hours,"
with Ethel Clayton.
Jan.
— "Stolen
with June Elvidge.
"The Strong Wav,"
Tan. 14
—
with Carlyle Blackw'
Jan. 21 "The Beautiful Mrs. Reynolds,"
— and June Elvidge.
with Madge Evans.
Jan. 28 "Gates of Gladness,"
with Kitty Gordon.
Feb.
"The Divine Sacrifice,"
——"Whims
with Ethel Clayton.
Feb. 11
of Society,"
Feb. 18 — "Rroken Ties,"
with June Elvidge and Arthur Ashley.
—
with Carlyle Blackwell
Feb. 25 "His Royal Highness."
Evelyn Greeley.
— "Smirs
Mar.
of Svbil,"
with Alice Brady.
Mar. 11 — "The Wasp,"
with Kitty Gordon.
Oct. 22

5

five reels,
five reels,
five reels,
five reels,
five reels,
five reels,

five

reel.

reel.
reel.

(0 "Caught in the End."
7-- "Half and Half," one reel.
7
"All at Sea," one reel.
14
"Their Love Lesson," one reel.
14
"A Prairie Heiress," one reel.
2
"An Officer's Miss," one reel.
2
"Sauce for the Goose," one reel.
9
"Their Striking Feet," one reel.
9
"When War Meant Peace," one

five reels,

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Oct.
Oct.

—

— "His Unconscious Conscience,"
— "His
Ways," one
— "Her Taking
Fickle Fortune," one
SO— "His Saving Grace."

Nancy,"

Donald.

WORLD FILM CORPORATION PROGRAM
— "Betsy Ross,"
with Alice Brady.
17 — "Creeping Tides,"
with Alexandra
24 — "The Woman Beneath,"
with Ethel Clayton.
1— "The Corner Grocery,"
with Madge Evans and
Fields.
8 — "Rasputin, the Black Monk,"

7

16
23
23

to

Mac

Sept. 10

TRIANGLE COMEDIES

Sept.
Sept.
Sept.
Sept.
Sept.
Oct.
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Oct.

five reels with Earle Williams.
five reels, with William Duncan.

Nov. 12 "I Will Repay," five reels with Corinne Griffith.
Nov. 19- 'The Grell Mystery," five reels, with Earle Williams.
Nov. 26— "Who Goes There? five reels with Harry Morey.
Dec 3 "The Tenderfoot," five reels with William Duncan.
Dec. 10—' 'The Marriage Speculation," five reels, with Mildred Manning.

TRIANGLE FILM CORPORATION
five reels, with George Hernandez.
five reels, with Roy Stewart.
five reels, with Olive Thomas.
five reels, with Dick Rosson.
five reels, with Belle Bennett.
five reels, with Alma Reubens and

-"Dead-Shot Baker,"

;

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— "Indiscreet Corinne,"
18 — "A Case at Law,"
18—"The Fuel of Life,"
26 — "The Regenerates,"

15

22—' 'The Bottom of the Well," five reels, with Evan Overton.
29—' 'The Flaming Omen," five reels, with Alfred Whitman.
5—"The Fettered Woman," five reels with Al ce Joyce.
Nov.

"Ghosts of Yesterday," six reels, with Norma Talmadge.
"The Marionettes," five reels, with Clara Kimball Young.
"The Studio Girl," five reels, with Constance Talmadge.

Nov. 4
Nov. 11
Not. 11

"The Love Doctor,"

4

4

five reels,
five reels,
five reels
five reels,
five reels,
five reels,
five reels,

five reels
five reels
five reels,
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reels,
five

five reels,
five reels,

SERIALS
Pathe, "Th« Seven Pearls."
Vitagraph, 'The Fighting Trail."

reel.

reel.

Paramount, "Who Is Number One?"
Mutual, "The Lost Express."
Universal, "The Red Ace."
Universal, "The Mystery Ship."
Pathe. "The Hidden Hand "

reel.
reel.
reel.
reel.
reel.
reel.
reel.
reel.
reel.

Vitgraph, "Vengeance and the
Universal, "The Bull's Eye."
Pathe, "The Price of Folly."
Wharton, "The Eagle's Eye."

42

Woman."

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Motion Pictures as Aid to America's War on Autocracy

Frederick H. Elliott, Executive Secretary, National Association of Motion Picture Industry, Cites Millions Raised in Liberty Loan Drives and Screen's Aid in Food Conservation Campaign

By Frederick H. Elliott

The patriotic achievements of the motion picture industry, in co-operation with the 17,000 exhibitors of the country, have been in themselves remarkable. The United States entered the World War for Democracy. For the first time Americans have an opportunity to realize the tremendous part played by the screen in modern life.

Through special work in all the picture theatres of the country millions of dollars were raised for the First and Second Liberty Loans. The motion picture industry and its allied trades did its part, raising approximately $0,000,000.00 to both of these loans, which brought forth a letter of commendation from W. G. McAdoo, Secretary of the Treasury.

Herbert Hoover, National Food Administrator, has been utilizing the film on the screen as a direct avenue to send the conservation propaganda to the people and another big campaign is now under preparation.

Secretary of Agriculture D. F. Hous- ton is utilizing the film on the screen to disseminate information on such things as the canning, preserving, drying and pickling of Edible foods.

These wartime achievements of the industry were possible through the lend-lease organization of the National Association of the Motion Picture Industry, which includes the foremost film producing and distributing companies of America. President Wilson himself, by his splendid official utterances, has always recognized the great value of the screen as a medium of public opinion. Consequently, in organizing the war machine after the country entered the war, the President realized that the industry be mobilized for the purpose of co-operating with the myriad federal departments in the prosecution of the war. Through the National Association a war council consisting of industry leaders was appointed, also a national committee, composed chiefly of executives of the industry, with one representative in each state.

Since the entry of the United States to the world war, the National Association, in order to keep its organization in line with Federal dealings, has centered its efforts upon making the screen do its bit as Uncle Sam. In the first Liberty Loan drive, for instance, the association distributed 30,000 slides to exhibitors, slides sending out 8,000 Liberty Loan orders. In the second Liberty Loan drive 70,000 slides were sent out together with 500,000 feet of film of pictorial appeal. Film fans will be interested in the organization of this patriotic achievement possible. The National Association of the Motion Picture Industry was formed on August 16, 1916, when a number of companies as charter members, William A. Brady, the theatrical and screen producer, was the first president and still continues in that post. Today 81 companies—or 90 per cent of the film manufacturers of the country—are members of the association.

**The original purpose of the organization was to bring the motion picture closer to the public.**

Aside from its wartime activities, the National Association has taken up the problems of the motion picture fan from a number of angles. The Sunday closing of screen theatres has been one of the unreasonable hardships it has endeavored to eliminate, believing that the motion picture is of vital value to the single day of recreation belonging to the American who may be burdened of unwelcome mind- ing censorship, through a sincere and careful censorship from within, has been another of its hard fought achievements. The association, too, instituted a wide and vigorous fire prevention campaign among the exchanges and exhibitors, its purpose to make the nation's theatres absolutely safe to the public.

In organizing the public education for the purpose of winning the American public over to the idea that the motion picture is an important cultural weapon, the association's funders felt that the whole motion picture world—the producer and exhibitor, as well as the screen fan—were struggling for a concept of the film as a cultural and altogether unintelligent legislation. The association has not only fought enemies of the photoplay but it has conducted a campaign among the exchanges and exhibitors, its purpose to make the nation's theatres absolutely safe to the public.

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Bills were introduced simultaneously in several states, providing for the opening of picture theatres on Sunday, and a notable victory was won in Indiana.

Censorship has been met equally vigorously. The association has gone to the heart of the censorship problem by putting itself outside of the area of the public's interest. In other words, the products of its members are guaranteed ethical and moral. Should any of its members fail to abide by this agreement, they will not only be eliminated from the organization but the association will lend every effort to vigorously prosecute the offenders. By this action, the industry eliminated the one possible excuse for censorship. Its strenuous battle along this line has been steadily gaining throughout the country and has brought about the defeat of censorship bills in thirty-one states during the past year.

The organization has shown the film fan his organized power in politics. In certain instances where the association has pointed out the antagonism of certain political candidates and instituted active campaigns against them, these candidates have been defeated at the polls. A notable instance of this occurred when State Senator Christian, of New York, owner of the sponsors of the Christian—Wheeler censorship bill of 1915, was overwhelmingly defeated. The vigorous campaign of the association in the interest of fire prevention has two aims: to safeguard the public and, incidentally, to reduce the fire hazards and thereby reduce exhibitors' insurance premiums. The adoption of a standardized film clause for fire insurance policies was secured.

**The association has been taking active steps to further the use of motion pictures by churches, schools and Sunday schools.** Special lists of films available for their particular needs have been prepared. A plan of co-operation has been put into effect with the Inter-Abishams, and the Sunday School Board representing five million boys and girls, reports of which are highly encouraging. Then, too, exhibitors everywhere are being aided and encouraged to give specialmatinees for children, presenting programs of juvenile interest.

Through the association's efforts, the motion picture film has been admitted to the parcel post. The film business is always being carried and with the mail, motion picture films. The admission of the film to the parcel post has also made it possible for the movie to invade the far and most remote settlements, far from express and freight stations not reached by the mails.

Improved Business

In South Reported

By Foursquare Man

Jerome Abrams, general manager of the entire south for Foursquare Pictures, reports to his home office an improvement in business in his territory. This executive believes, with M. H. Hoffman, his chief, that the future for the motion picture industry is very bright.

A satisfactory number of contacts on the "Eye's Eye," the Wharton's serial, have been forwarded for volume from his territory touches a new high mark. The Foursquare southern general manager says:

"In the 'Eye's Eye' we have at once a serial that entertains to an unusual degree, and one which has the strongest patriotic appeal of any picture of which I know. Every American will want to see it—and more than once."

"Dealing with the machinations of the Imperial German government against our own government, as many a man, woman and youngster to discover that such methods could be used against a country with whom the German government was on supposedly friendly relations."
Samuel Hutchinson Decrees Useless Waste
Of Film Material; Urges Conservation

"Reduction of output seems to be occupying manufacturers to some extent just now," says Samuel S. Hutchinson, president of the American Film Company. "Level headed manufacturers have seen this crisis coming for over a year and have prepared for it. Every producer who has taken the precaution to look ahead and figure out the situation for himself, has known that reduction was bound to come. No company can afford to work without profit and as the motion picture film is not usually an article which increases in value with the holding it cannot pay to make too many just to shelve for a possible market.

"For one thing, conservation in the use of the film proper is important. When you hear a director solemnly assuring you that he must waste thousands of feet of film in order to produce one picture, you may safely assume that he does not know how to make a picture and is putting up a bluff to conceal his ignorance. You might as well expect your architect, in figuring on lumber for a new house to tell you that while only 50,000 feet of lumber will be used in the finished product, you must order 100,000 to allow for artistic temperament in the wastage.

"If the producers charged up the wastage of film to the director, as they charge up the expense of an overset in a newspaper office, the abuse would soon be remedied. A wastage of film is a tacit admission of incompetency on the part of the director. He admits that he has not once had a clear outline of his picture in his mind; he has been fishing for ideas all the time.

Dougherty Joins World

George C. Dougherty, one of the film pioneers, has signed with World-Pictures as film editor. He was one of the big men with Biograph in the early days of the industry and is called "The man who made David W. Griffith," because of the fact that he saw in Griffith a great director and urged the Biograph company to give Griffith full scope for development. Mr. Dougherty's words of advice were heeded and Mr. Griffith soon showed that he fully merited the confidence Mr. Dougherty felt in his ability.

"The Wrong Flat"
Jester May Comedy

The Jester Comedy Company announces the completion of their fourth film of the series of Jester Comedies, "The Wrong Flat," featuring Twed-Dan, which is scheduled for May.

Useless Conferences

"If we had a little more horse sense in the picture business to offset the artistic temperament that the situation is, we are bound to do it, perhaps we would not find it necessary to hold many useless conferences in large hotels to discuss the motion picture situation. We know what the situation is — any level-headed business man knows enough to retrace when retracing is necessary. The materials used in the manufacture of films are necessary just now as a war product. Cotton and nitric acid are too valuable to be wasted at the artistic whim of a vague director who has to try out thousands of feet of film before he knows what he is doing. Such a criminal waste of valuable material should not be allowed in any industry at this time.

The industry should voluntarily reduce production from a patriotic notice, if nothing else, and thereby release necessary war products.

The American's Policy

"The policy of the American Film Company has always been along the line of fewer but better pictures. We have marched steadily along, making the type of wholesom comedy with a dramatic appeal that the public wants to see. For that reason the present situation has not found us unprepared or with a lot of film that we cannot sell. We are going right along as we have always done, sparing no expense where expense is necessary to produce and save pictures that appeal. The money we put into a picture goes into its merit and we intend to keep up this policy of steadily making pictures that are in appeal.

"There is no necessity for a waste of material at any time. If manufacturers would employ less time in arguing over non-essential details of the situation and put a business head to work ferreting out the leaks in the industry and cementing them up, there would not only be a decided gain in finances; but a higher standard for pictures."

Metro's "The Claim"
Is a Talking Film

In this story Twed-Dan is again given an opportunity to show his versatility and is called upon to do some thrilling and hair-raising stunts, it is said.

Strand, N. Y., Books
"Raffles" for Feb. 18

The announcement that "Raffles, The Amateur Cracksman," with John Barrymore playing the part of Raffles, is to be the featured attraction at the Strand Theatre, New York, during the week beginning February 18, is a tribute to the high quality of the production and its unusual drawing power.

The Boston Photoplay Company purchased the New England rights to "Raffles, The Amateur Cracksman," and the success that the picture has had in the New England territory indicated that a box office attraction there would be no question as to its value and when enthusiastic reports from the various New England exhibitors came pouring in, The Strand management immediately arranged to secure the picture for a showing.

The success that "Raffles, The Amateur Cracksman" has had in New England is in keeping with the reports from other sold territories, where the picture has established records, for example in California where it is owned by the A Star Feature Distributors, of San Francisco, Cal., in the Southern States where it is owned by the Special Features Company of Knoxville, Tenn., and in Michigan, where the exploitation is being handled by the Michigan Masterplay Company of Detroit. Hiller & Wilk, Inc. also report that there is a big demand for the foreign rights to "Raffles, The Amateur Cracksman."

Levine Takes Charge
Magnet Exchange

Jesse Levine has taken charge of the New York territory for the Magnet Film Exchange, it is announced. Levine started his film career with the Pathe Exchange as booker. Then joined the World Film Corporation the capacity of New York representative and later became assistant sales manager. He left this organization, becoming associated with the new Vitagra Distributing Co. For the past year Levine represented the Metro in New York.

"The EXHIBITORS HERALD is a paper with a punch on every page." — Frank Vanston, manager of the Temple Theatre, Elgin, Ill.
EXHIBITORS HERALD
THE INDEPENDENT FILM TRADE PAPER

ANNA Q. NILSSON
(Goldwyn)
Goldwyn Announces
The Turning
Of The Tide

INCREASED business for Goldwyn Pictures from the great and unconquerable WEST—a sure sign of returning prosperity for the nation’s exhibitors.

Increased business from the prosperous Ten Billion Dollar SOUTH; richer and wealthier than ever before in its history.

Increased business and bigger patronage from the recently-zero NORTH, just thawing out under the first sunshine after the worst winter ever recorded.

Bigger business than ever from all-powerful EAST—the financial heart of America with steadily mounting war profits coursing through its veins.

Goldwyn business is feeling and benefitting by these wonderfully changing conditions and the reason we are benefitting is that our productions throughout a desperate winter have kept thousands of our exhibitors “ahead of the game” in revenues; ahead of their competition in patronage; ahead of their rivals in quality product.

We definitely predict the most prosperous Spring and Summer exhibitors have had in several years and we can further insure this prosperity with Goldwyn productions made according to the most skilful box-office pattern.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDWYN, PRESIDENT
EDGAR SELWYN, VICE-PRESIDENT
16 EAST 42ND STREET
NEW YORK CITY
Cutting Your Film Rentals In Half

Announcement and Explanation of United Picture Theatres of America, Inc.

UNITED PICTURE THEATRES OF AMERICA, INC., has been chartered under the laws of New York to enable several thousand exhibitors in every section of the United States to OWN collectively and to distribute to its members pictures on which all members can and will make a profit. Through this organization which exhibitors themselves own and operate from top to bottom, we are bringing together our membership which will give a film 4,000, 6,000 or 9,000 days of booking time and WIPE OUT INSTANTLY THE COST OF SELLING, OVERHEAD DISTRIBUTION AND PRINT WASTE, WHICH ARE THE CHIEF REASONS FOR THE HIGH RENTALS YOU ARE NOW PAYING.

Every manufacturer or producer of pictures wishes to do this, wishes to save this money, wishes to free himself of the burden of distribution and salesmanship expense in a highly competitive industry. But every producer who has tried to do this HAS FAILED. Therefore, this revolutionary change, which every producer will WELCOME, has had to come from THE EXHIBITORS OF MOTION PICTURES.

THAT IS WHY UNITED PICTURE THEATRES OF AMERICA, INC., has been organized. We, as exhibitors, do not want to pay the tremendous cost of maintaining thirteen selling organizations with a first-run product trying to sell only three available first-run prospects in Salt Lake City, or seventeen exchanges spending a fortune weekly in seeking the business of five first-run houses in Minneapolis. We are now doing this. None of the various producing firms are any more anxious to pay these costs than we are—but they do not know how to escape them. But WE do know, and this means that this organization of exhibitors, because of its plans and purposes, is a friend and money-saving ally of all producers and ONE TO BE ENCOURAGED by every friend of the industry.

UNITED PICTURE THEATRES OF AMERICA, INC., is the exhibitors' own solution of the costly evil that every factor in the industry wishes to destroy. What we will do is this: We will agree on a star whose popularity and money-making powers are unquestioned. We will make certain in advance that the star and productions are big enough for the foremost theatres, and therefore, for all other theatres. We will then say to the producer having this star: "Make us six or eight pictures annually with this star and we will pay you for each negative a price that will give you a liberal and yet fair profit. We will make our own prints, our own accessories and take care of the distribution of this and all of our other pictures to our members here and in foreign lands. We are free of salesmanship costs because we have an assured playing time of several thousand days guaranteed in advance by our members. There is today no profit in distribution. The United plan relieves producers of the unprofitable exchange investment and worry and at the same time gives them cash on completion of pictures and wider distribution of their pictures than they now receive.

This collective buying is the principle of CO-OPERATION which dynamites selling expense out of existence. It accomplishes for the film exhibitor what the American Drugists Syndicate has achieved for its 27,000 druggist members. It has cut the purchase cost of drugs practically in half. It unites thousands of small buyers into one huge purchasing unit.

The druggists own 98% of all the stock of this company, so they are their own bankers and reap the bankers' dividends—the druggist members control the company so all companies selling these druggists must give them fair treatment and fair prices. These druggist members are not only the bankers and customers of their own company, but they hire experts to run the A. D. S. for the equal benefit of all members. No drug manufacturer owns stock in the A. D. S., so all manufacturers are treated with equal fairness. When the A. D. S. members advertise and popularize a brand they derive the benefit. Starting with $400 eleven years ago, the A. D. S. today has received from its druggist members $5,000,000 with which to carry on its business. In return for this money the company issued common stock and so large have been the dividends that the stock has long sold above par and the A. D. S. has assets enough to buy back its $5,000,000 worth of stock issued and still have remaining assets worth probably $18,000,000, which is about the total value of the quick assets of all the film companies combined. Everyone has been benefited by the A. D. S. No one has been hurt by it. The A. D. S. has profited its members by the elimination of the waste of competition by co-operation. Ask the A. D. S. druggist in your community.

Applying the A. D. S. method of organization to the exhibitors' problem, UNITED PICTURE THEATRES OF AMERICA, INC., will instantly cut your rental price for a picture THIRTY TO FIFTY PER CENT BELOW THE PRICE YOU ARE NOW PAYING AND GIVE YOU MANY OF THE VERY SAME PICTURES YOU ARE NOW PLAYING.

Behind this organization, devoting their energies and capacities to creating this great new exhibitors' purchasing and distributing alliance, are the men whose names are undersigned and who have headed the urgent appeals of several thousand exhibitors to create this nation-wide organization and wipe out the ruinous waste incurred through separate buying.

The founders of this company have worked out a plan which many of the largest and best-known exhibitors, practically all big producers in New York, and many stars, have pronounced to be unique and of great value to all branches of the industry. Within the next few weeks a United Salesman—a high-class man whom you respect—will visit your community. He will thoroughly explain the United purposes, every detail of the plan, the method of incorporation and everything else. This is the exhibitors' company and you are entitled to know. There are no insiders. There is nothing to conceal. The more you know about the United plan the stronger you will be for it.

In our next announcement we will tell you more about this revolutionary cost-saving plan, which will re-establish sanity and profit for all elements in the motion picture industry.

UNITED PICTURE THEATRES
of America, Inc.
1600 Broadway, New York

LEE A. OCHS, President
C. R. SEELYE, Vice-President

MILTON M. GOLDSMITH
General Counsel

LOUIS F. BLUMENTHAL, Treasurer
CHAS. M. ROSENTHAL, Secretary
AN APPRECIATION OF FACTS
PICTURIZED IN
"THE EAGLE'S EYE"
BY
WILLIAM J. FLYNN
(RECENTLY RETIRED)
CHIEF OF U.S. SECRET SERVICE

Mr. W. J. Flynn,
New York City.

My dear Chief:

I have just returned from viewing your wonderful film, The Eagle Eye, and I am so much impressed with its power to do good that I must write you this line to congratulate you.

The episode connected with the Hotel Ansonia was particularly interesting to me on account of the hours of mental anguish we all went through before the navigating officers of our fleet were out of danger, and in viewing the picture I realize more than ever the strain you were under during that dreadful twenty-four hours.

Most pictures of this kind border on the melodramatic, but this has not one ounce in it but is really dramatic from beginning to end; and if at the end of the third episode, when you ask people in the audience if they are not going to help destroy German autocracy, I am much mistaken if the appeal does not bring the spectators from their seats into a loud declaration of loyalty for this great country in which they are living. I, personally, with the cold sober thought in my mind that it was only a picture, could hardly restrain from rising up and giving the answer the appeal called for.

It is extraordinarily well done, has the touch of authenticity behind it and will convey a wonderful message to the doubting ones, some of whom still believe we should be neutral.

Wishing you every success in the wonderful story you are putting before the public, believe me

Yours very sincerely,

John McE. Bowman

Produced by THE WHARTONS with the screen favorites
KING BAGGOT and MARGUERITE SNOY
BOOK NOW THROUGH YOUR NEAREST FOURSQUARE EXCHANGE BRANCHES IN PRINCIPAL CITIES

For further information, address
The Whartons' Publicity and Supply Department, 1476 Broadway, N. Y.
RESOLUTION PASSED

AT

NATIONAL CONVENTION

OF THE

MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

AT CHICAGO, JULY, 1917

MOVED by Mr. Eager of Nebraska and seconded by Mr. Hopp of Illinois:

RESOLVED, that the Motion Picture Exhibitors League of America, in convention assembled, offer to the President of the United States the freedom of the screen for the purpose of patriotic propaganda, and call upon the exhibitors throughout the country to give the widest publicity to such departments of the Federal Government as he may direct.
Star-Light Comedies

We Offer the Trade
Our Latest Hilarious Laugh Creation

"Physical Culture DeLuxe"

ONE REEL

Laughing is the Best Exercise for All
Make Your Theatre a Gymnasium of Comedy

PRINTS FOR YOUR DISTRICT
8 CENTS PER FOOT

STAR-LIGHT COMEDIES
Room 812 - 501 Fifth Avenue
NEW YORK : : : N. Y.
J. Warren Kerrigan in "The Turn of a Card"

Directed by OSCAR APFEL

Written by FREDERIC CHAPIN

ROBERT BRUNTON, Manager of Productions

A PARALTA-KERRIGAN-PLAY

PARALTA PLAYS, Inc. No. 6 WEST 48th STREET NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.
WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
JUNE ELVIDGE
MONTAGU LOVE
ARTHUR ASHLEY
in
"Broken Ties"
Directed by ARTHUR ASHLEY

“One of the strongest World-Pictures—Suspense soars to an unusually high mark—Contains not one dull moment—Seldom has such a selection of talent been assembled to interpret the roles of a single picture.” (Motion Picture News)
The Independent Picture

THE independent picture leads the way to the avenue of greatest promise for the entire industry.

If the independent producer and distributor is driven from the field the motion picture exhibitor cannot hope to attain anything better than a clerkship. He will be manager of his theatre in name only, for he will be compelled to run only such pictures as the monopolist-producer sees fit to make and to pay just such prices as the monopolist-producer sees fit to charge.

Under such a plan the exhibitor cannot build up a following for his own particular theatre, but is compelled daily to promote the product of the monopolist-producer. And as the producer becomes stronger—largely through the exhibitor’s efforts—he is able to pile on heavier burdens and further enslave the theatre-man.

The old iron-clad program scheme, carrying with it burdensome deposit requirements and a hodge-podge mixture of good pictures and bad pictures, is responsible for a vast number of the evils which the industry is laboring under. The remedy is the independent picture—the open market.

The program in the past has proven, and is in certain instances today, an excellent thing. In the case of many smaller exhibitors it gives them a quantity of film weekly at a price which they are able to pay. But there is no theatre in the country today that is tied down to a program that cannot improve its business by having certain “open days” upon which it can select from the open market films of the hour that its patrons are clamoring for.

Purely out of selfish motives the exhibitor should cooperate with the independent producer and distributor—it means the protection of his business.

The independent picture can be booked intelligently; the exhibitor is in a position to weigh the various elements of the deal and decide with a great degree of accuracy if it is a picture that should be run in his theatre. If it is a picture in which some player has received an exorbitant salary and consequently an exorbitant price is asked the theatre-man can merely pass it by and thereby avoid becoming a party to a losing venture. If it is based on a theme which has not proven popular at the particular theatre, again the exhibitor is under no obligations to run the picture which is destined to be unsatisfactory to his patrons.

The independent picture gives the exhibitor an opportunity to demonstrate his “showmanship” if he has any; if he has none he is in the wrong business and disaster will overtake him sooner or later. The exhibitor of today that hopes to make a success out of a modern film theatre and depends exclusively for his pictures on what one or two producers decide to turn out is practically certain to be disappointed.

The value to exhibitors of the growth and expansion of the open market can hardly be over-estimated. From all indications nothing will stop the increasing importance of the independent picture, which is a most salutary thing for the business. But tardy recognition of this fact may mean the elimination of many exhibitors who are unable to read “the hand-writing on the wall.”

* * *

Dropping the $ Mark

A DECIDED step forward is the plan of the Universal company to have deleted entirely the dollar mark from their advertising and publicity.

This decision of the Universal officials marks the dawn of a new era in respect to the manner in which the film industry will present itself to the general pub-
lic and one which is only consistent with the dignity and importance of the industry.

The old order of the film business drifting itself in the gaudy and extravagant verbiage of the one-ring circus, shouting loudly about the money cost of everything—just as if the financial outlay was the only recommendation—was certainly grossly inconsistent and its elimination should be a matter of general satisfaction.

**Casual Comment**

Promoters of "The Birth of a Race" are having no little difficulty in convincing the Attorney General's office of the probability of sixteen hundred per cent profit.

The bronze tablet immortalizing S. L. Rothapfel is a well-merited compliment and if it serves to fix the attention of the exhibitors of the country upon the Rothapfel record it will accomplish great good.

**Sentiment among those in a position to take action on the question of exorbitant stars' salaries seems to be crystallizing rapidly and there are many indications that upon the termination of several existing contracts players will not be troubled with income taxes running up into the hundreds of thousands.

**It would seem that under existing circumstances a five-year, iron-clad contract is hardly a proper first step in encouraging the good will of exhibitors.**

A position of utmost importance and responsibility as chairman of a committee to co-operate in the use of motion pictures in the various military training camps has been assumed by P. A. Powers. The selection of Mr. Powers is a wise one and it will mean that the young men in the training camps will receive in the fullest measure the educational and recreational advantages of motion pictures.

Admitted by all, the one great problem of the motion picture business is that of distribution. Consequently any thoughtfully considered plan to solve the difficulties of distribution is welcomed by producer and exhibitor alike.

Individuals in many branches of the trade stand in need of a decisive demonstration to the effect that a bona fide contract is not a mere "scrap of paper;" such a demonstration would be a splendid constructive step, greatly beneficial to all.

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**EXHIBITORS HERALD CO.**

 Published Weekly by

 **EXHIBITORS HERALD CO.**

 at 203 South Dearborn Street, Chicago

 Tel., Harrison 7355

 **MARTIN J. QUIGLEY:** Editor

 **NEW YORK OFFICE**

 1460 Broadway Tel., Bryant 5111

 James Beecroft, Manager

 **Member Audit Bureau of Circulations**

 Subscription Price $1.00 Yearly

 All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office.

 Forms close at 6 p. m. on Monday of each week
Paramount-Artcraft in New Scheme for Control

Latest Morsel to Be Held Up for Exhibitors
To Nibble at Is Five-Year Non-Cancellable Contract to Use Combine's Productions

Exhibitors of the country are soon to be confronted with the demand to sign a five-year unbreakable contract by the Paramount-Artcraft combine in furtherance of its autocratic aspirations to monopolize the film industry, it became known the last week.

This startling information was made public by J. A. Berst, vice-president and general manager of Pathe in an open letter captioned "A Message to the Exhibitors of America." While the Pathe executive did not name the combine which he decried as a menace to the entire film industry, his description of the machinations of the machine make it only too apparent that the Paramount-Artcraft companies are meant.

For some time exhibitors who have watched with growing apprehension the Paramount-Artcraft invasion into the operation of motion picture theatres. It is alleged that the companies already have control of more than eighty-five photo-play houses in different parts of the country.

Exchange Purchase Rumored

More recently rumor had that the combine had purchased the controlling interest in the Central Film company. This was vigorously denied by Max Goldstine, Chicago representative of Paramount, and also by Aaron J. Jones, who with Nate Ascher controls the film company in question.

The authenticity of Mr. Berst's statements may go unquestioned. His familiarity with the inner workings of the producing end of the industry makes him an authority whose words should not be taken lightly by those in the business. He was instrumental in hitting Paramount-Artcraft one of the hardest blows it has sustained since its organization when he obtained the signature of Tom Moore, Washington exhibitor, to a Pathe contract which was preceded by the outing of Artcraft and Paramount productions.

"Do you and all your fellow exhibitors intend to surrender meekly to a certain organization of producers and distributors who, according to reliable information, are scheming night and day to monopolize the motion picture industry?" says Mr. Berst, in beginning his indictment of the combine.

Five-Year Contract

"Do you want to be forced to sign a five-year non-cancellable contract that will place you and your business absolutely at the mercy of those who have already boosted the price of service from three to five hundred per cent?"

In this connection Mr. Berst doubtless referred to the salaries paid by the combine in its effort to control the services of all the stars in the film firmament. The extent to which they have gone in their "Mittel Europa" policies is evidenced by the fact that Mary Pickford, starring in Artcraft productions, is reneariousness the conditions which the combine attempted to foist upon Tom Moore when the demand was made that Paramount and Artcraft productions be shown in the theatres under his control to the exclusion of all other productions. They were told by this exhibitor that they could not dictate the policies of his theatres and were a short time later in receipt of his cancellations.

"The question you must answer is: Do you want to be your own boss or do you want to be bossed? For I warn you that if you permit present conditions to continue, a combination that is being daily strengthened by your support will within the next few months force you to sign a five-year contract that will shackle you with bands of steel that you will not be able to break," the warning continues.

Would Corner Ability

"This combination is reported to be trying to corner all of the stars and all of the directors; all of the scenario writers and all of the motion picture authors. When they succeed in that there will be no chance of escaping that five-year contract. And they will succeed unless you, Mr. Exhibitor, wake up in time and save yourself."

Here Mr. Berst outlined the efforts of the Pathe company to combat the activities of the combine. He cited the company's new program of Pathe Plays with some of the foremost stars and the best stories the market affords. He called attention to the first three plays on this program, "Innocent," "Loaded Dice" and "The Nautilus," which have received favorable comment wherever shown and then sounded this warning: "Unless our Pathe Play program is supported by the exhibitors of the United States, we will cease making feature productions."

"And when we cease, you may rest assured that within a very short time every independent producing company will be forced to discontinue. Just stop a minute and realize what that means."

"One company will absolutely monopolize the feature production—one company alone will have feature pictures. For five years at least you will have no selection. You will pay the price set for you. If you don't your competitor will. You will sign a five-year contract with this monopoly, and then a real feature program trust will be a reality."

Combine Bides Time

"The plans are already formed and it is generally reported that they are just biding their time—waiting until you—" (Continued on page 12, col. 3)
Special Session Pennsylvania Legislature May Act to Amend Censorship Law

Film Men of State Feel That With the Organization They Have Perfected Success Will Crown Efforts Before Lawmakers

Interest of the Pennsylvania exhibitors is centering in a report that Governor Brumbaugh will call a special session of the state legislature, primarily to act upon a general reorganization amendment and the reapportionment of the state's congressional, senatorial and legislative districts under the census figures of 1910.

The exhibitors and distributors feel that with the organization they have now perfected they will be able at the special session to get the teachings they desire in the passage of important bills in which they are interested, chief of which is a fight against the present censorship laws of the Commonwealth.

Action at the special session on motion picture legislation can be obtained only through getting the governor to insist in the training camps the position desired. The laws of the state provide that only such matters as are specifically named in the call can be taken up by a special session.

As soon as the governor returns to Harrisburg a delegation of the motion picture men will obtain an appointment with him and seek to have a statement relative to the amending of the censorship law included in his proclamation. If the state's chief executive refuses to consider this, the matter must go over to the regular meeting of the legislature.

As an indication of the amount of red tape which enters into the censorship of motion picture films under the present regime, the exhibitors point to the holding up of war pictures, passed by the military censors of Great Britain, France and Belgium, which the members of the British-Canadian recruiting mission had intended to use to aid their drive for recruits beginning February 18.

The films in question show the British army in the making in villages back of the front, British cavalry and infantry, destroyers and submarines patrolling the seas, trench digging and other phases of military life.

A. M. P. A. Pledges Support War Camp Picture Committee

The spirit with which the motion picture industry is taking hold of the opportunity to do its "bit" in connection with the entertainment of the American soldiers is being illustrated at a meeting of the American Motion Picture Advertisers held at Keen's Chop House on Thursday, February 21.

Patrick A. Powers, chairman of the War Camp Motion Picture Committee of the industry, which has been invited by Raymond B. Fosdick, chairman of the Army and Navy Training Camps Commission, to co-operate with it in providing pictures for the camps, through the various agencies engaged in furnishing entertainment for the soldiers and sailors, was present upon invitation and described in a general way the plan whereby the industry is to share in putting the nation's fighting forces "over the top" in a winning mood. Co-operation of all to this end was the message which Mr. Powers gave to the Advertisers' Association.

The Association adopted the following resolution: "Resolved, that the A. M. P. A. pledge its support to the War Camp Motion Picture Committee of the industry of which P. A. Powers is chairman, and hold itself ready to render any and every service in its power to promote the success of that committee in its efforts to bring the best of motion pictures to the soldiers and sailors in the various cantonments and training camps."

Following this action, J. C. Graham, London representative of the Famous Players-Lasky Company, described motion picture conditions in western Europe. He said that the British army cantonments had been supplied through army officers familiar with motion pictures, appointed to take charge of the work of distribution.

Mr. Powers read the following letter dated February 20, received from Arthur James, president of the Advertisers' Association:

"The Associated Motion Picture Advertisers, which includes more than ninety per cent of the advertising and publicity men in the motion picture industry, desires to co-operate with you in your activities in behalf of the Government, and more especially to further the plans to provide entertainment for the soldiers in their camps, both in this country and in Europe.

"You will doubtless recall that it was our organization which secured the first recognition from the Government departments of the value of motion pictures for propaganda, that it was our recruiting plan that was adopted by Brig. General Walsh for the New York district, and that having opened the door, it was made easy for the industry to secure the recognition of the administration.

"We find ourselves with considerable talent at hand, ready for new activities and we desire to be as helpful as possible. Perhaps, you will be good enough to outline to the Association today in what way we can help.

PARAMOUNT'S NEW SCHEME FOR CONTROL

(Continued from page 11, col. 2)

Hibiters entrenched them strongly enough to freeze out the independent producers.

"I believe you are too good a business man to permit anything like this to happen. You would be sounding your own death knell. It would only be a question of time—and not a very long time either—when this monopoly controlled not only the feature pictures, but also your theatres—your business.

"Already you have had a taste of high handed methods. Some of you have been arbitrarily forced to increase your admission prices to the danger point (many times beyond) to pay the high rental prices demanded. You know what the result has been. Business has fallen off and so have your profits.

"We can't help you unless you help yourselves. Think it over. Your future and the future of the motion picture industry are in the balance. What are you going to do?"

MONA LISA, A NEW SCREEN STAR
Second Trade Restraint Suit Filed Against Stanley Company

Greater Philadelphia Amusement Co. Is Plaintiff in Latest Action Which Charges Creation of Monopoly to Restrain Trade

The second in a series of suits, back which are the avowed intentions to drain the power in Philadelphia of Stanley K. Mastaun, head of the Stanley Booking Company, was filed in that city last week in the United States District Court. In this suit the Fox Film Corporation is listed as defendant with the booking company. In the first suit the Mayo Pictures Corporation was mentioned. Hostilities first opened against the Booking Company some weeks ago when A. J. Callahan, personal representative of George K. Spoor, prominent Chicago producer, made an investigation into conditions existing in Philadelphia. Callahan, it is said, found matters so revolting that he publicly announced that his company had no further dealings with the Booking Company. His next step was to testify before the Federal Trade Commission.

The Greater Philadelphia Amusement Company, incorporated in New Jersey, is the plaintiff in the present suit. The Nixon Theatre, which plays a prominent part in the bill of particulars, is owned by G. N. Nirdlinger, William Sloan and Thomas Love. As was the case in the previous suit, the bill charges that 167 theatres in Philadelphia, Atlantic City, Washington, Baltimore and Washington are also suffering anxiety and loss because of the methods used by the booking company.

The bill sets forth that in November, 1917, the Fox Philadelphia manager solicited and obtained a contract with the Nixon Theatre for first showing of Fox comedies at $50 a week. There was paid down on the contract, as is stated, $100. The contract was to have run for one year if not cancelled by the plaintiff.

None of the terms of the contract were ever put up to the exchange, the bill charges—money was returned and the contract cancelled without comment.

Early in December, it is recited, George Dembow, the Fox manager, told Mr. Nirdlinger that Fox was in an alliance with the Stanley Company and had joined with that company to "put the Freeholder-Nirdlinger Theatres out of business."

The bill further charges that the Stanley people tried to force the plaintiff to join the Stanley Booking Company under threat. When the plaintiff refused, he is alleged the Stanley interests began a systematic effort to coerce some of its producers to ruin the business of the plaintiff.

It is stated in the bill that the complainants are prepared to prove that the film company discriminated in prices between the independent theatres and those controlled by the Stanley Booking Company. The bill asks for a permanent injunction restraining the Fox Film Corporation from discriminating in price and further continuing its alleged combination with the Stanley Booking Company to furnish films only to those exhibitors controlled by the Stanley Company, thereby creating a monopoly in restraint of trade.

Pettijohn Completes Tour of Mid-West

C. C. Pettijohn has completed his tour of the mid-west in the interests of the eight independent producers who have formed the Producers & Exhibitors Affiliated. Mr. Pettijohn returned to New York on Wednesday, February 20, and informed the producers that their "producer to exhibitor" policy had met with hearty approval and cooperation of exhibitors throughout the middle west in all districts he had visited during his trip. The last territory to be rounded up was Eastern Pennsylvania, where Pittsburgh guaranteed the specified 88 days. The plan upon which the producers were now working in the interests of the exhibitor was first conceived at a convention of the exhibitor organizations of the country held in Washington, D. C., in December last. The Producers & Exhibitors Affiliated commenced operations in the first of the year and although but six weeks have elapsed, they announce that already 256 days have been guaranteed by exhibitors in various states throughout the Union. Already five features are ready for distribution. The producers plan to manufacture and issue 32 pictures a year, one each week, and place them straight into the hands of the exhibitor, eliminating all intervening expenses. Herbert Brennan, Production Manager, Mutual Film Corporation, Lillian Walker Productions, Shubert, Hammerstein & Ince Productions, were written around her in the drama by her late husband, Paul Armstrong.

Ralph Bradford is New Chicago Manager Of Triangle Exchange

Ralph Bradford, until last week manager of the Goldwyn exchange in Minneapolis, became manager of the Triangle Chicago exchange this week. He is one of the best known exchange managers in this section and was manager of the Chicago exchange of the Mutual Film Corporation for two years prior to the time he went to Minneapolis and opened up the Triangle exchange there.

After successfully conducting the Triangle offices in that city for eighteen months, Mr. Bradford was selected to open the Goldwyn exchange and only resigned last week to accept the Triangle offer in Chicago.

Work Progressing

On Frank A. Keeney Pictures Corp. Film

Rapid progress is being made at the Biograph Studio, New York, on "A Romance of the Underworld," the Frank A. Keeney Pictures Corporation announces.

Catherine Calvert will be presented in the leading feminine role, it being one of her notable successes on the speaking stage. The part in which she appears was written especially for her by her late husband, Paul Armstrong.

The picture is being directed by James Kirkwood.

New Assistant Director Joins Jester Comedy Co.

"Tommy" Regan, who has been for many years an assistant director with Paché, Mittenthal, Pokes & Jabs, and the World Film Corporation, has been engaged by the Jester Comedy Company as assistant director on the Jester Comedies featuring Twodee-Dan, the international mirth maker.
Publication Date Is Announced for Wharton Serial “The Eagle’s Eye”

Production Sponsored by William J. Flynn Retired Chief of U. S. Secret Service Is in Twenty Episodes—Deals With German Espionage

The Whartons announce that the first episode of “The Eagle’s Eye” will be published the week of February 22-March 4. The remaining nineteen episodes of the serial expose of the plotting and intrigue of the Imperial German Government in America, by William J. Flynn, recently retired chief of the United States Secret Service, will be published at weekly intervals.

The advance bookings for the serial are extremely heavy, according to reports from all the branch offices of the Foursquare Exchange, which will distribute the picture. The timeliness of the subject matter, combined with its unquestionable authenticity because of the authorship, are the reasons given by the branch exchange managers for the unusual interest which has been taken in the serial by exhibitors.

The first episode deals with the plot fostered by Count Johann von Bernstorff, the recalled ambassador of the Imperial German Government to the United States, which resulted in the sinking of the Lusitania with a loss of nearly 1,500 lives. Many of the details of the plans made for the certain consummation of the outrage are shown in the picture.

Interwoven in the authentic expose of the real truth of the plot in which Count von Bernstorff and his three chief aides, Captain Franck von Papen, Captain Boy-Ed and Dr. Heinrich Albert, are shown in their true character by impersonations, is the beginning of the romance of Harrison Grant, the president of the Criminology Club, and Dixie Mason, the southern girl secret service operative, which runs through the entire twenty episodes.

King Baggot plays the part of Harrison Grant and opposite him, as Dixie Mason, is Marguerite Snow. Count von Bernstorff is impersonated by Bertram Marburg, Captain von Papen by Paul Luttgen, Captain Boy-Ed by John Wade, Dr. Albert by Frederick Jones and Franz von Rinteln by Wellington Plater.

“The most brilliant screen successes were made in the American Film studio, under our direction,” said Mr. Sameth, and it was natural that after a thorough investigation into the merits of different locations and studios, that he should wish to have his new pictures made under the same highly desirable conditions. He feels that with the unusual equipment and facilities of the American studios at Santa Barbara, which are incomparably superior in point of location and beauty of surroundings to any other studio he considered, that the William Russell Productions are starting out under auspicious surroundings.

“We will doubtless also contract to supply an American director for the direction of Mr. Russell’s new pictures,” said Stephen Fox, who will write exclusively for the William Russell Productions and for the American Film Company, is now at work on a novel idea for a comedy-drama for Mr. Russell, in which some surprising climaxes will be shown, affording opportunity to picture the vivid Russell personality.

Joseph Sameth Joins Physical Culture Co.

As Sales Manager

J. Joseph Sameth, who, through his business acumen and executive ability, became a valuable member of the staff of Williamson Brothers, Inc., has severed his connection with that concern and is at present affiliated with the Physical Culture Photoplay Company in the capacity of general sales manager.

Russell to Produce Features at Plant Of American Film Co.

Samuel S. Hutchinson has confirmed the rumor that all pictures to be made by the new Russell Productions will be done at the American Film Company studios at Santa Barbara, Cal. The technical work will be done at the laboratories of the American Film Company, Chicago.

“Mr. Russell’s most brilliant screen successes were made in the American Film studio, under our direction,” said Mr. Hutchinson, “and it was natural that after a thorough investigation into the merits of different locations and studios, that he should wish to have his new pictures made under the same highly desirable conditions. He feels that with the unusual equipment and facilities of the American studios at Santa Barbara, which are incomparably superior in point of location and beauty of surroundings to any other studio he considered, that the William Russell Productions are starting out under auspicious surroundings.

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Lillian Walker Begins Work on New Feature

According to an announcement from Lillian Walker’s personal representative, work was started on February 25 on Miss Walker’s first picture for the Lillian Walker Productions. Many scenarios and screen versions of popular novels and plays are being considered for future photoplays. The title of her first picture will be announced this week, it is said.

Mabel Frank, a sister of Beulah Livingston, well known in publicity work as Miss Petrova’s personal representative and publicity agent for several New York plays, has been engaged as Miss Walker’s publicist.

Ned Finley Will Star in “Return of O’Garry”

The first of the Ned Finley Films, “The Return of O’Garry,” a three-reel subject dealing with the new adventures of the popular Royal Mounted Canadian hero made famous by the well known actor Ned Finley, will shortly be ready, according to General Film Company.

This is a romantic adventure story of the great Northwest which presents new thrills with the popular O’Garry atmosphere. The leading roles are played by Mr. Finley and Marion Henry. They are supported by a strong cast, it is said.

Probably twelve of these three-reel stories in which the famous Canadian mounted police hero will be featured are to be produced in the studios located at Bat Cave, near Esmeralda, North Carolina, which abound in scenery typical of the northwest country. These O’Garry stories will be issued once a month by General Film Company.
CHARGE FOR DUPLICATE PERMITS AROUSES CHICAGO EXCHANGE MEN

Censor Funkhouser Declares City Ordinance Upholds Him
In the Practice—Is Profitable Pastime for Second Deputy's Department

Considerable resentment has arisen among the Chicago film exchange managers, due to the doubtful tactics employed by Major M. L. C. Funkhouser, the city censor, in the matter of issuing duplicate permit slips for the showing of motion picture productions.

While it has always been considered an injustice by the exchange men that they should be compelled to pay a similar charge for permits to distribute prints that they had paid for censoring the original film, they feel doubly indignant at the recent method the censor has employed in making the loss of these permits even more frequent occurrence. As the charge assessed amounts to $1 per reel it can readily be seen where this has roved a source of considerable revenue to Mayor Funkhouser's department.

Censor Explains Situation

When seen concerning the matter in his office, Chicago's film censor preserved his usual enigmatic demeanor and answered question with question in the same manner as has thus far baffled members of the Steffen sub-committee in their efforts to draw from him some information concerning his department.

"It is a fact, major, is it not, that each reel of film to be exhibited in Chicago is assessed $1 by your department?" he was asked.

"Yes."

"And when you are asked to issue a duplicate permit you make the same charge?"

"Don't you think that is right?" the major parried.

Major Becomes Silent

Upon being assured that no opinion had been formed by the questioner and that he came simply in search of information concerning the method of handling such matters, the censor assumed a secret silence.

"Is the idea back of this charge for duplicates that some exchange might dispose upon your office?" was the next question which roused the major from his reverie.

Here the censor by innuendo gave a general indictment of the exchanges of the city with one or two exceptions. While he did not say it outright, he intimated that he and his staff had to be in the constant alert to prevent films being exhibited without permits.

Cites Ordinance Violations

"Only last month," he said, "two of the employees of this office brought in more than $500 through picking up films which were exhibited without permits. There was one company which took out one permit for eight prints. "This charge is regulated by ordinance or is it of your own making?"

"By ordinance—by ordinance," said the major indignantly, as he reached into a near-by-desk drawer and pulled forth a pamphlet entitled, "City Ordinances Governing the Exhibition of Moving Pictures." He hastily marked a paragraph and showed the paper over to the interviewer. It read:

"The fee for each of such permits shall be one dollar and shall be paid to the city collector before same shall be issued."

At this point the censor, announced to another part of the building by a telephone call, rose abruptly from his desk and walked rapidly toward the elevator shaft. In his wake followed the questioner, eyes on the marked paragraph, wondering whether he had found out anything or not.

A careful study of the marked section of the ordinance would seem to fail to substantiate the major in his stand. The white cards sent with the reels of motion picture film are simply an indication that a permit has been issued. Between these and the actual permit the major has failed to differentiate much to the financial benefit of his department.

"My Gawd, How the Money Rolls in!"

Doug Fairbanks, who holds the world's record for the standing broad grin, will undoubtedly hold the income tax record among film folk when the returns are in.

The Arterial star, it is reported, will turn over to the collector of internal revenue for the Los Angeles district somewhere in the neighborhood of $450,000, thereby outdistancing "Little Mary" by $200,000.

Charlie Chaplin will pay $100,000 for "Billy Bill" Hart and Billy West are still to be heard from.

First National To Distribute "Tarzan" Picture

Exhibitor's Circuit Closes Deal With National Film—Open Booking

Through a transaction which is not an outright sale, but rather a marketing arrangement, the First National Exhibitors' Circuit, Inc., will handle the National Film Company production, "Tarzan of the Apes." The latter company still retains an interest in the picture.

The National company had but recently announced that bids totaling more than $500,000 had been received from various state right buyers for the production. Harry Schwalbe and J. D. Williams acted for the First National in the transaction and Harry Reichenbach represented the National Film Company.

"By arrangement," says a statement given out by the First National, "any theatre owner in the country can secure the picture in competition to even the franchise owner of the First National. That is, the booking of the picture is open and can be secured for first, second or third run by any theatre manager who sees the value of the picture to his house, and in order to get the picture himself the territorial representative of the First National Circuit will have to outbid the others."

By April 2 it is planned to have sixty prints of the production open in sixty principal cities for a run of one week or longer. So that with one or two exceptions the value of extensive exploitation campaigns may be lost, arrangements have been concluded for additional prints to be furnished to the smaller cities.

Exhibitors, it is announced, can secure rental either on percentage basis or on a flat rental for the opening periods. Exploitation and advertising of the production will begin in each city immediately after a contract is closed.

MARY MILES MINTER,
The Little American Star, who Recently Headed a Parade of 3,000 School Children in Santa Barbara, Cal., in a Thrift Stamp Drive.
Ten "Broncho Billy" One-Reel Features
To Be Re-Issued Through Kline System

New Prints of Famous Series Have Been Made—Titles Announced by George K. Spoor

Responding to a demand that has increased instead of diminished in the past few years, George K. Spoor announces the immediate weekly publication of the famous Essanay "Broncho Billy" pictures. This will come back to the screen the idol of millions of picture devotees who have never forgotten the "good bad man" that thrilled them in other days.

Mr. Spoor is now engaged in selecting the very best of the great series of Broncho Billy one-reelers and announces the titles of the first ten. They are: "Broncho Billy's Leap," "Broncho Billy and the Rattler," "Broncho Billy's Close Call," "Broncho Billy and the Settler's Daughter," "Broncho Billy's Indian Romance," "Broncho Billy, a Friend in Need," "Broncho Billy's Wild Ride," "Broncho Billy's First Arrest," "Broncho Billy and the Rustler's Child" and "Broncho Billy's Last Deed.

"Mr. Spoor has anticipated a great demand and plenty of new prints have been prepared to meet it. The pictures have been carefully re-edited and equipped with new subtitles.

Excellent Photography

These first ten Broncho Billy pictures represent some of the best photographic work as well as the most appealing story value of the lot. They are full of action, heart interest and the spell of the great West.

Goldwyn Enters New Territory With Films

Following the entry of Goldwyn Pictures into Australasia comes the further announcement of the distribution of Goldwyn Pictures in South Africa, Argentine Republic and Porto Rico. Negotiations have been closed for distribution through Arthur Zehm, of Goldwyn's export department.

Goldwyn Pictures are to be shown in all of Africa south of the equator in association with the African Film Trust Limited. This organization controls the South African territory, owning up-to-date theatres and representing the leading cinema producing organizations of the world in that field.

Contracts for distribution in the Argentine Republic, Uruguay and Paraguay have been signed with Messrs. Saez & Gonzalez, a new organization in Argentina. In India, Burmah and Ceylon Oriental distribution will be handled by R. M. Saver, the largest film concern in India.

Agencia General Cinematografica of San Juan, Porto Rico, has closed negotiations with Goldwyn for the distribution in Porto Rico, Venezuela and Santo Domingo.

In speaking of the Broncho Billy pictures, Mr. Spoor says that to his mind they rank up even higher than the present day pictures of the same length, and, in some cases, than even longer productions.

"It was difficult to find anything in them to criticize from a construction standpoint," he added. "Each contains the qualities that are supposed, even today, to represent the highest standard of motion pictures.

"There is supene, a very important element of the melodrama and drama of the hills and plains, there is romance, in most cases afforded by the work of Margarette Clayton in support of Broncho Billy and there is a simplicity of story that gives the pictures each a punch and a smash at the end."

Bookings Coming In

Mr. Spoor states that bookings are already coming in and exhibitors may get the Broncho Billy films through the George Kleine system. They are invited to inspect each picture before they book it, at any Kleine office.

Coincident with the foregoing announcement comes another to the effect that Essanay will also put out new prints of their well known "Snakeville comedies" which ran at the same time with the Broncho Billy films.

"Snakeville comedies," it will be remembered, afford a thrilling laughable phase of western fun, featuring "Slippery Slim" and "Sophie Clutts." They are one-reelers and will be published one a week through the General Film Company.

Goldwyn's entry into two of the great European nations and in still other parts of the world is to be announced shortly.

M. Cadden to Enlarge His Screen Magazine

Beginning with the sixth number soon to be issued, Bern Macfadden announces that he will enlarge the scope and size of his Physical Culture Screen Magazine. Each number will be a complete 1,000 foot reel, published monthly, and as soon as present facilities are added to, fortnightly. The magazine will not be on a program but will be issued by territorial rights, so that the independent organization which need short subjects, can handle it.

Mr. Macfadden's plans include everything of interest in the big outdoors and amateur physical culture athletes will be shown at their training tasks, doings at soldier camps will be recorded, women's activities illustrated, and much practical information about fitness, health will be pictorialized. In addition to the "takes" of its own expert camera staff, Physical Culture Photo Plays in the market for any good negative of the above character. The concern may be reached by wire or letter at 94 Broadway, New York, where all communication with Macfadden will be handled.

J. S. Seidman, who has been long connected with educational film work and also of the Western Newspaper Union staff, is in active cooperation in the new project. He will give special attention to the reporting of athletic events, and the titles will be written by an expert in the Macfadden office who will be acquainted with the popular requirements of concise information about sports, dress, hygiene, health and diet.

Howard Kyle's First Appearance on Screen

Howard Kyle, one of the leading actors of the Actors Equity, an actors' organization, organized by the leading stars on the American stage for the purpose of arranging a more equitable contract between producing managers and actors, appears in a forthcoming World release, "Devil's Dice," with Kitty Gordon.

This is Mr. Kyle's first appearance on the screen. An old boy, it is said that his engagement was to acquaint himself personally with moving pictures, so that the Actors Equity will be supplied with practical information about product passing on questions in dispute between the actors and the film companies.

Jester Comedies Co. Makes State Sale

Announcement is made by the Jester Comedies Company of the sale of the rights to their productions in the south and eastern states of Mississippi and Arkansas will be handled by Fourquare Pictures, Inc., Dallas, Texas; Louisiana and Mississippi, by the New Orleans office of the Fourquare in North and South Carolina, Georgia, Florida, Alabama and Tennessee by R. M. S. Saves, Atlanta, Ga.; New England states, R. Marson Attractions Co., Boston, and northern New Jersey, the Photo Drama Company, New York City.

TWEDE-DAN

Star Comedian, and Noble Bobette, Who Appears in His Support in Jester Comedies.
Will Standardize Picture Industry
Claim of United Picture Theatres
Promises Members Saving of From Thirty to Fifty Percent
Over Present Prices—Offices Opened on Broadway,
New York

The United Picture Theatres of America, Inc., a booking corporation which is founders’ claim will standardize the picture industry just as the U. B. O. has standardized vaudeville, recently formed a number of exhibitors to eliminate distribution wars and set up in its place cooperative buying, makes the first official announcement of its plan of operation this week. Among other things it promises to its members pictures on which they can make a profit at a saving of from thirty to fifty per cent over present prices.

After outlining the evils of the present system in which attention is called to the fact that at the present time thirteen selling organizations are maintained in order to serve three first run houses in Salt Lake City and that seventeen exchanges are spending a fortune weekly in seeking the business of five first run houses in Minneapolis, the announcement goes on to explain the manner in which this waste will be eliminated.

“United Picture Theatres of America, Inc., is the exhibitor’s own solution of the costly evil that every factor in the industry wishes to destroy,” the announcement reads. “We will agree on a star whose popularity and money making powers are unquestioned. We will make certain in advance that the star and the productions are big enough for the foremost theatres and therefore for all other theatres. We will then say to the producer having this star: ‘Make us six or eight pictures annually with this star and we will pay you for each negative a price that will give you a liberal and fair profit. We will make our own prints, our own accessories, and take are of the distribution of this and all other pictures to our members here and in foreign lands.’

No Salesmanship Cost

“We are free of salesmanship costs because we have an assured playing time of several thousand days guaranteed in advance by our members. There is today no profit in distribution. The United plan relieves producers of the unprofitable exchange investment and worry and at the same time gives them cash on completion of pictures, whereas now the producer must often wait a year or more for the exchanges to get back his negative cost. Producers also will receive a wider distribution for their pictures than at present. Whereas today the average good feature plays less than 2,500 days the United will give 4,000, 6,000, 9,000 days of playing time.”

The announcement then goes on to tell that the plan of the United is formed on the successful cooperative plan of the American Drug Syndicate and states that it is merely applying the well known principles of cooperative buying to the motion picture industry. In this respect the announcement states:

“Applying this principle to the exhibitors’ problem, United Picture Theatres of America, Inc., will instantly cut exhibitors rental prices for a picture thirty to fifty per cent below the price they are now paying and give them many of the very same pictures they are now showing.”

The organizers and officers of this company are Lee A. Ochs, president; C. R. Seelye, vice-president; Louis F. Blumenthal, treasurer; Charles M. Rosenthal, secretary, and Milton M. Lytell, general counsel. In referring to these organizers the announcement states:

“The founders of this company can only benefit in the same way all other exhibitors and stockholders. They have worked out a plan which many of the largest and best known exhibitors, practically all of the big producers in New York, and many of the big stars have pronounced unique and of great value to all branches of the industry.”

Within the next few weeks a United salesman—an exchange man well known and respected in his territory—accompanied by a prominent exhibitor of that territory will visit every community in which the United is not yet represented. Announcement of the names of these fifty exchange managers and salesmen will be made in about two weeks and the first list of the United members will be made public shortly thereafter.

Metro Pictures Corp.
Signs Bert Lytell
For Special Series

Bert Lytell, whose most recent appearance on the screen was in Herbert Brenon’s “False Faces,” has, it is an-
E. R. Pearson, Minneapolis manager for Universal and First National, is a firm believer in the "open booking" policy. By his own statement he went so far as to resign from one company when he was denied the right to put this policy into effect. He has issued a statement to exhibitors of the northwest which will be of interest to all owners of motion picture theatres. It follows:

"Have been actively connected with the film rental business for over seven years, with such firms as General, Pathé, World, V. I. S. E., Vitagraph, George Kleine, Laemmle and First National, and with home offices, and throughout the entire period I have consistently and persistently opposed closed bookings that do not give the purchaser his recognized right of choice.

"Even in the days of the predominance of the General, I was frequently ridiculed for having so many bookers employed, but they were necessary to make the many changes in bookings demanded by our customers. And it paid us to do it.

"World, in the days of Selznick, had closed contracts, but our branch permitted exhibitors to reject any picture they did not want.

"V. I. S. E. maintained absolute open bookings, and at the time Vitagraph adopted closed bookings, I resigned. The exhibitor gets the worst end of any deal that deprives him of choice.

"Likewise, the open booking exchange suffers a truly serious handicap as against the contract-without-choice-exchange.

"The closed-booking-exchange knows in advance just what business it is going to do on each release, be it good or bad.

Cites Cancellation Clause

"It knows that no customer is going to cancel at less than thirty days' notice and some exchanges have so ingeniously framed up their contracts that it takes an exhibitor from thirty weeks to a year to get out from under.

"Now, anybody can see that such an exchange has a great business advantage over one without such arrangements, because even if it does commit murder a few times it has time to temporarily repent and come along with a good release now and then, before a customer can show his resentment with a cancellation.

"Also, any time exhibitors are confronted with the necessity of quickly reducing operating expenses, they cannot quickly cancel such contracts, consequently they do the next only thing to be done—cancel on all their open booking contracts, set back the play dates, etc., until when something of a national calamity occurs, the open booking exchanges are forced to burden the entire business slump and the closed-contract-exchanges get away unscathed.

Cancels Open Bookings

"When a salesman comes along with a string of subjects that the exhibitor can readily see the advisability of giving early runs to, he consults his program book and, knowing that he cannot change, set back or cancel a single date given to any of these closed-contract exchanges, immediately proceeds to set back, cancel or change his arrangements, to the detriment of the only exchanges that treat him square.

"Thus again the open-booking-exchange absorbs all of that business loss and again the closed-contract-exchange gets away whole.

"In view of those facts, don't you really wonder that all exchanges have not been forced to adopt a closed-contract policy in self-protection, against having to absorb such an unfair portion of business depressions and disappointments?

"The entire industry, and you should surely thank your lucky star that some big men in the industry have had vision enough and the courage of their convictions to see that there is another day coming, and with almost marvelous faith in humanity, that business founded on reciprocity and a square deal must in the end survive, and that enough far-minded, square exhibitors still exist who recognize that were it not for the open-booking-exchanges they could not have existed and accordingly send a goody portion of their business to such exchanges, and whenever they are forced to change dates to put something very desirable in its place, as soon afterwards as possible, give that accommodating exchange an extra order or two.

Open Book Policy

"Our policy is absolutely an open book; buy what you want and leave the rest on the shelf. If the manufacturer

Continued on page 20, col. 3"
Where the Waste Is

By John R. Freuler

A great many gentlemen variously connected with the motion picture business have been proclaiming loudly about waste.

The exhibitor, who is really the ruler and dictator of the business, can control this.

It is a simple matter of merchandising efficiency. If the exhibitor will buy his show wisely and sell it well he will automatically remedy a great many of the complained conditions back at the exchanges and studios.

I believe it is safe to say that the average exhibitor gets only about 30 per cent of the value out of the average picture presented in his house.

Daily change of program and short runs, determined by an arbitrary policy instead of by the value and drawing power of the picture are the causes of the biggest waste in the business.

The exhibitor demand for too frequent change—in other words his refusal to really get the value out of his picture—result in many evils.

It encourages over-production.

It encourages "by-by-night" picture promotions.

It floods the market with pictures which discredit the business.

It throws away a large part of the exhibitor's own investment and discounts the possibilities of his own promotional efforts.

It forces higher rentals.

More recently there has been a tendency toward longer runs. The daily change is passing but not as rapidly as it should. I began preaching against the daily change in the fall of 1914. Experience and results have proven the correctness of the principle of longer runs.

The daily change house is destined to go the same route that the old five-cent house has gone. The daily change principle belongs right with the five-cent house. The motion picture was different sort of amusement in those days. The picture was just a novelty then. It is an art now.

The exhibitor can get more money with longer runs.

There are many reasons for this. Most important among them is that the longer runs permits more intelligent and capable advertising.

Further the longer runs permits the picture to advertise itself. This self-advertising is one of the biggest factors in creating attendance.

In this connection I may observe that every motion picture theatre in the United States which is intelligently advertising its show and which is at the same time presenting even a fair show is making money.

I am interested to note from the reports which come to my desk every week that the theatres which make the most consistent use of the advertising accessories furnished through the exchanges of the Mutual are invariably the bigger and better theatres. They use the tools we give them. They improve upon and add to the ideas presented and adapt them to their own opportunities. The exhibitor who does not use them is wasting our investment and his own.

There is another very interesting element of this business of picture buying and picture presentation. The motion picture exhibitor is very prone to judge the merits of a picture by the prices asked for it. That is a common American failing.

We are inclined to buy butter, shoes and amusement by price rather than by judgment. The exhibitor ought to know better.

But it is sadly true. Put a price of $1,000 a week on a picture and the trade will talk about it. Put a price of $25 a day on the same picture and they will pass it up.

High Rentals No Guarantee

It must not be assumed that a picture is worth a lot because it costs a lot, either in rental or in production costs. One of the poorest features I ever saw cost $150,000. It was worth about a nickel. It was rejected by the Mutual and released by a competitor. It was of course an ultimate failure, but I know theatres which paid as high as $500 a week for it.

It often happens that an exhibitor having booked a costly picture feels that he will have to advertise to get his money out. He does this after he has had a failure, and perhaps makes money. I wish that it would sometime occur to the exhibitor that he can apply the same advertising principles to his theatre every day in the year. It ought not to be necessary to ask hie the pocketbook to make him see the value of newspaper space, of billboards and of good presentation.

The first thing the exhibitor has to do is to sell himself. He requires more force than he can develop under his own conditions.

If he puts the same advertising into pictures obtained at reasonable prices, he would have far more cash in his own pockets and would foster a saner system of production.

As an illustration of the cash value which lies in proper selection and promotion, I will cite a recent experience of my own.

I was compelled to take control of a neighborhood house which had been operating at a loss for a considerable period. The neighborhood seemed a good one and the business opportunity was there.

Recite Own Experience

I placed the house in the hands of a competent manager who booked a fairly representative picture of good average quality and gave it real, but legitimate advertising. We changed the policy from daily change to two changes a week, changing Sunday and Thursday. We took the four-day run at the beginning of the week so that the heavier initial attendance at the Sunday shows would give the longer of the two runs of the week the most opportunity to mouth advertising.

This worked out just as we calculated and even better. The first four days paid all of the expenses for the week and left the receipts of the next three days as profit. The succeeding weeks have shown a consistently increasing business, which will develop until we have reached the maximum for the house and the neighborhood.

It was merely a matter of recognizing the taste of the community and of presenting the picture in adequate style.

The system under which the exhibitors work now yields only about 30 per cent of revenue legitimately to be earned by the average production.

Pictures are sold to slightly more than 30 per cent of the possible attendance and the rest of the picture's value goes to the exchange.

We hear declamations concerning the desperate condition of the film industry. What other industry in the world could have survived such handling and have retained the vitality that the film industry possesses today?

Some weeks ago I said, "When the wind blows hold your hat." I will add another word of advice:

While holding on to your hats look round and see which way the wind is blowing.
Big Demand for Special Productions
Seen by L. S. Card of U. S. Corporation

"Novelty of Five Reeler Has Long Since Vanished" Declares Official—Features Popular West of Mississippi

Circuit bookings obtained for subjeets distributed by the U. S. Exhibitors' Booking Corporation indicate the increasing popularity of the special productions West of the Mississippi, according to Lynn S. Card, general manager of the Exhibitors' concern.

All of the large theatre circuits in the Chicago district have been booked for the entire output of the U. S. to date, embracing the Thomas Ince spectacle, "The Zeppelin's Last Raid," "Those Who Pay" and the Sidney Olcott drama, "The Belgian." Among those which will show the aforementioned productions are the Jones, Limnick and Shaeffer circuit; Ascher Brothers and Lubliner and Trinz.

"Daily it is becoming more evident," declared Mr. Card, "that one of the most important developments in the moving picture industry this year will be the increased output of these special productions. Reports recently submitted to me by our representatives in all parts of the country, indicate plainly that exhibitors are beginning to appreciate the value of a production and the accepted program standard that will enable them to inject new life into box offices that have been dying of the dry rot of program material.

The special production is the picture of the future. The novelty of the five reeler has long since vanished. In the case of the large theatres like the Rialto, Rivoli, and Strand in New York the exhibitor is able to augment his program with vocal and instrumental music and costume. In the case of the many of the smaller exhibitors who depend entirely upon pictures to fill their houses will tell you that now he shows two or three reeler, the demand for which has been shown one.

"In order to vary the monotony of program pictures many exhibitors with whom we have had dealings, have found it imperative to book special productions like 'The Zeppelin's Last Raid,' 'Those Who Pay' and 'The Belgian,' and others that embrace not only extra footage but exceptional advertising qualities.

"The theatre-going public is seeking something new and bigger. The spending needs of the hour are better productions and prices that will enable the exhibitor to realize a reasonable profit. The U. S. Exhibitors' Booking Corporation has pledged itself to these purposes. We do not care what kind of pictures, we have set a high standard in our first three subjects and intend to maintain it."

Gerard's Book-Film
To Be State Righted

"My Four Years in Germany," the Gerard photoplay on the Ambassador's famous book, will be one of the biggest productions in the field when it is publicly shown, it is said. It may not be less than ten reels in length and is designed to contradict the belief that pictures of this length have had their day.

On the contrary, said film men say, "If your story is big enough, nine and ten reels are not too long."

"My Four Years in Germany" is having much direct and indirect publicity. Ambassador Gerard's book is to be followed by a second volume, "Face to Face With Kaiserism," which is being published in New York.

Prior to its distribution on the State Rights plan, "My Four Years in Germany" will be given a run at a Broadway theatre and special music will be written for it.

It is announced that the story, as presented, is a narrative drama not a propaganda effort, unless it be, of course, that it predicts the ultimate victory of the Allies, but widespread interest in the exact way in which the subject is treated. People who have read the book will go to see the picture just to discover for themselves how the producers handled their theme, the producers contend.

Of course, purely as a narrative drama, the offering is one of the largest ever submitted to the public and has taken months of strenuous work in its preparation.

Milton Sills Will
Support Miss Young
In "The Reason Why"

Announcement is made of a change in the cast of "The Reason Why" which Lara Kimball Young and company is preparing to give for release pictures. In the Milton B. Sills, not Conway Tearle as previously stated, will be Miss Young's leading man.

Mr. Sills is an actor of established reputation both on the legitimate stage and on the screen. He appeared in "The Seven Sins" in support of Shirley Mason, also with Mrs. Vernon Castle in "Patricia," and as star in "The Honor System," the Fox presentation of prison evils. He is admirably fitted to play the role of Lord Tancred in the new production, it is said, and brings to Miss Young's support, ability, years of experience and an admirable screen personality.

Work has been launched in the New Rochelle, N. Y. studio on the picture and the first scenes are well under way. Robert G. Vignola is directing the piece and the photography is being handled by Lewis J. Physioc.

"My congratulations for that 'Patrotism and Dollars' editorial in February number of B. I. B. ORS HERALD—it was great!"—B. J. Boyd, Wilkesbarre, Pa.

EXHIBITOR BAGS CLOSED CONTRACT
(Contributed from page 18)

E. H. Hulsey, Dallas, Made Vice President Of Metro Pictures

E. H. Hulsey of Dallas, Tex., has been elected vice-president of the Metro Pictures Corporation. Mr. Hulsey is owner of a chain of ten motion picture theatres in the foremost cities of the Lone Star state. He has been a director of the Metro company for some months.

Only a short time ago the new Metro vice-president, one of the originators of the First National Exhibitors' Circuit was elected a director of that body.

The Metro and First National Circuit are operated jointly in Dallas, with offices in Lubbock, Grand, San Angelo, Texas, Oklahoma and Arkansas are supplied from this source.

Camp Yaphank Boys
See 'Lest We Forget'

As a result of arrangements made by William Atkinson, business manager of Metro Pictures Corporation, and Ben Ennis, publicity director of the Petrov Picture Company and McClure Picture Company, one hundred soldier boys from Camp Upton saw the Petrov patriotic film special entitled "Lest We Forget" on February 16 at the Lyric Theatre, where it is enjoying an extended run.

"The Crucible of Life" is to be screened for the entertainment of the entire body of men quartered at Camp Upton on February 21 and 22 through the courtesy of Arthur H. Sawyer at Herkimer, N. Y., and the Enterprise Inc., which firm is distributing the picture on a state right basis.
“Over The Top”

with

J. B.

New York, February 23.
The First National Exhibitors Circuit

gain demonstrated their ability to pick
picture when they selected Edgar

ewis’ finished product, “The Sign In-

visible,” which is now showing at the

ivoi. Still J. D. Williams has a way of

icking winners and knows when to play

them.

* * *

It is time to swear to (not at) your
soccer tax report.

* * *

“My Lady of the Screen” is the latest

ing in the line of music and is being

Oliver town. How imposing are the

ords of the chorus:

I’m sighing for a cottage and a little

atch of green,

nd naught to do but love just you,

My Lady of the Screen.”

Just that little love stuff with the

reen ladies has put more good on

han any other one thing, unless

be the making of pictures—without

owing what to do with them when

ey are made.

* * *

Speaking of dynamics reminds us that

ary Poppe of the York-Metro Picture

pany, who is wintering in Jackson-

ille, Fla., has found the heat so great

the Klutho studio that at times he is

forced to slide into the briney. He placed

his Remington onto a small pontoon and

while submerged to the neck he bangs

out the finest press dope on the Atlantic

cost. Harry is soon scheduled to do a

trans-continental to California. Mun-

chauseen had nothing on some of us.

* * *

Dore Wall has just returned from

orida with a tan which reminds one of

the Atlantic City make-up. Dore has

just finished a part in a birth pic-

ture but it was not of the “Damaged

Goods” order.

* * *

The Biltmore Hotel had the surprise

of a lifetime when “The Eagle’s Eye”

had its showing. Washington’s Birth-

day, in that hotel. The was present the

largest and most enthusiastic audi-

cence which ever assembled at my hotel

for a picture.

* * *

I echo the voice of the trade—Fred

Warren is the man when it comes to

owing how.

* * *

Chester Belecroft has another big shi-

ipment ready to go “over there.”

* * *

Nat Strong has been very active of

late with the West Point pictures and all

signs point to his film being recognized

as the official college war drill picture.

Vw. Fox Announces

“Queen of the Sea”

Film for April 21

“Queen of the Sea” with Annette Kel-

ermann is announced for publication as

Standard Picture by William Fox for

April 21.

“This production will undoubtedly

ate even greater comment than the

1st million dollar picture ever made—

Daughter of the Gods’ in which Miss

Kellermann appeared and which broke

ll records in every theatre in which it

as exhibited,” declares William Fox.

“Queen of the Sea” is filled with

ills,” Mr. Fox stated, “including one

which Miss Kellermann walks a wire

tytly feet in the air and dives into the

cean from this height. But, it is in the

nder-sea stunts that Miss Kellermann

xels. She gives a marvelous exhibi-

tion of swimming and diving and the

ography is of the best.

“The British National Museum and

the United States Fisheries Commission

ere of great assistance in the making

Queen of the Sea’ and the wonderful

ues of the ocean depths are re-

aled in all their splendor and wonder.

will be one of the most spectacular

uctions of the year and those who

ve seen it in course of preparation de-

are it to be a cinema marvel.”

Much of the picture was taken amid

the beautiful natural scenery of Bar

bor and Mt. Desert Island.

MABEL NORMAND AND TOM MOORE IN AN AMUSING SITUATION FROM "THE FLOOR

BELOW," A COMEDY-Drama TO BE PUBLISHED MARCH 19. (Goldwyn.)

21
Ella Hall Starring in "Beauty in Chains" Heads Universal Program for March 11

The Ella Hall production "Beauty in Chains," in which Emory Johnson, Ruby Lafayette and Miss Lederer are features, and Miss Hall, is the Universal feature for the week of March 11. It is founded upon a Spanish novel written by B. Perez Galdos. The title of the original novel in Spanish was "Dona Perfeccita."

"Beauty in Chains" tells the story of a Spanish girl betrothed in infancy, who won her heart's desire in spite of the treachery of her own grandmother, a woman whose outer appearance was all benevolence and piety, but who hid beneath the mantle of charity a nature grasping, bigoted and vindictive.

The Nestor comedy for the week is entitled "I'll Fix It," and introduces a Tone M. Mix play, in a new role. "I'll Fix It" deals with a chivalrous young man who attempted to assist a beautiful girl in taking her dog into a hotel where dogs are not permitted. This starts a chain of trouble for the young man.

The L-KO comedy is entitled "Ambrose.

Oscar C. Apfel Signs With World Film Co. Directs Kitty Gordon

Oscar C. Apfel, who directed J. Warren Kerrigan in "The Turn of a Card" and "A Man's Man" and also William Farnum, Bessie Barriscale, Dustin Farnum, Thomas Ross, Leonore Ulric and other well known screen stars, has signed a contract with the World Film Corporation as producer and director for Kitty Gordon. Mr. Apfel with Miss Gordon and her company will leave immediately for the South, the World announces, to take exteriors for a new production which bears the working title of "Her Great Moment."

Mr. Apfel is one of the really big directors in the industry. He has been connected with motion pictures from their infancy. For seven years he has grown with the industry, watching the trend of pictures, building productions that appealed more and more to the film going public. In World Pictures, Mr. Apfel expects to achieve the greatest successes of his career, it is said.

At one time Mr. Apfel was associated with Thomas A. Edison in experimental work on talking pictures. After this he was with the John E. Suppose company, and then went to the Lasky Company where he made their first pictures and inducted Cecil DeMille into the mysteries of the art. After this he was with Mosoros, Dallas and then Fox.

For the past few years Mr. Apfel has been on the coast and declares that he is glad to be back in the city, where he says, "I am enjoying myself more and more."

Announcement has been made from the headquarters of the Petrova Picture Company that a special service and accessory department has been established for the benefit of exhibitors presenting the special productions starring Madame Olga Petrova. This step has been taken, it is said, as the result of the demand already registered by exhibitors, both large and small, who have expressed their desire to exploit to the fullest extent possible the various stars in vehicles in which the famous Polish actress is now appearing.

In order that the theatre managers may obtain the greatest possible benefit from the advertising given in each Petrova production, it has been decided by the executives of the Petrova Picture Company to furnish an exploitation service covering individual programs of the eight Petrova special features.

The new accessory department will become effective in sufficient time to give the exhibitor complete advertising aid in the "The Life Mask," the third production slated for publication next month on the star's calendar. A survey of the field has resulted in a knowledge of the exhibitors' wants and the Petrova service department will supply all theatre managers presenting their pictures with single and double matrices, together with electro, suitable for reproduction in newspapers or programs, and photographs, press sheets, etc. As a special aid to the Petrova showman, the organization has prepared a "Star" exclusive photographic spots which will be loaned as a lobby display during the Petrova presentation.

Max Linder Seeks Location for Studio

Max Linder is already making his preparations for his return to America in April. He has communicated, through T. E. Letendre, his American representative, with the secretaries of several Chambers of Commerce, in cities of high altitude, with a view of locating there. M. Linder feels that if he works in a high and healthy climate, he will be less apt to be troubled with stomach ailments which have bothered him in the past, due to injuries received while serving with the French army in the first year of the war.

Several Arizona cities have made tempting offers to induce the French comedian to come. Some of these offers are so far as to offer to build a studio for him. However, this matter will not be decided until M. Linder's arrival in this country.
Antonio Moreno and Doralinda in
"THE NAULAHKA"
Astra-Pathé drama; six parts; published February 24
As a whole ...................................... Sensational
Story ........................................... Kipling's novel
Star ............................................. Fine
Support ....................................... Good
Settings ...................................... Unusual
Photography ................................... Exceptional

When Rudyard Kipling wrote "The Naulahka," the world
accepted it a masterpiece and Pathé's screen adaptation of it
extracted nothing from the original verdict. It stands out distinct
in the annals in Truistory, just as George M. Cohan did to
produce this, goes the credit for the faithful reproduction of
Indian architecture, Hindu life, and the atmosphere of the
far East which combine to throw over the whole an enchanting
cloak of oriental mysticism. Antonio Moreno, Doralinda and Helen
Chadwick form a happy combination in the leading roles of
the very capable cast.

The story: Nicholas Tarvin, a young surveyor, is intent upon
nailing a western mining town a metropolis and he believes by
getting the Three C's railroad to terminate there this can be accom-
plished. Kate Sherif, with whom he is in love, is impressed by
the plea of an Indian missionary and determines to go to the
sid of the women in that country. Mrs. Murrie desires possession
of the "Naulahka," a jewel of great value, and promises Tarvin
that she will induce her husband to put the railroad in his town if
he will get the stone for her. He goes to India at the same
time Kate does. They meet there but she resents his presence.
He is finally successful in obtaining the jewel from Sitabhai,
favorite of the Maharajah, but is persuaded to return it when he
learns she is to be put to death for its loss. Kate, meanwhile, has
failed utterly in her work with the natives and begs Nicholas to
return to America with her. When they arrive at their home they
are just in time to witness the ceremonies attendant to the entrance
of the railroad. Kate renounces her missionary ideas to become
the wife of Nicholas.

J. Warren Kerrigan in
"THE TURN OF A CARD"
Paralta drama; seven parts; published February 15
As a whole ...................................... Entertaining
Story ........................................... Good
Star ............................................. Fine
Support ....................................... Excellent
Settings ...................................... Appropriate
Photography ................................... Exceptional

Interesting, full of action and pleasing throughout is J. War-
ren Kerrigan's second Paralta production, "The Turn of a Card." The wonderful photography contributes in a large measure to the
success of the picture. Kerrigan as "Jimmy Montgomery Far-
rell," oil prospector, chauffeur, and millionaire, in turn, is per-
fected fitted for the role to which he is assigned. Lois Wilson is a
pleasing heroine.

The story: Jimmy Farrell has struck it rich in the oil fields.
Also possessed of a wonderful winning streak he has stripped
"Ace High" Burdette, a gambler, not only of his money, but of
his estate on Long Island. While in New York disposing of his
oil properties, Jimmy goes to inspect his estate. While there
Burdette's daughter, Cynthia, returns from France and rather
than enlighten her as to the passing of the property into his
hands he becomes her chauffeur. Through William Phelps, a
crook, Cynthia is told that Jimmy is the owner of the home and
technically guilty of the death of her father because of his suicide
following the loss in gambling. She refuses to have anything to
do with him and takes up nursing. Burdette finally turns up—
he has been kept in concealion by a half-wit who rescued him from
death—and with the reappearance of her father, Cynthia freely
gives her love to Jimmy.

Belle Bennett in
"A SOUL IN TRUST"
Triangle drama; seven parts; published February 24
As a whole ...................................... Fair
Story ........................................... Fairly clear
Star ............................................. Good
Support ....................................... Different
Settings ...................................... Fine
Photography ................................... Splendid

"A Soul in Trust" is one of the most interesting productions of the year. The story
is none too clearly told, though worked out somewhat differently.
There are a number of events which have been told and retold
on the screen, all woven together which give it a new aspect.

The direction is good, the settings fine and the photography ex-
cellent. Belle Bennett, always charming, is cast in the lead.
Other important players are Darrell Foss, J. Barney Sherry,
Irene Hunt and Grover Franke. G. P. Hamilton is responsible for the
direction.

The story: At his death, Dabney Carter confesses to his
wife that he was formerly married and that there is a son by
his former marriage. Courtney adopts the child and learns to love
the boy as her own. Dabney, Jr., becomes secretary to Senator
Franklin and when the Senator meets Courtney he falls in
love with her. The Senator has drawn up plans for a naval
base wanted by another faction. Nan Parker, the mother of
Dabney, Jr., is sent to the Senate to secure the papers. She
relates a tale of woe to Dabney, Jr., which leads him to believe
that the Senator is not a fit companion for his mother. However,
when it is found that Nan has smuggled the papers, Dabney, Jr.,
realizes his mistake and forgives the Senator. And Nan learning
from Courtney, that she is indirectly harming her own child,
returns the papers and allows herself to be denounced by her son.

Carlyle Blackwell in
"HIS ROYAL HIGHNESS"
World comedy-drama; five parts; published February 25
As a whole ...................................... Entertaining
Story ........................................... Romance
Star ............................................. Well cast
Support ....................................... Adequate
Settings ...................................... Faithful
Photography ................................... Good

Though the theme has been used many times, there is always
plenty of amusement and entertainment in the story of a young
American who suddenly finds himself king of a revolting prov-
ince and who eventually marries a royal princess. Carlyle Black-
well has handled the leading role of "His Royal Highness" in a
pleasing manner and it provides five reels of good diversion.
With Mr. Blackwell are Evelyn Greeley, Bert House, Kate Les-
ter, Lionel Belmore, Kitty Johnson and Herbert Harrington.
One of the interesting bits of the picture is the Yale-Harvard
football game, actual scenes of the game appearing in the pro-
duction. It is a thrilling moment when Bert House falls off
a high cliff into the water and Carlyle Blackwell dives in to save
him. There is effective lighting throughout and some of the
exterior scenes are beautiful.

The story: Jack Christie, hero of the Yale-Harvard game,
accepts the invitation of his "pal," Victor Bordon, to accompany
him to Europe. Victor is injured while trying to elope with
Lizette, an Apache, with whom he is in love. Through this
incident Jack learns that Victor is the king of a small country
who has overthrown a king in a revolution. Sadly in need
of a king Jack offers to play king until Victor recovers. Jack
succeeds in quelling the revolution and marrying the pretty prin-
cess, whom he had met aboard ship and with whom he had fallen
in love. Jack receives a telegram from Victor telling of his
marriage to Lizette and their departure for America, so there is
nothing for Jack to do but rule his province, assisted by his beau-
tiful wife and Jack, Jr.
Mary Miles Minter in
"POWERS THAT PREY"
American-Mutual comedy-drama; five parts; published March 4

As a whole: PLEASING
Story: Light
Star: Entertaining
Support: Ample
Settings: Suitable
Photography: Very good

For an evening of light, but very enjoyable entertainment, "Powers That Prey" is an appropriate offering. Mary Miles Minter, pretty and charming as usual, makes of Sylvia Grant a pleasing character and one not easily forgotten. Alan Forrest accords her good support as does Harvey Clarké, Clarence Burton and Lucille Ward. The photography is excellent and settings have been appropriately chosen. There are some good scenes laid in a newspaper office and the manner in which Sylvia handles her father's newspaper during his absence furnishes much of the humor.

The story: Threatened with arrest because he has exposed Jarvis McVey's system of graft, Burton Grant, owner of the Daily News, leaves town. His daughter, Sylvia, takes full command of the newspaper. She runs the paper as she believes it ought to be run, exposing the various merchants who do not do business in a manner she believes to be correct. Though she almost ruins the business, she is successful in preventing McVey from furthering his graft policies, and wins a fiance in Frank Summers, city editor.

‘Up’ the Road With Sallie’ Announced
As Constance Talmadge’s Next Select

Constance Talmadge has completed her second Select Picture, "Up the Road with Sallie," and is now ready to begin work on a new production.

"Up the Road with Sallie" is by Frances Sterrett with the scenario by Julia Crawford Ivers, and directed by William D. Taylor. It is a story of adventure, romance and comedy, mixed with bits of pathos, and is said to be an ideal evening's entertainment. As a story it was signally successful and there is every reason to suppose that on the screen it will prove a highly attractive offering.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.

Gladys Brockwell in
"THE MORAL LAW"
Fox drama; five parts; published February 17

As a whole: Well done
Story: Interesting
Star: Splendid
Support: Capable
Settings: Faithful
Photography: Good

"The Moral Law" presents something novel in dual roles. Something which has not heretofore been attempted, that of an actress kissing herself upon the screen. It is so naturally done that at the time one does not realize the work entailed to accomplish the feat, but the remarkableness strikes one after the scene has faded into others.

Gladys Brockwell makes of her two roles such different characters one forgets she is playing the two parts. The story, too, is interesting and provides live reels of excellent entertainment.

The story: At the death of her father, Isobel De Costa sets out to find her half sister, whose mother was divorced from De Costa. She arrives at his home to find both the mother and daughter owners of a notorious gambling resort. Her sister Anita endeavors to murder her undesirable husband and when the police come to arrest Anita, Isobel is taken into custody. In the role of Isobel, Anita returns to Isobel's Florida home and tries to hurry plans to marry Isobel's sweetheart. Then the investigators in South America learn that they are holding the wrong girl. Isobel is released and returns to her home to find Robert and Anita married. But the husband Anita tried to murder was only injured, returns and claims his wife. With the marriage declared illegal Robert is free and he and Isobel are married.

Bessie Barriscale in
"WITHIN THE CUP"
Paralta drama; seven parts; published March 1

As a whole: Well done
Story: Unconventional
Star: Splendid
Support: Adequate
Settings: Fine
Photography: Excellent

Exhibitors contemplating booking "Within the Cup" should feel perfectly sure their audiences will approve of the sort of entertainment this latest Paralta offers. There is no question as to the perfectness of production. As a matter of fact, from a technical, directorial and acting standpoint it has few equals and when Bessie Barriscale's Thisbe Lorraine is viewed, spectators will be given an insight into some real screen acting—something that is quite out of the ordinary, really worth seeing, and long to be remembered.

While the story is along unconventional lines, the masterly manner in which it has been handled and the interesting appeal which it contains easily outbalances its unconventionality. The story is from the pen of Monte M. Katterjohn and the direction by Raymond West. Edward Coxen, George Fischer and Aggie Herron have important roles in the supporting cast.

The story: Her faith in mankind shaken through the flimsy promises of Ernst Faber, Thisbe Lorraine becomes a member of the Greenwich Village, N. Y., set, determined to get everything out of life which it has to offer. In Le Saint Hammond, an artist for whom Thisbe pines, finds her love, but when she reveals to him her past, he refuses to have anything to do with her. Being weak and unable to stand the strain, Le Saint gives up his work and sinks lower and lower until he forces himself back to Thisbe, ready to forgive and begin a new life together.

Interesting scenes of the Quartier Latin in Paris and touches of Bohemian life of New York are shown. The settings are elaborate and their beauty is enhanced by excellent photography.
Harry Carey in
"WILD WOMEN"
Universal comedy-drama; five parts; published February 25

As a whole... Amusing
Story ....... Good
Star ......... Interesting
Support ...... Satisfying
Settings ..... Ample
Photography... Suitable

Although the story does not start out with a great deal of "pep," after the story has progressed for a while, it develops into a most humorous and interesting one, with plenty of laughs both in the subtitles and action. It starts on a ranch, gives a peek at a rodeo and the roping of steers, swings to a cafe in San Francisco and thence onto a boat. From there it goes to a desert island and ends in a dream. Molly Malone has the leading female part.

The story: "Cheyenne" Harry and his cowboy friends, bent on helping their pal, Rawhide Jack, attend a rodeo in an endeavor to win the prize for roping steers, the money to be turned over to Jack. Harry is the successful winner and after the rodeo the boys go to a cafe, where they imbibe too freely in the flowing wine and fall asleep. Harry dreams that he is robbed, that he and the boys are shanghaied and put aboard a ship. They mutiny and Harry becomes the captain. A fire causes them to land on a desert island, where the Queen of the Blackanwhites falls in love with Harry, but he dodges her and runs off with her daughter, just as he is making love to the daughter, he awakens to find himself making love to one of the sleeping cowboys.

William S. Hart in
"BLUE BLAZES RAWDEN"
Artcraft drama; five parts; published February 18

As a whole... Fair
Story ......... Average
Star .......... Strong
Support ...... Let adequate
Settings ..... Appropriate
Photography... Fine

Better see William S. Hart in his old role of stage robber than in such a role as is afforded him in "Blue Blazes Rawden." There is plenty of roughness about the story, but there isn't the usual amount of pleasing entertainment which has been a characteristic of Hart's productions. There is a possibility that Hart admirers will enjoy the denouement of the story, but from the standpoint of production, it is just an average picture, poorer than any the reviewer has had the opportunity of seeing. Maud George, new to Hart pictures, plays an important part.

The story: Blue Blazes Rawden and his men come to the town of Timber Cove, outwit Ladyfingers and win from him his gambling resort. In a fight between the two, Ladyfingers is killed. Ladyfingers' mother and brother arrive from England and the trust and confidence which the mother puts in Rawden arouses him from his savage instincts and, unable to longer face the little mother, he strikes out for the Lone Trail, alone.

Gladys Leslie in
"THE WOOLING OF PRINCESS PAT"
Vitagraph drama; five parts; published February 18

As a whole... Pleasing
Story ......... Interesting
Star .......... Likeable
Support ...... Ample
Settings ..... Splendid
Photography... Very good

Gladys Leslie is a most charming young person with that rare personality and winsomeness that draws audiences to theatres, a pretty girl with girlish grace and the production will undoubtedly please, for Miss Leslie is a "comer."

The Vitagraph Company has selected a somewhat light but nevertheless interesting subject for Miss Leslie's debut as a star. It has, however, been handled in a capable manner, the exteriors are splendid, interiors well selected and the photography clear and pleasing. J. Frank Glendon and Charles Kent are among the important members of the cast. The direction is by William P. S. Earle.

The story: Prince Eric contemplates declaring war on Paxtania. The news grieves the Grand Duke of Paxtania and as a peace offering he arranges a marriage between his daughter Pat and Eric. Pat throughout her young life has been petted and spoiled and rebels at the dictation of her husband. Count Ladislaus, himself in love with Pat, sends word to Pat's father and brothers that Eric is brutal in his treatment of Pat. Disregarding the dangers of war, the father and brothers set out to protect their sister and when they arrive at the castle they find that the story is untrue and that Pat really loves Eric.

Mae Marsh in
"THE BELOVED TRAITOR"
Goldwyn drama; six parts; published February 27.

As a whole... Splendid
Story ......... Strong
Support ...... Captivating
Settings ..... Of the best
Photography... Artistic

Seldom is more wholesomeness, real pleasure, entertainment and artistic photography condensed into six reels of film than in this Goldwyn production, "The Beloved Traitor," starring Mae Marsh. Miss Marsh has become a national institution and in this latest picture the reason for it is very apparent. As Mary Garland, a fishermaiden, who loses the love of her fisherman to a woman of the city and regains it when she shows him the artificuality of his surroundings, the star's portrayal is inimitable. In fact, in strength of story and in finished production, it stands out as among the best of photoplays in recent months.

The story: Judd Minot, a fisherman, is held somewhat in derision by his townsmen because of devoting his spare time to making "mud dolls." He is in love with Mary Garland and at the death of her uncle promises to watch over her. Henry Bliss, a wealthy art patron, recognizes his ability, and with the entreaties of the patron's daughter, Myrna, he agrees to go to the city to perfect his art. Once in the city, he forgets Mary and transfers his love to Myrna. She in turn gets him into a fast set, and his work suffers accordingly. Mary then comes to the city, and Judd finds her the object of curiosity of the "crowd" in his studio. Her presence brings him back to his better self and she regains his love.

Ivan Mozukin in
"THE INNER VOICE"
Russian Art-Pathe drama; five parts; published February 17

As a whole... Well produced
Story ......... Dramatic
Star .......... Fine
Support ...... Strong
Settings ..... Suitable
Photography... Good

Ivan Mozukin in his previous productions has demonstrated his genius in the portrayal of strong character roles and in "The Inner Voice," his work is of the same sterling quality. The story revolves about the battle of a man with the dictates of his conscience and is produced with the same deep emotionalism of former Russian Art Film Company productions.

The story: Ivan Ermloff, a student, leaves his home to enter the University of Moscow. He becomes popular with the students and is elected treasurer of the club. His gambling propensities cause him to lose not only his own money, but the funds of the club. His attention to other women is the underlying cause of the death of his youthful sweetheart. He accepts money from the wife of the man whose boy he is tutoring. At the age of forty, still battling his conscience, he buys his way into the Duma by agreeing to appoint a crook to a high position. Finally, when the time comes and he can no longer conceal his defalcations he realizes that those who have sinned must pay the penalty.
Edith Storey in "REVENGE"
Metro drama; five parts; published February 25
As a whole: Mediocre
Interesting: Poor
Star: Poor
Support: Fair
Settings: Poor
Photography: Poor

"Revenge" is a mystery drama laid in the west where frequently murders occur and the murderer walks about freely without arousing suspicion. It is told in an interesting fashion, has a great deal of thrilling horseback riding, some good desert scenes, a number of well-laid dance hall scenes with the attendant gamblers and dancing maidens, a girl in search of revenge and an enjoyable love story. It is an offering appropriate for any class of audience where western dramas are enjoyed. Edith Storey, as usual, handles her part very well and she is ably supported by W. O. Baker and Jack Conley.

The story: Alva Leigh, whose fiancé has sent for her, arrives in the west to find him dead. She is determined to find his slayer and is assisted in her search by Dick Randall. Duncan, owner of a dance hall, is anxious to get Alva in his power and leads her to believe that Dick killed her sweetheart. Dick, in love with Alva, prepares to cross the desert to record the deed to the mine which he and Alva's sweetheart owned. For revenge Alva cuts the canteens and allows the water to leak out. After Dick has been gone for a couple of hours, Alva learns that he is innocent and rushes into the desert after him. After she travels many miles and falls exhausted she is found by Dick, who forgives her and all ends well.

Franklin Farnum in "THE ROUGH LOVER"
Bluebird comedy-drama; five parts; published February 25
As a whole: Average
Interesting: Good
Star: Poor
Support: Fair
Settings: Fair
Photography: Fair

"The Rough Lover" is a two-act, six-scene, five-part feature. Mr. Farnum plays a dual role and handles his two distinct character types very well. The production will probably go well with the audiences where Mr. Farnum is a favorite. It was written by Joseph B. Reddick and directed by Joseph D. Farnum. Supporting Mr. Farnum are Juanita Hansen and Fred Montague.

The story: Helen regrets that Richard, her sweetheart, is such a bookworm, and not like other fellows. Countless Winter-shin is in love with Richard and constantly follows him. Richard's life is threatened by the irate Count. To get away Richard pretends to drown and swims off to a lone island, where he finds Spike, middle-weight champion, and his exact duplicate. Many complications and humorous situations arise from his character, but matters are straightened out to the entire satisfaction of everyone.

Mildred Harris and True Boardman in "THE DOCTOR AND THE WOMAN"
Jewel drama; five parts; published February 25
As a whole: Fair
Interesting: Good
Star: Poor
Support: Fair
Settings: Fair
Photography: Fair

In "The Doctor and the Woman" Jewel has produced on the screen with little deviation Mary Roberts Rinehart's "Saturday Evening Post" story, "K." The climax mystery surrounding the identity of K. Le Moyne is well sustained throughout. The photography is commendable and it is in all a well done, pleasing production. Besides True Boardman and Mildred Harris, whose work is flawless, others in the cast are Albert Roscoe, Zella Cullis and Carl Miller.

The story: K. Le Moyne obtains a room at a boarding house in a small town, gets a job with the local gas company and settles down. It is one day when he receives a message in his home he is rooming. She becomes a nurse in a hospital where Dr. Max Wilson is a surgeon. His marked attention to Sidney arouses the jealousy of Carlotta, another nurse who, seeking a compromise, lures the surgeon to a road house. The couple are seen by Joe Drummond, a disabled suitor of Sidney who thinks it is she. He shoots Dr. Wilson. The wound requires the "Edwards'" operation and other surgeons in the hospital are unable to perform it. K. Le Moyne, the famous Dr. Edwades, whom has forsaken his work because of a number of lost cases. In the meantime, Sidney finds out that Dr. Wilson, despite his betrothal to her, has gone to the roadhouse with Carlotta. Dr. Edwades performs the operation for Sidney's sake and it is a success, with the result that her affections are transferred to him.

Barbara Connelly in "LITTLE RED DECIDES"
Triangle drama; five parts; published February 24
As a whole: Mediocre
Interesting: Poor
Star: Fair
Support: Poor
Settings: Poor
Photography: Poor

The tale of a little orphan who is adopted by rough cowboys and who immediately reforms them from their rough and uncouth ways is the gist of "Little Red Decides." Barbara Connelly is the star of the production and is a most appealing younger and her work will undoubtedly please the critics. The production is but an average one. Other members of the cast are Goro Kino, Frederick Vroom, Jack Curtis, Walter Perry, Alice Davenport and Betty Pearce. The direction is by Jack Conway.

The story: At the death of his father, "Little Red" is taken into the home of Colonel Aliso, where he immediately becomes the favorite of the cowboys. The lady villagers believe the child should have a mother's care and as a result the child is taken to the parsonage until one of the boys consents to marry. Little Red given his choice settles all disputes by claiming the China man, who precedes over the kitchen, as his mother.

Enid Bennett in "THE KEYS OF THE RIGHTeous"
Paramount drama; five parts; published February 18
As a whole: Mediocre
Interesting: Poor
Star: Fair
Support: Fair
Settings: Fair
Photography: Fair

The role of Mary Manning, which the Paramount Company has chosen to introduce Enid Bennett, is a very inappropriate and unbecoming one and all her charm and pleasing personality is lost. The story is an ordinary one with too much sentiment and not enough human appeal. The photography is excellent and the exteriors are beautiful and well chosen.

It is a story of the timbers, interwoven with touch dance halls, painted ladies and police raids. There is a court trial that carries with it a touch of pathos. Supporting Miss Bennett are Earl Rodney, George Nichols, Josef Swickard and Carl Forms. The story was written by C. Gardner Sullivan and directed by Jerome Storm.

The story: Mary Manning finds it difficult to be happy under the constant nagging of her grandfather who accuses Mary's father, the champion, of bankruptcy. It is only when the weak-willed man comes home, a beggar, his father turns him out. Mary brings him back, but the shock proves too much for the mother and she dies. Mary's father, finding that no one cares for him, returns to the city and on drinking habits where Mary comes to bring him back. While in the cafe with him the place is raided and they are arrested. Mary's bravery wins the confidence of the judge and melts the heart of the irate grandfather. The family is happily reunited.

Bessie Barriscase Has Versatile Role
In Second Paralta "Within the Cup"
One of the most complex parts ever played by Bessie Barriscase is that which she portrays in her second Paralta play, "Within the Cup." It is said that it is. In this picture Miss Barriscase as "Thibe Lorraine," an art student and writer, undergoes a complete change, which taxes the star's versatility to its extreme.

At the opening of the story, Miss Barriscase portrays a serious minded American girl who is studying art in the Latin Quarter of Paris. Her life is fast becoming a tragedy, yet, in the face of starvation, she shuns the care-free frivolous life of the other students to love her. A young man, a son of a noble family, who is studying art merely as a means of idling his time, tells Thibe of his love, and she believes in him. Then she discovers him to be untrue and she leaves for America.

In New York, her character occurs. Miss Barriscase takes the serious paddling character of "Thibe" and transforms her into the gayest of the gay Bohemians, living the very life she has detested in the past, in New York's Greenwich Village.

"Within the Cup" is a seven reel feature which will follow in release Miss Barriscase's picture, "Madam Who." It is entirely completed and is practically ready for distribution through the W. W. Hodkinson Service.
Olive Thomas in "Heiress for a Day" Tops Triangle’s Program for March

Triangle announces eleven features for March. Olive Thomas opens the month’s program in “An Heiress for a Day,” a new comedy drama directed by Jack Dillon, in which she is supported by Joe King, a leading man new to Triangle. Miss Thomas has a role as a Warwick, whom Jack fortune trifles.

The second feature for the week of March 3 is “The Shoes That Danced,” an adaptation of John A. Morosco’s magazine story dealing with life on the fringe of New York’s underworld, in which Pauline Starke, Wallace MacDonald and Dick Rosson are featured.

A story by Frederick Bechdolt, “The Hard Rock Breed,” is the next for the week of March 10, showing J. Barney Sherry and Jack Corsis as the two typical hard rock men, and including in the cast Margery Wilson and Jack Livingston. The other feature is “The Sea Panther,” an elaborate costume picture with William Desmond in the title role, as a swashbuckling pirate of the days of Captain Kidd. Mary Warren makes her initial appearance as leading woman.

For the week of March 17 Roy Stewart stars in a new Western thriller, “Faith Enduring,” by Kenneth B. Clarke.

Title Changed on Phillips Film

“The Risky Road” is the title decided upon by Universal for the Dorothy Phillips production, previously known as “Her Fling.” “The Risky Road” is from a story by Katharine Liser Robbins which appeared in Live Stories and was adapted and produced by Ida May Parks.

The work of producer, star and supporting company has proven exceptionally good and the picture is to be published as a special production. Dorothy Phillips is supported in “The Risky Road” by William Stowell, George Cheeseman, Edwin Cecil, Joseph Girard, Juanita Hansen, Claire De Brey and Sally Starr.
China Offers Big Film Market

There are three motion picture theatres in Harbin, China, known, respectively, as the Orient, in the New Town; the Modern and Decadence, in the Friestan. There is also a motion picture theatre at Shilung, Manchouli, owned by the proprietors of the Harbin enterprises.

Of the three Harbin houses, one has a capacity of 600 seats, and the two others have 500 each. The prices vary according to the decoration of the seat from 35 kopecks for the cheapest to 150 rubles for loge seats. In ordinary times this is the equivalent in United States currency of 18 cents for the cheapest and a little more than 75 cents for the most expensive seats. At the elocution at the end, the depreciation of the ruble, it means from 2 to 10 cents gold.

Russian Dramas Are Popular

Most of the films shown at present are either Russian dramas, acted by companies in Moscow or Petrograd, or war pictures and scenes from distant lands. Ninety-five per cent of the spectators are Russians, who read only their own language, and who understand the emotion depicted may be placed near the truth that there is hardly any other form of evening amusement.

All these theatres are owned by one firm, Alexieff & Co., of Moscow and Irkutsk, throughout eastern Siberia, especially at the cities of Irkutsk, Krasnoyarsk, Chita, Blagavestschenisk, Habarovsk, Nikolaevsk, Vladivostok, and Harbin.

Films are examined, seen, and purchased by the firm's agents at Moscow and Irkutsk, and no films are ever bought until they have been exhibited to the purchasers. They are in the market for foreign films, those of Pathé Frères being the most popular, though several American companies are represented on the screens from time to time.

Five-Reel Dramas Demanded

Some sets of American film have been purchased for 30 cents gold per foot, and others were sold for about 50 cents gold per meter. Many of the pictures exhibited are not purchased, but rented. Pathé Frères; Hanchakoff, of Moscow, and Ermolakoff, of Moscow, are the companies whose products are most commonly shown.

Four and five act dramas of the highly emotional and sentimental kind are most popular. Cowboy activities, murders, and burglaries do not appeal to these audiences. Rough comedy is wasted even on the cheapest Russian audience. They do not understand it.

American pictures, as a rule, do not appeal to the Russian taste. They want a drama woven usually around the "eternal triangle"; the hero must be a noble fellow, and the women weak but beautiful. A weeping mother or the deathbed of a beloved father is always very impressive. There must be a death in the drama, preferably the suicide of hero or heroine, with the other one among the company at the end. The ideal picture play for Russian popular audiences must not, under any circumstances, have a happy ending.

The Russians use a great deal of descriptive and explanatory material on the films in showing their own dramas. They depend upon it largely for the "action." They do not care nearly so much for action in the pictures as for postures indicating emotions. Amatory and deathbed scenes should always be photographed to the last detail, but nearly everything else is written and read. American firms which desire to find a Russian or Siberian or Manchurian market must have the script translated into the Russian language.

As Moscow is the city in Russia to which all theatres and motion picture companies send their agents to select plays, American companies should send their representatives there to exhibit their products.

June Elvidge in "The Way Out"

June Elvidge, the World Pictures' star, will make her next appearance in "The Way Out," scheduled for March 23. This play deals with a question of international marriage, and the story owes its creation to the characteristic credulity of Americans who are prone to become interested in any individual who claims for himself a prominent position in Burke's peerage or the Almanach de Gotha.

"Powers That Prey" Mutual Feature

Starring Mary Miles Minter March 4

Mary Miles Minter, the dainty little optimism of the screen, will be seen in a country-draught vibratory with action entitled "Powers That Prey," on the Mutual program for March 4. The play, based on a story by Will M. Ritchey, was produced by the American Film Company under the direction of Henry King, and is a story of newspaper life involving the conflict of a scrupulous editor and unscrupulous politicians.

Miss Minter is cast in the role of Sylvia Grant, the pampered daughter of Burton Grant, editor of the Daily News, who is fighting the attempted stealing of a love-lie by crooked politicians working in the interests of a railroad.

When Grant is compelled to leave the city, Sylvia assumes the editorship of the paper and proceeds to be brutally frank in condemnation of McVey, the leader of the political gang and also some of the Addison society leader of the town. The inside workings of a newspaper plant are realistically shown, and the actual process of getting out a newspaper is tinctured with delightful comedy that relieves the tension.

Included in the cast are Alan Forrest, who plays lead, Clarence Burton, the crooked politician, Lucille Ward, Emma Kluge and Harvey Clark.

The first issues of the Screen Telegram, the Mutual's twice-a-week news film, is scheduled for March 3 and March 6. The Screen Telegram supplants the Mutual Weekly, which has been for long the news reel of the Mutual.

Up-to-the-Minute News

Elaborate and comprehensive plans have been perfected for the gathering of real life, up-to-the-minute and interesting news features. An extensive system of foreign camera correspondence has been arranged, which will serve war news from some new angles.

The last picture taken of Capt. Vernon Castle, who was killed at Fort Worth, Texas, Feb. 14, in a heroic attempt to avert disaster to an approaching machine while teaching the cadet to fly, will be shown in the first issue of the Screen Telegram.

Billie Rhodes appears in a Strand Comedy, "Watering Acre," March 5. Billie gets her chum's husband in the scenes when she volunteers to teach him how to step through the latest dances so that he can surprise his wife with his accomplishment at the next club dance. Believing he is philandering with another woman, she tracks him on several suspicious clues, and finally runs him to earth in her own parlor where Billie is showing him the intricacies of the "Honolulu Wiggle."

Gaumont-Mutual Weekly No. 9 Presents Interesting Phases of the Great War

Fourteen different news subjects are shown in the current issue of the Gaumont-Mutual Weekly, No. 9, which was published Sunday, February 24. In keeping with the spirit of the times a great number of the subjects deal with matters pertaining to the war.

The training of the American army has been rapid but scientific, and has progressed so rapidly that no apology for four soldiers is necessary. Many of the pictures show that the boys are having quite an enjoyable time in camp. Other pictures show what is being done outside of the training camps in connection with the war, women who are taking the place of men in laboratory work; the Salon Balivon in Red Cross nurses ready to start for France; the pleasant lives led by the Germans who are so fortunate as to be interned in this country, and many news events not pertaining to the war.

On the news subjects show the graves where rest the first American soldiers who fell on French soil; French soldiers in the trenches and on the fighting line and a remarkable engineering feat which has made possible a drawbridge so nicely balanced that it can be operated by one man.

Violet Palmer Farnum's Leading Lady

Violet Palmer, who was co-starred by William box in "Thick Streak," is cast at the present time in the new Farnum production, "Rough and Ready," which is scheduled for March 24. Others in the cast are Alphonse Ehrich, Jessi Arnold, David Higgins, Frank Newton, Mabel Bardine, and Franklin McGlynn.
THE FILM STOCK MARKET
By Paul H. Davis & Company

American Film Company... 45
Lincoln Film Corporation, pfd... 85
Lone Star Corporation, pfd... 98
Lone Star Corporation, com... 100
Mutual Film Corporation, com... 12
Mutual Film Corporation, pfd... 13
New York Motion Picture Corporation... 45
National Exchange Corporation... 20
States Film Corporation, com... 20
Triangle Film Corporation... 1
World Film Corporation... 75

Quotations February 26, 1918.

This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Wronged by Mistake" (Keystone)—Reel 1, four closest views of nude paint, to include scene in which wig blows a man's head and towards position; man and maid bumping against each other; maid wiggling back as she walks down hotel lobby; man looking at maid's back as she bends over; man standing in entry and taking two; full views and two near half views; man pulling up maid's skirt; girl pulling skirt up and man pulling it down; first view; man in underwear and all clothing outside; man sitting in hotel lobby where man faces camera, and other persons seated.

"The Bull's Eye," No. 6 (Universal)—Reel 1, a striking effect on edge of cliff; striking man on head with gun; pushing Cody over cliff; subtitles: "Say the word and he's dead!" "You forget what he has done!" "You're not going to hang me. Give me more one chance!" all scenes of cattleman preparing to Lynch Sweeney, to include putting rope around his neck, letting him down and taking rope from his neck; all scenes of Sweeney pleading for his life. Reel 2, attack on man guarding Sweeney; abduction of girl in garden; other scenes of Sweeney's bruised condition were not to be easily thwarted; "There'll be no one to plead for him now, because I'll shoot straight.

"Hands Down" (Bluebird)—Reel 2, five scenes of man and girl at bar; subtitle: "Sometimes I put one ten dollar piece on each your eye. Reel 3, man and girl drinking at bar; entire incident of man playing cards for girl from time man draws girl forcibly away from bar up to and including subtitle: "I hate the job." Reel 4, two closeups of men leer at girl in cabin; three closeups of revolver. Reel 5, extra closeup on man's face with subtitle: "I don't believe in me" and the last scene to be man and girl at cabin door just before subtitle: "I believe in you." cuts out to include subtitle: "I gotta the name, now I getta the game"; shooting taking place in cabin.

"The Mystery Ship," No. 14 (Universal)—Reel 1, chloroform man by Man of Mystery; all but first and last struggle scenes between man and man.

"Mexican Conspiracy Outgeneraled!" (Warner)—Reel 1, assault and robbery man. Reel 2, bending back bars and entering house through window; killing man. Reel 3, tying girl's hair to table; squad firing at Mexican.

"New Love Old For" (Laemmle)—Additional eliminators: Reel 4, man jumping from window; two closeups of man's face showing through window.

"Raffles, the Amateur Cracksman" (Weber)—Reel 1, subtitle: "Believing such as he of their ill-gotten gain would be an ideal occupation"; closeup of stealing pearl from slipper; hiding pearl in empty cartridge. Reel 2, subtitle: "Raffles has a more wonderful trick of cutting and pasting scenes together. Reel 4, maid stealing key from under pillow and stealing necklace; closeup view of man's face in accomplice's hand. Reel 5, subtitles: "Oh, Bunny, there's nothing equal to it, your very life hangs in the balance." "I'm sure I owe it to you, Bunny." Reel 6, subtitles: "I've withheld the rich to give to the poor." Reel 6, subtitle: "Get the sparkles and be quick about it." and holdup scenes before and after.

"The City of Purple Dreams" (Selig)—Reel 1, subtitles: "I'm Esther Strong, not you!" "Stop him!" "Shut up!" and all other subtitles in which this idea appears except those in which two women appear in vision; "Belle on the desk," "They're enough dynamite here to blow the walls down and all the doors of man's brain!" and all others of man's brain threatening to blow it. Reel 4, subtitles: "Take hold of your woman!" "I've withheld the rich to give to the poor."

Reel 3, subtitle: "I'm going to kill that beast!" two fight scenes, to include scene where man's face is being torn. Reel 4, punching prostrate man in face; flash two scenes of wounded man on floor; woman taking knife out of drawer; subtitles: "All expense of staging this act," etc. "So unsuccessful was the Police quick to the scene that there's one born every minute!" Satchell swinding farmer in broker's office; view of man pressing Satchel's foot under table during card game; "From now on, I'm on the legitimate." Reel 5, flash all third degree scenes. Reel 6, shaving man's head; slitting man's trousers prior to execution; view of electric chair.

"Vengeance and the Woman," No. 9 (Vitagraph)—Reel 2, shooting Blake off horse.

"Vengeance and the Woman," No. 10 (Vitagraph)—Reel 1, Indian stabbing Black Jack: showing Indian.

A Daughter of Uncle Sam," No. 3 (Jaxon)—Two scenes of binding jail guard to door of cell; two scenes showing him bound; subtitles: "I have enough TNT here to blow up all the jails in the country," and scene of men mixing explosive; also two scenes of men placing explosive in window; "We'll get Blake when he returns to the wharf!" and attack on soldier.

"The Bull's Eye," No. 5 (Universal)—Reel 2, two scenes of man outside side window shooting at a desperado; subtitles: "I'm going to kill that beast!" Reel 3, flash all shooting scenes. Reel 5, incident of trader closing door of room in which man has grabbed girl; two struggle scenes in room. Reel 6, second struggle scene between man and girl; scene of carrying her into room; closeup of man's hand in fight scenes. Reel 7, flash last boxing scene. Reel 2, two scenes of setting fire to oil wells with lighted torch. Reel 7, attack on man, shooting and robbery.

"His Robe of Honor" (Paralt)—Reel 2, shooting by brother. Reel 3, taking photo of crooks from files and subtitle: "Their names are on the jury list." Reel 4, exchange of glances between jurors and lawyers. Reel 6, subtitles: "The greatest claim a woman can have on any man!" "I'm sorry, Lois, but it is all true. I saw her visit his apartments late at night."

"Night Riders' for Viola Dana"

A Kentucky story without the traditional feud basis is announced by Metro as the next screen vehicle for Viola Dana, following her appearance in "Breakers" where John Lockwood directed Miss Dana in "Blue Jeans" and many other Metro successes, wrote the story, the working title of which is "The Night Riders." Mr. Collins will direct the production of "The Night Riders" from a scenario prepared by Albert Shelby Le Vino.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BIJOU DREAM—Select, "The Studio Girl," with Constance Talmadge.


ROSE—Vitagraph, "Woman Between Friends," with Alice Joyce and Marc McDermott.

Ramsaye Explains the Luminous Paint Scandal

The luminous paint - for lightless nights - row having reached the status of an open scandal and disturbance of the public peace and public order, Terry Ramsaye, reputed author of the paint idea, has issued a formal statement on the matter, with a view to setting it at rest. His statement follows:

"On the occasion of a recent outing during which I was 'roughing it' on Broadway I was invited to a luncheon held by the Associated Viewers, an organization of which I am a charter member - due for quarterly quarter paid.

"I was naturally eager to hear the news from Chicago, the great American metropolis. I told them a number of things, and since it has always been pointed to me to the reception accorded to amuse rather than educate, I illuminated the occasion by the new classic tale of the luminous paint.

"Following my return to Chicago an early dog train mail from the New York frontier brought me an official communication from the A. M. P. A. which said in part:

The Associated Motion Picture Advertisers, Inc., desire to express their thanks for your suggestion regarding the use of luminous paint, made by - filling - for entertainments.

"Our investigating committee reports that Fox & Co. regard that experiments have shown Chicago to be the only city where a piece of luminous paint might be used for night advertising. It seems that the luminosity will last only for an hour after sundown, which makes this paint absolutely worthless in any other town. In cities where folks stay up later than seven o'clock, luminous paint, to be concise - an - for the poet so aptly remarks: "This joke that lies in Luminous Paint Is rare and rich, elusive and faint."

But the light that lies dark and brown Fore the lies that light when Terry's turn."

In response to this communication, which I note was not signed by any officer of the A. M. P. A. of record, I received the following:

I am deeply touched and keenly appreciative of the wealth of attention and publicity which you have accorded me in connection with the matter of "luminous paint."

"But there is something in the situation and your skeptical attitude which reminds one of the great investigative reporter, Theodore-the-Great, when he returned from South America with a map of the "River of Doubt."

"It is an axiom of fate that the servants of science shall be martyrs. I love to be a martyr on page one."

"Humdrum Brown" Next Walthall Production

"Humdrum Brown," Henry B. Walthall's second Paralta play, made by his own producing company, has been completed. This production is of a type which stands out as being entirely different from the kind in which Walthall has previously appeared, it is said. It is a tense drama with touches of excellent comedy. Mr. Walthall's delineation of the part of "Humdrum," the struggling, ambitious youth, who has grown up in a small town, will be a revelation to those who have followed his career.

The story deals with the adventures of "Humdrum Brown," who despite his efforts earnestly to attain a place among successful men, meets hard luck at every turn. At length, forced by circumstances he goes to the metropolis of the west where he takes up the profession of adversity. Here he meets with a series of thrilling adventures that carry him back in memory to the happenings of his home town and then throw him into the darkness of available adventure.

The picture was made from an original scenario by H. B. Daniel and was produced under the direction of Rex Ingram. Mary Charlie, who appears in the leading role opposite, Mr. Walthall, and the remainder of the cast includes Joseph J. Dowling, Kate Price, Ida Lewis, Dorothy Love, John Clark, Joe Harris and Howard Crampton.

Farnum and Company

Return From Port Henry

William Farnum, the William Fox star, and a large company of players appeared in the forthcoming production, "Rough and Ready," returned to New York last week from Port Henry, N. Y., where they were filming the show.

They were gone about three weeks, and Director Richard Stanton, who is in charge of the third picture Mr. Farnum has appeared in, reports exceptionally fine results from the trip to the Adirondacks.

Mr. Farnum began work on the re- enactment of the story which appears in the studios in New York City. The subject will be published as a standard picture on March 24.

Universal Co. Gives Luncheon at Rector's

The Universal Film Manufacturing Company, in cooperation with the Firestone Tire and Rubber Company, tendered a testimonial luncheon to Secretary of State Francis M. Hugo of New York, at Rector's, New York, on Friday, February 22, in appreciation of the suggestion by Mr. Hugo and his cooperation in the production of a feature film for the Safety First campaign to be conducted throughout the country.

Among the guests, in addition to Mr. Hugo, was J. Curran of New York State Automobile Bureau, Henry Goldsmith, Edwin S. Babcock, J. G. Robinson, C. D. Studebaker, C. H. Mac- Gowan, Carl Laemmle, Joseph Brandt, Paul Gulick, Harry Levey, Hal Hodes, and some forty to fifty other guests.

R. M. Simril Promoted

R. M. Simril, for a number of years sales manager of Goldsmith Film Company, has been appointed manager of the company's Atlanta office. He was at one time manager of the old General Jackson office, but lately has been traveling out of the Atlanta office, of which he now assumes charge.

Wholesome to Make Two Features a Month

Matinees, from which parents will be barred unless accompanied by children, will be a feature of many leading motion picture theatres, according to M. J. Weisfeldt, general manager of the Wholesome Films Corporation. Speaking along this line, Mr. Weisfeldt says:

"There is a big advantage in a matinee exclusively for children, especially in neighborhood theatres or those in smaller cities, as it gives the exhibitor an opportunity to change his program for the younger patrons who attend the afternoon show.

"As a result of box office returns from juvenile matinees, the demand for suitable productions for such occasions on the increase. The Wholesome Films Corporation, specializing on pictures of this character, will eventually publish feature exclusively for children and more of them should be shown. I believe that they would con every week when they did last Saturday. I intend booking one of these every week and I feel very confident that they will go over big in booking them in the way. I run them at the matinee only think that better in accordance with the double attraction on the day."

Mary Miles Minter

In "A Bit of Jade"

Mary Miles Minter has completed the seventh production of her present series, entitled "A Bit of Jade," under the direction of Edwin Sloman, who secures many beautiful scenes, it is said, at His Ranch lake, heretofore unavailable for picture making.

Miss Minter's new story by Jean Judson is under way, the working title being "The Church Window Angel." This is the first of a new line of stories to selected by Will M. Richey, senior editor of the American Film Company. In the same line of development, Another My Heart has Alan Forrest as her leading man. Vera Lewis, a new addition to the American staff, will have a part in the play and Alfred Ferguson, Clark Burton and David Howard will continue the cast.

Another new story which was secured at considerably with the Wind Film Compa- any's announcement, for Miss Minter is "Ghost of Rosy Taylor," a story which attracted much attention when it appeared in the recent issue of the Salesman Evening Post. It was written by Joseph Daskam Bacon.
Exchanges Already Burdened With Taxes Not Asked to Stand Fuelless Day Charges

The Exchanges's Association of Ontario and Quebec have been holding important meetings during the last week or so. Starting with Saturday, Feb. 9, a special meeting was called of the Exchange's which resulted in every exchange being represented and the meetings extended well into the next week.

The most important decision reached was in regard to the five heatless Mondays during which all theatres will be closed. After looking at the situation from all angles it was decided that the exhibitors are in a better position to say the rental for films for Monday (which ordinarily would be used on Monday and Tuesday) than exchanges could afford the loss entailed by each exhibitor refusing to pay for this show as day.

During the last year the exchanges have had extra tax burdens. The tax of 5 per cent per foot placed on film by the United States government was covered in the states by the people paying the tax in addition to their admission out in Canada the exchanges stood this extra tax without raising the rentals to be charged exhibitors.

As most of the smaller exhibitors run serial on Monday and Tuesday, it was pointed out that they would get the wrong on Tuesday, and thus the money which would materially help to pull up their receipts for the week.

Officers chosen for the ensuing year are: General Manager, Reginald O. Mitchell, Invited president, and James Travis, manager of the Mutual Film Company, Toronto; secretaries include J. Allen, of the Famous Players Film Service Limited, and Claire Hague, general manager of the Universal Film Company Limited.

Alberta Exhibitors Annoyed
By Long Collect Telegrams

Some association signing itself the Committee of Motion Picture, Vaudeville and legitimate and Film Exchanges, is guilty of sending telegram to Alberta exhibitors advising them of the rumor to close all theatres in Canada for three days a week. The Alberta exhibitors know who they are.

The telegram consisted of 101 words and was sent collect, causing the exhibitor to expend $2.00, while the international association of theatrical stage employees and opera union wired only twenty-five words to their respective Edmonton locals, which told the same story and saved considerable expense.

The recent draft under the Military Service Act took several musicians from the St. Denis orchestra, which is composed of nineteen players under the leadership of Milton Blankstein. However, Mr. Blankstein has been successful in securing new musicians to fill the vacancies and has not reduced the size of the orchestra.

A novel use of the motion picture theatre has been made in the case of a young woman in Toronto who lost her purse with considerable money in it. The young woman visited all the newspaper offices in the hope of getting an advertisement in the evening paper, only to find that she was too late, that the forms were all closed. A few moments later while passing a motion picture theatre the bright idea occurred to her to see if the manager and assistant could find her purse on the screen. To her delight the manager did and it was not very long after that a smiling youth brought the purse to the box office.

Muir Graham, formerly shipper of the Vancouver office of the Canadian Universal Film Company, recently decided that he needed out-door exercise so he hired himself to a farm in Saskatchewan. Jim Patterson, formerly connected with the Fox Film Company, has filled the vacancy very capably.

All the theatres and amusement places are closed in Charlam, Ont., due to snow, which is breaking out. It is likely the public places will be closed for at least one week.

Hon. Walter Mitchell, provincial treasurer, gave his opinion in the Quebec Legislature on February 8 when the question of supervision of moving pictures was taken up, that the censorship in that province was more severe than in any other province in the dominion. Mr. Sauve, representing one of the Quebec constituencies opposed the Hon. Walter Mitchell, stating that he would ask for stricter supervision as in his opinion some pictures encouraged individuals to break the law. No action was taken by the Legislature, however.

Manager Mills of Loew's new theatre in Montreal, invited 500 officers and men of the 2nd Quebec Depot Battalion as his guests at the evening performance on February 10. There was plenty of room to accommodate these 500 soldiers in the large auditorium and Mr. Mills made arrangements whereby the soldiers paraded to the theatre in a body, were welcomed by his managers and mingled with friends and relatives in the house. The friends, of course, were not admitted free.

Minister Flays Exhibitors;
Theatremen Ask Apology

Rev. Basil Thompson of Manitoba gave a stirring address to his congregation in Winnipeg on the attitude taken by the theatre men in connection with the three days closing. Mr. Thompson demanded of the theatre managers action and questioned their patriotism. He made the comparison "Nero Fiddled While Rome Burned" and stated that moving picture magnates in Manitoba "would fiddle while Winnipeg froze." He made the statement that the moving picture business had never been so prosperous since the war started and said that the hours were lengthened so as to let more people see the war pictures and the price was not reduced. He also intimated that war pictures were brought into the country at inflated prices and that enormous profits were made.

Rivalry between church and theatre should not be compared of those as to sacrifice or patriotism is absurd," was one of his points.

Rev. Thompson made the suggestion that the theatre managers or three theatres free for the entertainment of next of kin to brighten up their lives than to keep the moving picture taxes.

All through Mr. Thompson's speech he used such arguments as given above and it is understood that the theatre men of Winnipeg have asked for a public apology from him for many of his statements.
Inflated Prices are Greatest Evil
Opinion of Arrow Film Corp. Head

The motion picture producer who sells his product to the buyer at inflated prices is not only murdering his own organization, but he is forcing the buyer into film suicide, according to W. E. Shallenberger, president of the Arrow Film Corporation. According, are very Shallenberger the majority of the film buyers throughout the country are paying too much for their pictures and all of them are overbuying.

"The trouble," said he, "can be traced directly to the producer and the inflated prices he has been placing on his negative. The producer comes into the market heralding the fact that his picture cost him so many thousands of dollars to make.

This is the cream of his selling talk, the amount of money he has spent in completing the film and the larger he can make this amount the more pleased he is. He places an exorbitant price on the picture and expects to make a handsome profit for himself. The point is he doesn't.

If the producer who be satisfied with selling his picture at a fair and equitable profit the entire business would be on a much better basis and there would be less failures reported in the producing field, but he isn't. Two large a number of producers are trying to squeeze every penny they can from every picture they make and in this squeezing process they are not only murdering their own organizations, but are forcing the buyer to commit film suicide.

"The buyers today are paying too much for their pictures. This is apparent to anyone who watches film conditions throughout this country intelligently. There is too much competition and too much overbuying and because of this, and the inflated prices, buyers are not only killing themselves off, but are clogging the industry.

"It is possible today to manufacture, sell and exhibit pictures so that everyone along the line will make his fair share of the profits. That this doesn't happen more frequently is due to the inflation of prices. Economic conditions during the war in general the box motion picture industry in particular is bringing about a new state of things which will automatically eliminate the man who inflates prices.

"The intelligent buyer who knows what pictures to buy and when to buy them and who isn't forced to pay exorbitant prices has an opportunity to make a 'turnover' and get his second picture from the profits he made with the first one.

"Conditions will readjust themselves, but in the meantime more intelligent attention will have to be given to prices placed on pictures if the industry is to be kept on an even keel."

Uses United States
To Try Out Pictures
For Foreign Markets

America, called the "Melting Pot of the World," with its conglomeration of nationalities, affords an excellent field, according to Mr. G. Hall, president of the U. S. Exhibitors' Booking Corporation, in which to gauge the value of a motion picture production for the foreign market.

If a distributor is desirous of finding whether a picture will interest people of the Latin-American countries he has only to screen his production in the Southern section of California or in Texas or Oklahoma. If he should want to know whether Orientals will like he subject he can show it to Chinese or Japanese in the settlements of San Francisco or, for that matter, right here in New York City.

In order to obtain this information we booked "The Zeppelin's Last Raid," declare Mr. Hall, "has been sold in many foreign territories. We desired, however, to know how it would appeal to the people of the Orient, whether the Chinese and Japanese liked spectacular subjects or whether they preferred a strong dramatical subject, like our second production, "Race for Speed."

"In order to obtain this information we booked "The Zeppelin's Last Raid" in the Verdi Theatre in San Francisco a theatre conducted solely for Oriental entertainment and gave us just the information we sought for.

The production was a gratifying success and proved to us that spectacle embraces strong appeal for peoples of the Oriental nations."

Hon. H. W. Adams and
Rev. J. B. Cox Elected
National Board Reviews

The Hon. H. W. Adams, mayor of Beloit, Wis., and Rev. James Boyd Cox, rector of Trinity Episcopal church, St. Louis, have just been elected members of the National Advisory Committee of the National Board of Review of Motion Pictures.

Mayor Adams has shown a very intelligent interest in the subject of regulation of motion pictures. Soon after entering office he invited the proprietors of the motion picture houses to meet him at his office for a conference on the subject of regulation. At this conference he told them of the city's desire to co-operate with them in placing their business upon a basis that would deserve public confidence and respect, and added that it was the city's intention that only acceptable pictures should be shown.

He then invited the exhibitors to inform him of any picture about which they had any doubt as to the desirability of exhibiting in Beloit.

"We found," said Mayor Adams in describing this plan, "that they were all willing to co-operate, and this voluntary censorship was established. I believe the city has been doing a wonderful job in that we have this plan and practice here, and we are careful as to what pictures they bring in."

The Rev. Mr. Cox is one of the leading clergymen in St. Louis and has shown great interest in the subject of motion pictures.

World Film Corp.
In Market for Big
Stories for Screen

The World Film Corporation announced several changes in its scenario department and in the production end of the business. These changes are in the interest of better cooperation and coordination in the securing and filming of highest quality of stories, stories that have the biggest possible box office value to exhibitors.

The World scenario department under the management of Charles Sarver will operate on the principle that the subject matter is sixty percent of screen success. In other words, the story is of vital importance.

Mr. Sarver is getting the box office for the exhibitors, and it is for the very best stories obtainable that Mr. Sarver and his assistants are now diligently searching.

Following the acceptance of a story by the World scenario department, the story will be given to one of the staff of scenario writers for the preparation of the working script. This script will be passed on by five high officials of the company, and after all differences have been settled, the script is made up in picture form. And after a script has once been put in work there will be no rewriting, no changing by the director.

In the production end of the department the cost estimates of a production will be carefully checked. The whole work of production will be conducted just as efficiently and as carefully as possible, making every dollar spent mean more money for the exhibitor at the box office.

Recent Fuel Embargo
Helped Film Business

A. S. Kirkpatrick, representing the sales department of the Mutual Film Corporation, has just returned from a ten days' trip in some of the eastern cities. Mr. Kirkpatrick says that the recent fuel embargo was beneficial rather than detrimental to the film business.

"The embargo actually increased the business one-third in the territory involved," said Mr. Kirkpatrick. "This was due to the fact that every man in our service was spurred to greater activity by what most of us regarded as the beginning of a possible calamity. Under the impetus of this idea everybody worked unceasingly to overcome the handicap, and the result was big gratifying."

"During my trip I visited the Mutual branch offices at Albany, Washington, Philadelphia, and Baltimore. I found the organization working mirably and may say that I believe I have a more efficient sales force. The film managers and their staffs have been carefully selected. They are good men, full of gumption and go. They are doing their work for itself.

"They work without friction and good results. "Discussing matters with the exhibitors in all the cities I had a feeling of confidence in Mutual's business attitude. The thing that particularly impressed exhibitors, I judge from their comments, was Mutual's attitude, which relieved it of a serious and endless embarrassment.
IMARILLY OF CLOTHES LINE ALLEY"
ve-recl comedy drama, Featuring MARY PICKFORD. Produced by Goldwyn. Author, Belle Kanaris Maniates.
STORY: Amarily becomes the friend and confidante of a rich old lady named Mrs. Pearson. As a result of his friendship, she inherits a fortune. He Walters are then occupied with the woman's affairs. The lady learns that her young man is in love with a young woman named Mary Pickford. Amarily finds a way to win the girl's heart and the lady is happy. The story ends with a happy marriage for all concerned.

"THE ROUGH LOVER"
ve-recl comedy drama, Featuring FRANKLIN FARNUM. Produced by Bluebird. Author, Joseph F. Poland. Director, Joseph De Grasse.
STORY: To escape the undesirable effects of the war, Chester decides to go to the desert island. There he finds Spoke, a cantankerous old man. Chester is left stranded there alone. He meets Spoke, his exact double. The likeness of the two men is so great that the old man's son, Chester, who has been dead, leads to many amusing situations. (Reviewed in this issue.)

"IN THE DARK"
ve-recl comedy drama, Featuring BOBBY VERNON. Produced by Christie. Author, Ben Cohn.
STORY: The friends of Ethel and obby decide to put an end to their everlasting quarrels, kidnap them and in a deserted house a fake marriage is performed. Then the couple steals off for a honeymoon and the friends are alarmed. But Bobby produces a real marriage certificate and everything is all right.

"THE DEBT OF HONOR"
STORY: Honor, adopted from an orphanage by Stanley Middleton, finds her adoptive mother has an affair with Frank childer who is forcing her to give up all her belongings. Honor knows that the couple is on the run and that Bobby is on the lookout. But Bobby produces a real marriage certificate and everything is all right.

"A MADISON SQUARE ARABIAN NIGHT"
ve-recl comedy drama, Featuring MARY PICKFORD. Produced by Vitagraph. Author, O. Henry.
STORY: Carson Chalmers receives a photograph of his wife, traveling in Europe, and a letter from another woman who has been writing to him. He discovers that his wife has been writing to another man and that she has been carrying on with a man who resembles the woman in the photograph. Chalmers learns that the woman is a halfwit and that she has been carrying on with him for a long time. (Reviewed in this issue.)

"FOR YOUR PROGRAM"

Synopses of the following plays are given in this week's issue:

Amarilly of Clothes Line Alley
An Inkpot of Honor
The Family Skeleton
The Floor Below
The Inner Voice
Madison Square Arabian Night
A Nauhakha
The Powers That Frey
Revenge
Rough Lover, The
The Shoes That Danced, The
Sunshine Nan
Tears of a Heart, The
The Waltzing Around
Widow Woman, The
Woman and the Doctor, The

Synopses appearing last week:
Blue Blazes Rawdon
Beaches and Peaches
Check Your Hat, K.
Daughter of Uncle Sam, A. No. 6
Daughter of Uncle Sam, A. No. 7
Evening of Dishonor, The
Flash of Fate, The
The Forever Path, The
Huck and Tom, The
Midnight Trail, The
Ruggles of Red Gap
Schools and Schools
Ship Oy, Oy
Up in the Air, The
Weaver of Dreams, A
Wild Algy of Picklelry, The
Wooing of Princess Fat, The

"A DAUGHTER OF UNCLE SAM"
STORY: In the gypsy tent a spy comes to make love to Jessie, who fights him off. She is seen by a gypsy girl in love with spy and she tries to kill Jessie, although Jessie pleads with her to help her escape. Captain Taylor, missing Jessie, searches for her and arrives just in time to save Jessie from the attacks of the spy.

"THE FLOOR BELOW"
Six-reel comedy-drama, Featuring MABEL NORMAND. Produced by Goldwyn. Author, Elsie Sterne. Director, Clarence Badger.
STORY: Patricia O'Rourke, copy girl, has never bothered about the problems of life until she is forced to look for a new position. She is given a chance to make good by the editor of the paper, if she can disguise herself as a duchess and go to live at the mansion of Hunter Mason, where the editor believes someone is living who is responsible for the murder of his number recently committed. Patricia goes, makes good and wins the love of Hunter Mason.

"THE WOMAN AND THE DOCTOR"
Five-reel drama. Featuring MILDRED HARRIS. Produced by Goldwyn. Author, Mary Roberts Rinehart. Directors, Lois Weber & Phillips Smalley. STORY: Sidney Page becomes a nurse in a hospital and because Dr. Max Wilson pays her attention, Carlotta, another nurse, becomes jealous and by exchanging labels forces her rival to administer the wrong medicine. An operation is necessary and a mysterious man known only as "K" is called in to perform it. "K" loves Sidney and after an attempt has been made on Wilson's life and Carlotta confesses her treachery, it is learned that "K" is a noted surgeon and that Carlotta is responsible for his undoing. As a result Sidney appreciates the love of "K" but he is allowed to resume his practice. (Reviewed in this issue.)

"RE'ENGAGE"
STORY: Alva Leigh, seeking revenge for the murder of her fiancé, sends Dick Randall, the man she has come to care for greatly, into the desert without water, believing him guilty of the murder. When she finds he is innocent she goes after him in order to prevent him from going too far and to win his forgiveness. (Reviewed in this issue.)

"POWERS THAT FREY"
Five-reel comedy-drama. Featuring MARY MILES MINTER. Produced by American-Mutual. Director, Henry King.
STORY: When her father is forced to escape the ironyl of Jarvis McVe, a graver whom he has exposed, Sylvia Grant assumes charge of her father's newspaper and almost makes a wreck of it. However, she succeeds in preventing McVe's plans to go through, and forces him to leave town. She also wins a husband in Frank Summrs, her father's city editor. (Reviewed in this issue.)

"WALTZING AROUND"
One-reel comedy. Featuring BILLIE RHODES. Produced by Strand-Mutual.
STORY: The fact that Billie endeavors to teach her friend's husband to dance, without the knowledge of friend wife, almost results in the wreckage of the marriage ship, but when wife learns that her husband can dance, matters are set aright. (Reviewed in this issue.)

"THE TURN OF A CARD"
STORY: Jimmy Montgomery Farrell, oil prospector, wins from Burdette his entire fortune and estate at Long Island. Farrell goes to Mexico to dispose of his oil properties and then takes a look at the home he has won. While fixing his automobile Cynthia Burdette arrives from France and takes Farrell for the chauffeur. Through a crook whom Farrell has crossed, Cynthia learns that Farrell is responsible for her father's death. The return of the father who injured had been taken in by a halfwit, ends everything in pleasing fashion. (Reviewed in this issue.)

Story: Convinced by the fear that he will inherit his father's intemperate habits, Billy Bates tries to fight out his unequal battle in a lowbrow saloon. Poppy, who loves him, endeavors to save him. She engages a prize fighter to kidnap her, Billy sets out to rescue her and gives the prize fighter a thrashing. The result is the corruption sated with the fact that he can get along without liquor but not without Poppy.

"SUNSHINE NANN." Five-reel drama. Featuring ANN PENNINGTON. Produced by Paramount. Author, Alice Hegan Rice.

STORY: Nan lives in "Calvary Alley" with her stepmother and her stepmother's second husband. Her one companion is Dan. She loves him and goes to a dance, but on the way tries to assist a woman who is beaten by her drunken husband. The husband is killed and Nan and Dan are sent to the Penitentiary. After he has attained the age of 70 he realizes that he must pay the debt he had expected to escape.

"THE INNER VOICE." Five-reel drama. Featuring IVAN MOZUKIN. Produced by Russian Art-Path. Director, I. A. Protosanoff.

STORY: Ivan Ermoloff is high tribesman respected by his college mates, until he loses their club money in a gambling den. The taint of dishonesty in him grows with his years and he amasses a great fortune. After he has attained the age of 70 he realizes that he must pay the debt he had expected to escape.

"THE NAULAHKA." Six-reel drama. Featuring TONITO MORENO. Produced by Astra-Path. Author, Rudyard Kipling. Director, George Fitzmaurice.

STORY: Tarvin, a native of the Punjab, determined to have the railroad run through his home town, promises the wife of the president of the road the great jewel "Naulahka," if she will persuade her husband. To secure this jewel Tarvin is forced to go to India. His sweetheart, Kate Sheriff, goes to India intent on administering to the natives, but her effort proves unsuccessful. Taking the jewel from Sitahbai means her death, so Tarvin returns with Kate, but without the jewel. He is in time to witness the ceremony of the train running through the town.

"THE SHOES THAT DANCED." Five-reel drama. Featuring PAULINE STARKIE. Produced by Triangle. Author, Leo McCarevich. Director, Frank Borzage.

STORY: Rhoda Regan, sweetheart of Harmony Lad, gangster leader, persuades him to give up his life and sing in cabins. He follows the girl's advice. Later a murder is committed by one of the gang and the Harmony Lad is suspected. But by a clever trick Rhoda turns the real murderer over to the police and marries the Harmony Lad.


STORY: Helen Thurston constantly bewails the fate that keeps her a poor maniurcist and gives her no chance to win one of her patrons, Jack Strandring, whom she has come to love. News that she is an heiress brings her unhounded happiness and in a short while she has society bowling at her feet, all but Strandring. But Strandring proves his love for her when it is discovered that there is a mistake in the will and she is threatened with arrest if she does not pay her bills.

"WILD WOMEN." Five-reel comedy-drama. Featuring HARRY CARY. Produced by Universal.

STORY: Inspired by too much flowing wine, 'Cheyenne' Harry, who has just returned from a prison term in the shortest space of time, falls asleep and dreams that he has been shanghaied and while aboard the ship, marries and becomes the captain. On the island, which is actually a desert, he is kept by a queen, but falls in love with the queen's daughter. He finally awakens to find himself making love to one of the cowboys.

First Screen Telegram Shows Vernon Castle

The last appearance before the camera of Captain Vernon Castle, of the British Royal Flying Corps, who gave his life in averting a collision with another airplane above the flying field at Dallas, Tex., will be included in the first Screen Telegraph, the twice-a-week news film of the Mutual Film Corporation. This picture of the noted dancer who entered the service of his country and made an enviable record for daring in more than 150 fights on the German lines, was posed for the Screen Telegraph's Dallas correspondent on the flying field where he met a heroic death a few days ago.

Bookings on the Screen Telegraph, which is issued on Sunday, March 9, have exceeded all expectations, it is announced. The number of prints originally ordered by the sales department of the Mutual Film Corporation have been more than trebled to take care of the contract business on this new news feature.

Blaine McGrath, editor of the Screen Telegraph, has moved into offices at the American Film Company plant, 6335 Broadway, Chicago, where the laboratory work on the news films will be done. Mr. McGrath has organized a large staff of cameramen who are stationed at advantageous points throughout the country for covering every news happening of pictorial importance.

In addition a corps of camera correspondents in smaller cities will contribute to the making of the Screen Telegraph. Arrangements have been concluded for obtaining the latest war happenings abroad and pictures showing the activities of American troops in France will be a regular feature of the Screen Telegraph.

Harry Rapt Adds
Fourth Feature to Independents' List

Harry Rapt, one of the eight independent producers who have determined to market their pictures direct from producer to exhibitor, announces that Capt. Robert Warick and Elaine Hammerstein in "The Accidental Honeymoon," will be distributed in accordance with the directions of the producers by the Producers & Exhibitors Affiliated.

Robert Warwick is now a captain in the United States Army, attached to General Pershing's staff in France, and his services are in demand as an interpreter owing to his exceptional linguistic ability.

"The Accidental Honeymoon" is a romantic comedy. It is written and directed by Leonce Perret and embodies many of the same characters that were used in his earlier production "The Mad Lover."

The picture is the fourth feature to be added to the list announced by the Producers & Exhibitors, Affiliated, "A Woman Eternal," with Elaine Hammerstein, a Rapt feature, "The Struggle Everlasting," starring Florence Reed, and "Le Juge," produced by Rialto Film Corporation.

Homes and MacLane
Features in Demand

Bookings on George K. Spoor's Ultra features continue to manifest the popularity of both Taylor Holmes and Mary MacLane, the authoress-actress it is said.

"Men Who Have Made Love to Me," written and acted by Miss MacLane, is enjoying successful runs in many theatres and is the subject of successful two weeks' run in the Chicago Band Box theatre, the manager booked the Taylor Holmes Feature, "Uneasy Money." Both this and "Men Who Have Made Love to Me" are also "going good" in various cities through the country.

"Ruggles of Red Gap," with Taylor Holmes as the star, is to follow "Uneasy Money."

"A Pair of Sixes," the newest Holmes vehicle by Edward Peple, is now completed and the advertising matter is being prepared, Essanay announces.

Jester to Enlarge
Cliffside, N. J. Studio

William Steiner of the Jester Comedy Company, has just placed his O. K. plan for extensive alterations at his studio at Cliffside, N. J., also for the building of an additional wing in order to increase the floor space of the interior studio.

At the present time the combined outdoor and indoor studio measures seven thousand, five hundred square feet and with the new addition it will raise the capacity to twelve thousand square feet. The laboratory also will be greatly enlarged, which will give him capacity of two hundred thousand feet of film per week, or double what it is at present.
New Douglass Films

Make Impression at New York Showing

New York City.—Leon Forrest Douglass, of San Rafael, Cal., has perfected a new style of colored motion picture. The subbing ones and those who were merely curious were present at a private presentation at Wurlitzer Hall recently when some samples of the new pictures were projected on the screen.

The advantages of the new Douglass process is that the pictures may be projected by an ordinary machine. No color screens are necessary, as the colors are the film itself, although the films appear to be merely black and white. Just as with that feat is accomplished is known only to the inventor.

Mr. Douglass first mastered the laws of sound, and it was due to his inventive mind that the Victorola has been brought to its present perfection. The same theories he applied to color, and the new motion pictures are the result of these experiments.

The picture opens with a scene called "sunset," and closes with a sunset on the Golden Gate. All of the changing colors of the sky are shown in these pictures.

A bathing girl pageant is a most active feature of the showing. There is a continuity in the process for the pictures, as shown, were simply intended to demonstrate the wonderful possibilities of the colored films. There are the Liberty Bell, the American Eagle and Flag, scenes from the Yosemite Valley and Yellowstone Park, the Hopi Indian dance in the Grand Canyon, scenes of forest fires, and scenes which show Mary McLaren and Vivian Reed at work and play.

The pictures are not only colored, but they are not color, it is said that the cost of producing these pictures is likely a little more than that of the ordinary film.

Florida Exhibitors
Re-elect C. D. Cooley
As State President

Tampa, Fla.—C. D. Cooley has been re-elected president of the Florida Motion Picture Exhibitors league. The meeting was held at Jacksonville. Mr. Cooley is president of the Strand Amusement Company of this city. Patriotic spirit was prevalent at the meeting and the president was instructed to offer the services of the picture men to the government and assure the authorities that every screen in the state of Florida is open to the government for running any pictures it may ask to be shown.

Considerable attention was given at the meeting to the matter of exclusive contracts and the handling of films. Another meeting of the league will be held at Daytona in May and possibly one in Tampa.

The meeting was largely attended by motion picture men from all over the state, those from Tampa in addition to Mr. Cooley being Al H. LaBelle and Fletcher Catron. Mr. LaBelle was re-elected secretary-treasurer.

Stop Sunday Shows:
Proves Boomerang

Kearney, Neb.—Considerable chagrin is evident among those prominent in a movement here which resulted in a Sunday closing order being adopted by the city council. The nature of the law is such that it prohibits Sunday entertainment of any sort to which admission is charged.

The drive of the church forces, as declared, was directed simply against the motion picture theatres of this city but the measure will have the effect of closing baseball parks on Sunday and will not permit of chautauqua entertainments on that day.

Superior, Neb.—E. C. Preston, proprietor of the Sterling Theatre here, has sold the Empress from Mrs. A. J. Deorr and will operate both motion picture theatres.

Calumet, Mich.—John D. Cuddihy, manager of the Calumet Theatre, has been served with a temporary city order that place of amusement, the city council granting the permit. The lease is for $3,000 per year, an increase of $500 per year over the terms of the old lease.

Grant City, Mo.—The Gem Theatre here changed hands last week when the lease held by Simmons and Kinkade was transferred to Ira Martin and Sayle Robertson, who took possession immediately.

Candence, Tenn.—The motion picture theatre here operated for the last year by Chandler and Chandler of Gold Knob, Ark., has been sold to Wyle B. Davidson of the firm of B. F. Davidson & Sons.

David City, Neb.—Manager McGaffin of the Lyric Theatre here has disposed of this property to W. W. Hughes, owner of the Community Theatre. It is the ultimate intention of the new owner to close the Lyric and operate only the one theatre in this city.

Missoula, Mont.—Construction of Missoula's new theatre will begin just as soon as plans can be prepared, the directors of the Missoula theatre company have decided after hearing the report of Manager Gil J. Heyron, who has just returned from an extensive inspection of eastern theatres.

Torrington, Conn.—Fire recently damaged the Strand Theatre building in East Main street. The loss totals about $2,000.

Lonoke, Ark.—J. X. Cobb, owner of the Princess Theatre at Batesville will open a picture theatre in this city in the near future.

"Zepplin's Last Raid"

Scores in Bridgeport

A unique record has been established by the Thomas H. Ince spectacle, "The Zepplin's Last Raid," according to Frank G. Hall, president of the U. S. Mutoscope Company, which will operate motion picture shows, has been filed. The capital stock will be $50,000. Inco-


dorporators mentioned in the application were J. W. Blair, F. G. Martham, W. A. Dupree, Ralph W. Northcutt, D. B. Bradley, A. H. Gilbert and J. M. Austin.

Philadelphia.—The moving picture theatre at the southwest corner of Fifty-third street and Lansdowne avenue has been sold by Jay Emmanuel to Samuel Segar.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

**REVENUE TAX REPORT ON ADMISSIONS**

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**RECAPITULATION**

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We hereby certify that above report is correct to the best of our knowledge.

________________________________________ Mgr.

________________________________________ Cashier.

Certified check covering the above specified War Revenue Tax was mailed by me this day of , 1917, to the Collector of Internal Revenue for the District of ______ Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Chicago Concern Wins Fight for Sunday Theatres


Cadillac, Mich.—The Fitzpatrick-McElroy company of Chicago, owners of the Lyric Theatre, this city, a motion picture house, have been successful in their legal fight to keep their playhouse open on Sunday. The Lyric, which cost $50,000 and seats 1,000 persons, was opened here recently by the Chicago newspaper.

A monster petition was circulated through the churches of the city to prevent the theatre from opening on Sunday. The management ignored the petition and a real fight was fought in the Recorder’s court.

In his decision the judge rules that the showing of motion pictures on Sunday did not constitute any disturbance of the peace nor did they interfere in any way with those who did not see it to attend them. The jurist further held that such pictures were not in any way detrimental to the morals of the community but, on the other hand, had served many purposes in educational, scientific, industrial and vocational lines.

The prosecuting attorney conceded during the hearing that the conduct of the theatre was above reproach and that the only statute under which the case could be prosecuted were state laws which had been in existence for more than forty-seven years.

The court stated that his ruling was in accordance with the decisions of the supreme court of the state of Michigan. Municipalities, he said, were not empowered to enact legislation which prohibited greater penalties for offenses than those provided for in specific statutes.

E. Schwartz Begins Drive in Behalf of Special War Feature

An intensive campaign in behalf of the war feature “Thirty Nations at War,” being distributed in the central western states by the E. S. Film Exchange, is being planned by E. Schwartz. The drive will center in Illinois, Indiana and Wisconsin.

Mr. Schwartz has appointed C. L. Pafrath to take care of operations in Illinois and Indiana while Stephan Bandrowski, well known Polish playwright and producer, has been assigned to the Wisconsin territory.

It is the belief of Mr. Schwartz that once the campaign is under way the picture will meet with the same success it has already enjoyed in Chicago where many theatres are playing return dates. The war feature is in seven reels and contains many battle scenes taken on all fronts “over there.”

Chief Wm. J. Flynn Guest of Honor At Chicago Dinner

William J. Flynn, for twenty years head of the New York City department of the United States secret service, and five years in charge of the same department at Washington, was the guest of honor at a dinner given by F. J. Flaherty, manager of the Hoffman Foursquare Film Exchange, Chicago, at the Illinois Athletic Club, Monday evening, February 25.

Mr. Flynn furnished the material from which the scenario was written for the twenty episode serial, “The Eagle’s Eye,” now being produced by the Wharton Bros.’ studios at Ithaca, N. Y.

The former chief of the secret service disclosed many interesting facts regarding German intrigues in and around New York. He explained how they planned to blow up munition ships, how they spent millions buying up munition plants, attempted to spread discord among friends, and in various ways hamper the government. When war was declared Mr. Flynn said Germany knew that just how much chlorine was manufactured in the United States, how much acetic acid, how much steel and where; how much wheat and cotton was grown and by whom bought. And during the war the Germans purchased millions of pounds of cotton and wheat and exported them to the Scandinavian countries and from there brought them into its own homes.

Those present as Mr. Flaherty’s guests besides Mr. Flynn were Mr. and Mrs. Robt. McQueen, Miss Jennifer, Mrs. F. J. Flaherty, L. W. Albright, R. D. Lawhead, G. A. Witte, F. E. Zinder and J. R. Murray.

Paramount-Arcraft To Move Exchange From Loop District

Paramount and Arcraft pictures will soon have a new home in Chicago in the Newbury building at the northeast corner of Wabash avenue and Ninth street. Max Goldstine, Chicago representative of the companies, has purchased the property from N. B. Jenney of New York and has secured a ground on which it stands for a term of ninety-nine years at an annual rental of $7,000.

It is announced that the five upper floors will be used by the picture companies who are now located in the Consumers building and that the United States government will continue to occupy the three lower floors as a labor employment bureau. The price paid for the building, which is of fireproof construction, is $100,000 and it is said to have been a substantial sum.

“The EXHIBITORS HERALD is a paper with a punch on every page.”—Frank Vanston, manager of the Temple Theatre, Elgin, Ill.

“Tarzan of the Apes” Marketed in Chicago

Jones, Linick & Schaefner

“Tarzan of the Apes,” the most recent purchase of the First National Exhibitor’s Circuit, a filmization of Burrough’s weird tale, will be marketed in the Chicago territory by Jones, Linick & Schaefner during the month of April, according to an announcement by Aaron J. Jones.

Another announcement made by Mr. Jones is that the Brenon picture “The Fall of the Romanoffs,” having to do with autocratic aristocracy in Russia, will be given as the first local performance at the Orpheum Theatre the week beginning Monday, March 18. It is in this feature that Ilidor, the confidant of Rasputin, is introduced. It was through the secret documents smuggled into America by this monk that Mr. Brenon obtained valuable information for the purpose of this feature.

Miss Mabel Condon Entertains Press At Noon Luncheon

Miss Mabel Condon acted as hostess at a luncheon given in honor of Miss Edna Earle, at the Congress Hotel, Tuesday noon, February 26.

Among the guests present, in addition to trade press representatives, were Mr. Scerber, father of Miss Earle, Miss O’Raney of the “Leave It to Jane Company,” and Betty Shannon.

Miss Earle, accompanied by her father and Miss Condon, is on her way to California, where she has signed with a motion picture company. Announcement of her other pictures is to be made later. Miss Earle has just finished an engagement with the Pathé Company and hopes to renew work in her new connection shortly after her arrival in the west.

PERSONALS

By “Mac”

A recent rumor has been officially confirmed regarding the acceptance of the renewal R. O. Proctor, manager of Pathé, as a full-fledged member of the “Scribes” Den,” Chicago Film Club, No, we can’t say as to Ralph being a competitor of Ring Lardner or B. T., but take it from us, the club will soon appreciate the fact that another regular guy is with ‘em.

H. A. Spanuth, president of the Commonwealth Film Corp., just returned from his extended Eastern trip chuckfull of splendid results attained, having practically disposed of the state rights to “The Frozen Warning” for the entire territory.

M. J. Weisfeldt, general manager of
the Wholesome Films Corp., will surely knock 'em cold down along ole Broadway with the frivolous gray sartorial creation we saw him climg in' on the train with, Friday p.m., February 22.

Some has been asking us who that great big handsome chap is disputing himself about the various exchanges all covered up in that million dollar fur coat. Positively nay, he is no cattle magnate nor gold prospector from the Yukon; he is the man in the south side managing the Hyde Park Theatre and comes to the name of A. Gordon Francis, ahem!

"Si" Greiver, of G. & H. film fame, is off his "Tint Can 6 limo" for awhile. So busy on their new release, "The City of Purple Dreams," that "Si" and his partner, Lee Herz, are arranging to sleep in their double a full time period to catch up on the slumber stuff.

That new arrangement of the Central Film suite rounded up out of entering the sacred portal of some railroad or packing monarch's hang-out. And take it from us with pal R. E. Seery located as he is, we'll say the direction is ample. Next?

On the Fir'in Line

That Jack Schwartz, formerly of Detroit, is certainly there with an armful of contracts for the local Goldwyn offices, cleaning up everywhere in the Indiana field.

They tell us that Ed Mordue of the Standard Film Corp. has been taking his evening stums to the Fullman store here of late. What's it about, Eddie, can't you get enuff in the city between that theatre you're booking and the local contracts for Standard.

Someone tells us the Pathé office had did away with its direct by mail service in J. W. Brickhouse's territory. Why shouldn't they, Gosh, ole "Dean" Brickhouse knows 'em all.

That soft like jazz that has been discovered attempting to grasp a foothold in Chris Whelan's dome is an acknowledged fact. Chris was caught last week copping a gallon or two of 3-in-1 oil from the George Kleine store room and saturating his cranial parts with same. Good work, ole top, we won't hold that agin yer.

Will H. W. Peters please note? In the future if you are in doubt as to the speediest route to 63rd street and environs from the Unity Photoplays office hail a Yellow cab. (Free "Ad," if you please.)

Some one tells us that Art Frillman has been elected sbr, at arms for the Unity in addition to his duties as salesman. Just take a slant at those shoulders of him and forevermore hold your peace.

A. J. Gallas of the Select sales squad is being watched very closely for the past week or so by the boys of the Consumers Building. Don't need a style magazine for info—just watch A. J., he has it all.

The latest film organization to become effected in our Loop was finally put over some time last week, to be known as the "Boil Sympathy League." Frank B. Rogers was unanimously elected president, J. A. Salter, of Vitagraph, treasurer, and Geo. Berg of Amalgamated Film Service headquarters the stewards at the present are taking their meals by way of the mantelpiece. Such is life, but knock wood, you wise guys.

W. H. Englemann, special representative for the production, an a feature, lit up like the veritable busy bee and full of money huns. It sounds from the local garden of Exhibs like the "Carmen of the Klondike," the recently purchased feature, was ageing to be a real find.

William Russell Has
Commenced Work on
His First Production

William Russell, action star of the motion picture drama, famous athlete as well as film favorite, is at work on his first production with the new William Russell Productions organization at his studios in southern California.

Mr. Russell, who arrived on the coast from New York only a week ago jumped right into hard work on the first of his new productions under the working tile of "Adrienne Gascony.

The drama is based on a story of the same tile written by William Hamilton Osborne. Mr. Osborne also wrote "The Red Mouse," a stage success, dramatized as "The Prosecutor"; "The Running Fight," produced for the New York stage in 1910; "The Right Way hit of 1911: "Blue Buckle," a magazine story published in 1911; "Boomerang," 1915, a motion picture success, and "The Seal of the Navy," a 1913 serial that had a re-markably successful run.

Mr. Osborne's story, "Adrienne Gas-coby," is said to be one of the strong-est stories he has at hand. Under the efforts of a pair of South African crooks to win a fortune in America out of the old and exploited crucible scheme of making millions they hold the elements of dramatic action they sought. The play is tense with strong situations, it is said, and works up to a climax, splendidly and effectively on the screen for sensationalism.

Modern Features Buy
Tucker Film "Mother"
For New York State

Messrs. Sawyer and Lubin, of General Enterprises, Inc., announce that the New York City has acquired the rights to "Mother" for New York City and state. The arrangements through which the sale of both George Loake Tucker film production becomes part of the Modern program were handled by Herbert Lubin for General Enterprises, Inc., and Charles H. Sawyer, managing director of the Modern Feature Film Company.

It is planned by Mr. Striemer to extensively exploit the star right offering. "Mother," and due to the fact that Elizabeth Risdon, who stars in the film, is at present appearing in the stellar role of "Seven Days Leave," a current Broadway success, street shows throughout the York City and state will be enabled to capitalize on the publicity value of this connection.

Immediately following the sale, Mr. Striemer reported that his exchange has also contracted for the new "Oro" series of six part feature productions, the first two of which, "Loyalty" and "Humility," will soon be issued to exhibitors in this territory.

Messrs. Sawyer and Lubin stated that the disposition of their state special "Mother" to the Modern Feature Film Company leaves but 17 per cent of the territory for this picture unsold. Considering the short time General Enterprises, Inc., has been exploiting the George Loake Tucker feature, this is regarded as a remarkable sales record. At the present time following territories are still being offered by Messrs. Sawyer and Lubin on the basis of territorial allotment: New Mexico, Colorado, Utah and Wyoming, Eastern Pennsylvania; Washington, Maryland, Delaware and West Virginia; Georgia, Florida, Alabama, Tennessee, North and South Carolina.

L. F. Levinson Chosen
Select Manager for
Pittsburgh District

Leo F. Levinson has been chosen by Select Pictures Corporation to manage the company's exchange in Pittsburgh succeeding Harvey B. Day, who resigned to go into business for himself. Mr. Levinson entered upon his duties a Branch Manager February 19.

In the Pittsburgh territory there is not a more experienced man than Le Levinson. He has for some years been one of the most prominent exchange managers in Pittsburgh. In order to accept the position offered him by Select Pictures, Mr. Levinson resigned from the position of Branch Manager of Pathe Pittsburgh Exchange.

Sydney E. Able, executive office representative for Select, spent a week in Pittsburgh prior to the transfer of the Select branch from the management of Mr. Day to that of Mr. Levinson. Mr. Levinson will remain another week with the new manager. However, Mr. Levinson well able to take care of the affairs of the full exchange as he has held in 6 past with exhibitors in the Pittsburgh territory. Prior to his connection with Pathe, Mr. Levinson was with the World Film Corporation, over whose Pittsburgh branch he had charge during 1914 and 1915. Previous to his entering the picture business, Mr. Levinson was a newspaper advertising and sales cner.
A KAY COMPANY
Goldie Spoon Mary," C. 1,000.

AMERICAN JAPAN PICTURES
The Land of the Rising Sun.

AMERICAN STANDARD PRODUCTIONS
It. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY
s Any Girl Safe?" five reels, with King Baggott.

ARGOSY FILMS, INC.
Where Dye Get That Stuff?" five reels.

ARROW FILM CORPORATION
The Celebrated Shadow Case," five reels, with Zena Woodward.

BIOGRAPH COMPANY
The Deemster," nine reels, with Robert W. Sabin.

BERNSTEIN PRODUCTIONS
The Barrier," ten reels, with Robert W. Sabin.

BLUEBIRD
Eagle's Wings," five reels, war drama.

BREMEN PRODUCTIONS
Loose Wolf," seven reels, with Hazel Dawn.

CARDINAL FILM CORPORATION
The Return of the Lone Wolf," with Bert Lytell.

CHRISTIE FILM COMPANY
The one-reel comedy per week.

CINEMA WAR NEWS SYNDICATE
American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION
The Thirteenth Labor of Hercules," seven reels.

CINEMA CORPORATION OF AMERICA
The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED
The Birth of Character," five reels.

CLUNE PRODUCTIONS
Ramona," eight reels.

COMMONWEALTH PICTURES CORPORATION
The Eyes of the World," seven reels.

CONRAD CINEMA COMPANY
The Cures of Eve," seven reels.

COSMOPHOTOFILM COMPANY
I Believe," seven reels, with Melton Rosamer.

CREATIVE FILM CORPORATION
The Girl Who Didn't Think," six reels.

CREST PICTURE CORPORATION
The Chosen Prince," eight reels.

F. P. DONOVAN PRODUCTIONS
The Grain of Dust," six reels, with Lilian Walker.

ENJOY FILM CORPORATION COMEDIES
Billy's Day Out," one reel, with Billy Quirk.

EDUCATIONAL FILM COMPANY
The Marriage Bond," five reels, with Nat Goodwin.

E. I. B. MOTION PICTURE CORPORATION
Trooper 44," five reels, with George Soule Spencer and June Days.

EMERALD MOTION PHOTOFILM CORPORATION
'A Slicker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION
Enlighten Thy Daughter Sins," six reels.

ESAY HARRIS FEATURE FILM COMPANY
Alice in Wonderland," six reels.

EUROPEAN FILM COMPANY
Birth," six reels.

EUROPEAN FILM COMPANY
Fighting for Verdun," five reels.

JEUNILE FILM CORPORATION
'Chips's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION

EXPORT & IMPORT FILM COMPANY
"Humility," seven reels.

FAIRMOUNT FILM CORPORATION
"Hat's reel.

FORT PITT CORPORATION
The Italian Battle Front.

FRANCE FILMS, INC.
"The Natural Law," with Marguerite Court.

FRATERNITY FILMS, INC.
"The Devil's Playground," with Vera Michelson.

FRIEDER FILM CORPORATION
"An Attraction," five reels.

GRAND FEATURE FILM CORPORATION
"A Mormon Maid," six reels, with Maurice Mauzy.

HANOVER FILM COMPANY
"The Birth of a Nation," nine reels, with D. W. Griffith.

HARPER FILM CORPORATION
"Intolerance," nine reels, with D. W. Griffith.

HISTORIC FEATURE FILMS
Apr. 20—"Christus" M. H. HOFFMAN, INC.
"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"Whither Upolu Quest," five reels, with Otis Johnson and Reba Mitchell.
"The Sin Woman," with Irene Fenwick, Reina Davies and C. Bruce.
"The Submarine Eyes," seven reels.
"Should She Obey?" seven reels, with Alice Wilson.
"The Great White Truth," six reels, with Harris Keene.
"One Hour," six reels, with Zena Reeve.
"The Cast-Off," five reels, with Besse Bariscile.
"The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

"One Law for Both," twelve reels, with Lash Bass.

"Babbling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels with Elmer Truesdell.

"Human Clay," three reels, with Mildred Harris.


"Moral Suicide," seven reels, with Leah Baird.

JEWEL PRODUCTIONS, INC.

"Pass Me," five reels, with Dorothy Philips.

"Sirens of the Sea," five reels, with Louise Lovely.

"The Man Without a Country," six reels, with Florence La Badie.


"The Doctor and the Woman," five reels, with Mildred Harris.

KING BEE COMEDIES

One two-reel comedy per week.

"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.

KULEE FEATURES

"Germany on the Firing Line," five reels.

"France on the Firing Line," six reels.

"The Unborn," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

"My Mother," two parts.

"My Father," two parts.

"Myself," two parts.

"The Call to Arms," two parts.

"Old Abe," two parts.

"At the Slave Auction," five parts.

"The President's Answer," two parts.

LINCOLN MOTION PICTURE COMPANY

"The Realization of a Negro's Ambition," two reels.

"Trooper of Troop K," three reels.

MARINE FILM CORPORATION

Aug. 19—"Lorelei of the Sea," five reels, with Tyron Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," six reels, with Peggy Hyland.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

 NATIONAL FILM CORPORATION OF AMERICA


NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Snake," six reels, with Zell Reed.

OGDEN PICTURES CORPORATION

"The Lost of the Ages," five reels, with Lillian Walker.

SINDEY OCLINT PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valmont Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate."

"The Human Revolution."

"Man's Law."

PARAGON COMPANY


PARATLA PLAYS


"Madame Who?" five reels, with Beulah Barsee.

"His Robe of Honor," with Henry B. Walthall.


"The Turn of the Card," seven reels, with J. Warren Kerrigan. Mar. 2—"Within the Cup," seven reels, with Beulah Barsee.


PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zorgaz," five reels, with George Larkin.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

Radio Film Corporation

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAFF


"The Struggle Everlasting," with Florence Reed.

HARRY RAYNER

"The Public Defender," with Margaret Kempton.

CHARLES RANKIN


RENEWED PICTURES CORPORATION

"In Treason's Grasp," five reels, with Grace Cunard and Francis Ford.

PUBLIC PLAYOFF COMPANY

"Handyman," six reels.

SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.

"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.

"Take My Life," six reels, with Barbara Santchi and Frances Santchi.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 8—"Camille."

Oct. 2—"When a Man Sees Red."

Oct. 14—"Aladdin and the Wonderful Lamp."

Nov. 2—"The Red of Blood," six reels with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.


Dec. 30—"Du Barry," seven reels, with Theda Bara.

Jan. 11—"Casting the Public in Blood," six reels, with William Farnum.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 10—"Le Jus Miserables," eight reels, with William Farnum.

Feb. 21—"American Buds," seven reels, with Jane and Katherine Lee.

ST Exhibitors Herald
PERFECTION PICTURES

SECT PICTURES CORPORATION

SELECT PICTURES CORPORATION

TRIANGLE FILM CORPORATION

TRIANGLE COMEDIES

SERIALS

E X H I B I T O R S ' H E R A L D

PERFECTION PICTURES

Sept. 9—Selig, "A Midnight Bell," two reels Hoyt McAllister.

Oct. 4—Essanay, "Pants," five reels, with Shirley Mason.


Oct. 17—Selig, "A Contended Woman," two reel Hoyt C.


Oct. 13—"The Fibbers," five reels, with Bryant Washburn.

Oct. 26—Essanay, "The Big Empty," five reels, with Shirley Mason.

Oct. 29—Essanay, "Young Mother Hubbard," five reels, with Mary McAllister.

Nov. 2—Selig, "Sunset Wood," eight reel, with Jack Gardner.

Nov. 12—Edward—"Courage of the Commonplace," five reel, with Leslie Howard.


Nov. 21—Selig, "The Unbeliever," five reels, with Raymond Keene.

Essanay, "A Fair of Sixes," six reels, with Taylor Holmes.

SELECT PICTURES CORPORATION

"The Sord," six reels, with Norma Talmadge.

"Scandal," five reels, with Constance Talmadge.

"Sagada," five reels, with Clara Kimball Young.

"The Wild Girl," five reels, with Eva Tanguay.

"Ghosts of the Past," five reel, with Norma Talmadge.

"Her Silent Sacrifice," five reel with Alice Brady.

"Over There," six reels, with Anna G. Nitson.

"Shame," six reels, with Clara Kimball Young.

"The Honeycomb," five reel, with Constance Talmadge.

"Woman and Whim," five reel, with Harry Earles.

"Ghosts of Yesterday," six reel, with Norma Talmadge.

"The Marchmont Kid," five reel, with Follett.

"The Studio Girl," five reel, with Constance Talmadge.

"The Knife," five reel, with Alice Brady.

"The House of Detention," four reel, with Clara Kimball Young.

"Right of Purchase," five reel, with Norma Talmadge.

TRIANGLE FILM CORPORATION

Nov. 4—Up Or Down? five reels, with George Hernandez.

Nov. 11—The Medicine Man, five reel with Roy Stewart.

Nov. 12—Indiscreet Corinne, five reel, with Oliver Thomas.

Nov. 18—A Case at Law, five reel, with Dick Rosson.

Nov. 18—The Fuel Of Life, five reel, with Belle Bennett.

Nov. 25—The Dying of Love, five reel, with Bobebens and Walt Whitman.

Nov. 15—For Valor, five reel, with Winifred Allen.

Dec. 1—The Sudden Gentleman, five reel with Wm. Desmond.

Dec. 4—The Ship of Doom, five reel, with Claire McDowell.

Dec. 9—Fanatic's, five reel, with J. Barney Sherry.

Dec. 9—The Learning of Jim, Benton, five reel, with Roy Stewart.

Dec. 16—Because of a Woman, seven reel, with Belle Bennett.

Dec. 16—The Maternal Spurk, five reel, with Irene Hunt.

Dec. 21—With Margery Wilson.

Dec. 31—Until They Get Me, five reel with Pauline Stark.

Jan. 3—The Trail, five reel, with Alma Rubens.

Jan. 4—Easy Money, five reel, with Charles Gunn.

Jan. 6—Betty Takes a Hand, five reel, with Olivia Thomas.

Jan. 9—Man's Love, five reel, with Jack Richardson.

Jan. 13—I Love You, seven reel, with Alma Rubens.

Jan. 2—Law and Order, five reel, with Robert Wilson.

Jan. 20—Evidence, five reel, with J. Barney Sherry.

Jan. 28—The Lay of Love, five reel, with Margery Wilson.

Jan. 27—The Gun Woman, five reel, with Texas Guinan.

Jan. 27—The Honeyed Hustler, five reel with Darrell Foss.

Jan. 3—The Homers, five reel, with George Hernandez.

Feb. 8—Limonous Life, five reel, with Olive Thomas.

Feb. 14—Rogue's Paradise, five reel, with J. Barney Sherry.

Feb. 10—The Captain of His Soul, five reel, with Wm. Desmond.

Feb. 17—From Two to Six, five reel, with Wm. Desmond.

Feb. 24—Keith of the Border, five reel, with Roy Stewart.


Feb. 24—A Soul in Trust, seven reel, with Belle Bennett.

Mar. 3—Heiress For A Day, five reel, with Olivia Thomas.

Mar. 10—Shame, five reel, with Harry Earles.

Mar. 10—The Hard Rock Breed, five reel, with Margery Wilson.

Mar. 12—The Wiz, five reel, with Wm. Desmond.

Mar. 19—Paien Durbin, five reel, with Roy Stewart.

Mar. 17—The Answer, seven reel, with Alma Rubens.

TRIANGLE COMEDIES

Oct. 14—Their Love Lesson, one reel.

Oct. 14—A Prairie Herriot, one reel.

Oct. 15—An Officer's Must, one reel.

Oct. 15—Serve Tage's Goose, one reel.

Oct. 14—The United One, one reel.

Oct. 14—When War Meant Peace, one reel.

Oct. 16—His Bad Police, one reel.

Oct. 28—A Lucky Boy, one reel.

Oct. 29—A Counterfeit Scout, one reel.

Oct. 31—A Wrong Road, one reel.

Dec. 19—In Wrong Right, one reel.

Dec. 31—His Busy Day, one reel.

Jan. 6—Marimround Breaker, one reel.

Jan. 9—His Indentures, one reel.

Jan. 10—A Straight Crook, one reel.

Jan. 13—A Marriage Knot, one reel.

Jan. 20—Their Doctor's Order, one reel.

Jan. 20—The Price of His Head, one reel.

KEYSTONE COMEDIES

UNIVERSAL FEATURES

GREATR VITAPRAPH-V-I-S-E

WORLD FILM CORPORATION PROGRAM

SERIALS

PAGE, "The Seven Pearls."

VITAPRAPH, "The Fighting Thrill."

PARAMOUNT, "The City of the Living One."

MUTUAL, "The Last Express."

UNIVERSAL, "The Hollow Room."

UNIVERSAL, "The Mystery Ship."

URST, "The Hidden Moon."

"Vengeance and the Woman."

"The Bull's Eye."

"The Price of Life."

"The Eagle's Eye."
Military First Aid
Shown in Universal
Screen Magazine

The American Red Cross and the Universal Film Manufacturing Company cooperated in the production of a special film of Military First Aid and The Saving.

Commodore W. E. Longfellow, head of the Saving Corps of the Red Cross personally directed and acted in the film, which was produced by the Industrial Department of the Universal Film Manufacturing Company. Commodore Longfellow is recognized as an authority on the subjects shown. The film is being shown serially in the Universal Screen Magazine.

Among the many instructive scenes shown in this film are the recently developed methods of carrying the wounded, the use of the stretcher, methods of stopping blood, and the use of bandages. Scissors are seen going out into No Man’s Land, under fire, and bringing in helpless men, single handed, and without exposing either their injured comrades or themselves.

A unique carrying trick is demonstrated by which one man carries, in unison, two men who are injured worse than himself. The fireman’s carry, sit-tail carry, and sailor’s carry, all especially favored by military men, are clearly pictured in such a way that they can be readily learned by the layman on one viewing on the screen.

Another section of this picture is devoted to proper handling of a cannal, the way to break death grips of drowning persons, the best strokes for life saving, and the way to rescue them from the water and the easiest carry for getting them ashore, are some of the points judiciously illustrated as they only can be in the movies. Commodore Longfellow’s own latest invention called the t-point carry, used in rescuing a girl in the water, is also incorporated in this picture. A graphic demonstration of the Schaefer method of resuscitating nearly drowned persons. This is but one of the many educational motion pictures on the subject of first that is being produced by Universal’s Industrial Department.

Plans are being at present prepared by the company depicting the various laws of traffic laws, and the cure; fire prevention methods, especially necessary in the present “speed-up” conditions; the proper sanitary rules of conducting the modern factory, particularly the employing women who are gradually filling the places left open by men going their country’s service.

“The Bride’s Revenge”
New Title Chosen
For Select Feature

has been decided to call the new picture which Alice Brady is making for the Select Feature, “The Bride’s Revenge,” a title replacing “Ruthless Russia.” The working title by which the production has hitherto been known.

“Bride’s Revenge” as a story may have a somewhat melodramatic flavor, the producers state that they feel it is peculiarly suited to the picture in much as the story is a gripping tale of love and adventure in modern Russia, just before that unhappy land was plunged into chaos by revolution and internal strife of today’s stories are laid in Petrograd, and the spirit of unrest and mood of the moment is reflected by the by-play of incident and happening with which the picture abounds.

“The Bride’s Revenge” is in no sense a war picture, a political picture or a picture of revolution.

Alice Brady, whose heretofore scored in Russian stories, and whose “Darkest Russia” was one of her most popular successes prior to becoming a Select Pictures star, has received the role of Vera Soroff, it is said. Opposite her plays Frank Morgan, who was her leading man in “The Knife.”

Vladimir G. Tilleman, an expert on Russian art and customs, has been working as special advisor on the filming of “The Bride’s Revenge.”

Magnet Film Exchange
Enters Independent Field in New York

A new independent film exchange to be known as the Magnet Film Exchange, with offices at 71 West Twenty-third street, New York, has been organized for the purpose of booking big productions. They have already acquired the rights to W. H. Production Company’s first art feature, “The Two-Gun Man,” and have secured a first run Broadway booking for the week of February 11 at the 1st Street Theatre.

The Magnet Film Exchange intends to acquire the rights from time to time of first-class features and has inaugurated a plan by which exhibitors in New York will secure a service to help them put over each of the productions handled by this organization.

The New York City territory will be handled by Mr. Levine who has been connected with the World Film Corporation, the Vitagraph Company, and is leaving the New York Metro Film Exchange for his new position.

Ten Judge Brown Films
Have Been Completed

Ten of the twenty Judge Brown stories being distributed by General Film Company being filmed at Los Angeles by the Boy City Film Company, of which Judge Willis Brown, noted children’s advocate and author of the moving picture successes, is the head, have been completed. Plans are well advanced for the filming of the remaining stories in this series.

Director King W. Vidor and Director McQuarrie are engaged in preparing Judge Brown’s stories at the studios of the Boy City Film Company at Culver City, Cal. Both are noted for their ability in handling boy actors, who comprise the greater part of the casts used in these pictures. All of the persons appearing in these stories are boy types, chosen as carefully for appropriateness as the adult characters in the past pretentious productions. The result has been some very natural and effective acting, which is one of the chief assets of the Judge Brown stories.

The stories being distributed or ready for distribution are: “Bud’s Recruiting,” “Chocolate of the Gang,” “The Lost Lie,” “Ted’s Swimming Hole,” “The Preacher’s Son,” “Their Own Angel,” “Marianne Off Dad,” “The Accusing Toe,” “Frank’s Endorsees” and “The City of Boys.”

McKenna Furnishes
‘Musical Score for
‘Crucible of Life’

“William J. McKenna, the author of ‘Rebel Without a Cause’ and ‘Mandy Lane,’ and other song hits, will furnish an original musical setting for ‘The Crucible of Life,’ which stars Grace Darmond, Jack Sherrill and Frank O’Connor. McKenna has so devised the various music cues which accompany ‘The Crucible of Life’ it is said, as to be used with equal ease by a small orchestra or one containing several pieces. The various patriotic melodies, both old and new, which contain such a rousing appeal to the average audience during the present world crisis have been cleverly introduced throughout the entire musical score.

In addition to the entire musical setting compiled by Mr. McKenna, arrangements have been entered into between the F. B. Haviland Publishing Company of New York City and General Enter-

California Militia
Prominent in New
Louise Glauin’s Film

Stirring scenes were witnessed at the Paralta studios in Hollywood last week when several hundred members of the California National Guard worked for the entire day in a series of episodes laid in a French village, forming a part of the latest Monte M. Katterjohn story, “The Iron Beast,” which marks Louise Glauin’s initial appearance as a Paralta star.

In addition to the large body of soldiers, the company was fortunate in obtaining the services of the military band from Ft. McArthur, at San Pedro. Permission to use the band was obtained only after Mr. Katterjohn had gone personally to the Fort and had read the entire story of “The Iron Beast” to the officers of the post.

Several French streets were erected at the studio for this production, and the completed picture will show an endless stream of American soldiers completely equipped, even to the steel trench helmets, marching through the town on their way to the battle front.

The entire cast of actors including Carl Anderson, John E. DeWolf, Herman Katz, Fernando M. Guinzberg, Nat I. Brown, Frank Kane, together with hundreds of extras and spectators during the filming of the scenes and announced themselves as delighted with the absorbing action which is to be transferred to the screen.
Extensive Newspaper Advertising
Planned by Wharton’s for Serial

“Eagles’s Eye” to Be Exploited in Leading Dailies of Country
To Interest Theatregoers in Depiction
Of German Intrigue

A definite determination of the value of a national advertising campaign in daily newspapers for a motion picture production will be possible for the first time when the final results are available on the nation-wide drive starting this week in behalf of “The Eagle’s Eye,” the twenty-episode serial revelation, by William Flynn, recently retired Chief of the United States Secret Service, of the Imperial German Government’s spies and plots in America.

In the major papers, the newspapers employed in this campaign is the greatest that has ever been used by the producer to exploit a motion picture.

Newspapers are being used exclusively for advertising to theatre patrons. Other campaigns have usually been carried out in both national magazines and daily newspapers. As a general rule, the entertainments to arrive at a fair conclusion of the worth of the space employed in the newspapers have been hampered by the claims of the magazines.

Campaign Excites Interest

The campaign is exciting the same interest in the motion picture field that it has already received among advertising men. It is a clean cut test upon which a reliable computation of the value of newspaper promotion picture industry can be based, because it will not be supplemented by any space in national magazines aside from the trade journals.

The campaign has been arranged to test the power of the daily press in arousing an interest in a picture, and then keeping that interest alive. About half the space contracted for will be used before the first episode of “The Eagle’s Eye” is released, and the remainder will be used in behalf of the following episodes.

The smallest contract which has been placed with any newspaper calls for 1,000 lines. In larger cities, and especially in those where the Foursquare Exchange, which will do the distributing of the serial, has branch offices, the space used is much greater. The style of “ad” can be described only as startling, because the text is based upon Chief Flynn’s revelations of the activities of the Imperial German Government’s spies. The copy is designed to take full advantage of the wide publicity which has been given the German menace in this country, and, with a widespread knowledge of Chief Flynn’s work as the head of the Secret Service.

Ample Space Bought

The “ad” copy is interest compelling and attractive. Every advantage has been given the newspapers in the preparation of the campaign to give them a fair opportunity of proving their drawing power in the motion picture field.

Ample space has been given for a good number of advertisements, and the schedule of insertions has been arranged so that they will be co-incident with the showing of the episode to which they apply in the territory covered by the newspaper.

In previous campaigns of the same nature the space has been used for the advertising of a certain brand of pictures. Never has a national campaign of the magnitude planned for Chief Flynn’s serial been made for a single picture, with every advertisement applying directly to the one picture. Other motion picture newspaper advertising related more or less indirectly to a series of pictures, so that no particular production could be taken whose success or failure could be attributed directly to the newspaper.

In the campaign planned by The Whartons there are none of these conflicting elements to cloud the issue. Every line of copy will be devoted exclusively to “The Eagle’s Eye.” The subject matter is timely. It will seem that the box office receipts of the exhibitors of “The Eagle’s Eye” would be a fair standard by which to judge the value of newspaper space to the motion picture industry.

France Factory
Of Pathé Offered
U. S. Government

Will Furnish Army Cinematographic Division With Quarters

It was announced this week by J. A. Berst, vice-president and general manager of Pathé Exchange, that Pathé in France has extended to the United States Government a contract to furnish complete film factories, with every up-to-date appliance for the developing, printing, etc., of motion pictures and “still” photographs. This offer would render it unnecessary for the U. S. Government to build the structures hitherto deemed necessary for the work of the Cinematographic Division of the Signal Corps and will save the very considerable expense entailed by a new installation.

In the letter to Mr. Berst announcing the offer, Chas. Pathe says in part: “The American Cinematographic Service will have at its disposal the entire factory and our most complete and devoted co-operation. We are happy to thus give you so quickly a favorable answer to the request which you have made of us. And we derive additional pleasure from the fact that we thus can aid in a most efficient manner the Photographic and Signal Corps. Much of our friends and allies, the Americans.”

The many Americans who have visited the vast Pathé plants in France will remember their marvellous completeness and modernity, excellence, it is said, by none other in the world. They are convinced models which have required very large expenditures. In the various units are not only motion pictures made, developed and printed, but the stock of projection and motion picture appliance, cameras, projectors, machines, etc., manufactured. In some of these is also made the Pathé phonographs which constitutes a large business by itself. That the privileges accorded by the Pathé Company will save the United States much time, labor and expense, goes without saying.

To Mr. Berst, it is understood, goes the credit for the suggestion which resulted in this new proof of the cordial feeling between France and the United States. Charles Pathe, president of the Pathé Company, is the pioneer of the motion picture business, having started in it twenty-three years ago, and having built up his business to such an extent that today it is perhaps the most widely known of all large corporations, with branches in all parts of the world. For his success to the motion picture business, he was made not long ago a Chevalier of the Legion of Honor. He has on many occasions given proof of his liking for America and the Americans.

General Film Has
Distribution Rights
To “Shame” Picture

General Film Company announces this week that it has taken over the distribution of “Shame,” John W. Noble’s seven-reel drama of life. All United States rights, with the exception of New York City, are included in this deal, and an energetic sales campaign will be launched immediately by General Film Company.

The tremendous success scored by this production in New York City gives promise that it will be one of the money makers in the feature class this year.

“Shame” is a story of the world’s unjust condemnation of a girl whose motives were of the best. Zena Keefe is the star and Niles Welch her leading man. Miss Keefe plays the part of an innocent victim of circumstances in the prologue. Then Miss Keefe reappearing as a girl of another generation, the picture unfold an effective train of adventures, mirror faithfully a graphic ordeal of tear and sacrifice, enkindle sympathy for the heroine. The theme involves the attitude of society toward the innocent children of the name.

The film is perhaps the masterpiece of Director Noble who produced such features as “Roméo and Juliet,” “The High Road,” and “The Awakening of Helga Ritter.” It is an original creation. The cast of some sixty players and all the busy work we spent in producing the film, editing, preparing it for presentation, New York critics have conceded it to be one of the artistic events of the year. The fact that it has been borne out by the box-office record it has already established.

A wide range of advertising aids, including post cards with 3 x 5, 3 x 6 and 8 x 10, eight 11 x 14 and two 22 x 28 in, and three styles each of one in two-column cuts is available for exhibitors, besides other material.
Essanay yields to popular demand from showmen all over the country and announces an immediate weekly release of the world famous single reel Western BRONCHO BILLY subjects.

No other character ever enjoyed the phenomenal success on the shows that was afforded BRONCHO BILLY, the first exponent of the drama of the hills and plains, as well as the greatest. He appeared every week in a thrilling Western picture for years, to the delight of millions of "fans." Every single reel BRONCHO BILLY has more action, story, plot than the present day five reel features. The best of the famous BRONCHO BILLY pictures only will be offered. All re-edited and re-built.

HERE ARE THE FIRST TEN—BOOK THEM ALL

"BRONCHO BILLY’S Leap"
"BRONCHO BILLY and the Rattler"
"BRONCHO BILLY’S Close Call"
"BRONCHO BILLY and the Settler’s Daughter"
"BRONCHO BILLY’S Indian Romance"

"BRONCHO BILLY, a Friend in Need"
"BRONCHO BILLY’S Wild Ride"
"BRONCHO BILLY’S First Arrest"
"BRONCHO BILLY and the Rustler’s Child"
"BRONCHO BILLY’S Last Deed"

BETTER THAN EVER—ALL NEW PAPER
WONDERFUL PHOTOGRAPHIC BEAUTY
SEE THEM BEFORE BOOKING

George Kleine System
Distributors Everywhere—Now
The exquisite

MARGARITA FISCHER

in "Ann's Finish"

The story of a man in a girl's room and what happened

Produced by AMERICAN FILM COMPANY, INC.

Available March 11 at MUTUAL FILM EXCHANGES
A "First National" Attraction
Rothapfel Presentation
An Edgar Lewis Production

"The Sign Invisible"

—a mighty drama of the Northland, featuring Mitchell Lewis—the giant of "The Barrier"—in a fighting, loving, daring role

—with Victor Sutherland, Mabel Julienne Scott, Hedda Nova and a big cast of accomplished players

—in a story of how Providence scourged a rebellious soul by leading him out to where Nature's millstones of sky and mountain, and men and women free of pretence changed him from a thing to a man.

At the Rivoli, February 25

This exceptionally beautiful and very human photoplay presented with Rothapfel's fine appreciation of musical and atmospheric enhancement demonstrated the perfection attainable by screen entertainment when all conditions were ideal.
Chaplin’s First Million Dollar Comedy nearly Finished!

Where do YOU stand in the waiting line?

Charles Chaplin
“Signature Protected”
Million Dollar Comedies

A “First National” Attraction now being eagerly booked in every land on earth.
The key to success is co-operation

UNITED PICTURE THEATRES OF AMERICA, Inc.

Asks YOU—THE EXHIBITORS

to get rid of the staggering expenses and ruinous waste that threatens to strangle the industry. Unless this plan of concerted operations be adopted, the business of motion picture exhibition faces the direst and blackest disaster in the history of commercial amusements.

<table>
<thead>
<tr>
<th>THE OLD WAY</th>
<th>THE NEW WAY</th>
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<tr>
<td>1. Overproduction and consequent waste of negative and positive.</td>
<td>1. Production only at exhibitor demand.</td>
</tr>
<tr>
<td>2. Useless competition of distributors' exchanges.</td>
<td>2. No costly exchanges—merely inexpensive service depots.</td>
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<tr>
<td>3. Millions wasted in office overhead.</td>
<td>3. Overhead cut down to a tiny fraction of film cost.</td>
</tr>
<tr>
<td>4. Big salaries to stars who are not stars.</td>
<td>4. Careful selection of stars whose drawing power is assured.</td>
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<tr>
<td>5. Charging what the traffic will bear, meaning UNLIMITED PROFITS.</td>
<td>5. Charging only the CERTIFIED COST plus a reasonable percentage for producer's profi.</td>
</tr>
<tr>
<td>6. Contracts hog-tying the exhibitor, thus rendering him helpless.</td>
<td>6. Easy agreements, in the framing of which the exhibitor-stockholder is recognized as the controlling factor.</td>
</tr>
<tr>
<td>7. Anarchy and haphazard profiteering.</td>
<td>7. Helpful, friendly co-operation and profit-sharing between producer and exhibitor.</td>
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Motion Picture Proprietors of the Nation, Now is the Time to Assert Your Collective Buying Power

You owe it to yourself to study carefully the difference between the present out-dated distributing system and the new way which we outline.

The most trusted leaders of exhibitor-activity and exhibitor-organization are concerted in this plan. Co-operation cannot proceed from the producers or distributors—that has been tried and failed. The only true and economical co-operation is among yourselves—in the exercise of your united buying power.

We are in this campaign with good will to all and malice toward none. Producers will experience the benefit of the plan because the enormous waste due to the present hurried and mechanical manufacture and the present uneven, unscientific and unsatisfactory method of distribution will be eliminated. The producer will always find an excellent market for his standardized product with us, a product that will be distributed in all sections of the country with equal thoroughness, and the prompt payment for which will enable the producer to do away with financial worries and the making of pictures by the clock or the calendar.

UNITED PICTURE THEATRES OF AMERICA, INC.
1600 Broadway, New York

LEE A. CCHS, President
C. R. SEELYE, Vice-President
MILTON M. GOLDSMITH, General Counsel

LOUIS F. BLUMENTHAL, Treasurer
CHAS. M. ROSENTHAL, Secretary
Stage hit last season—screen sensation this!

Eugene Walter's wonderful play

THE KNIFE

in which Select Pictures presents

ALICE BRADY

directed by Robert G. Vignola
scenario by Charles Maigne

The picture, "The Knife," is one of the most m.kable dramas ever shown through the dim of the screen—its action swift, straight, like the stab of a blade through the dark. "The Knife" is a photoplay triumph!
Proven Circulation!

THE EXHIBITOR'S HERALD is a member of the Audit Bureau of Circulations—and is the only publication in the motion picture field that has been admitted to membership in the Bureau.
Star-Light Comedies

We Offer the Trade
Our Latest Hilarious Laugh Creation

“Physical Culture DeLuxe”

ONE REEL

Laughing is the Best Exercise for All
Make Your Theatre a Gymnasium of Comedy

PRINTS FOR YOUR DISTRICT
8 CENTS PER FOOT

STAR-LIGHT COMEDIES
Room 812 - 501 Fifth Avenue
NEW YORK : : : : N. Y.
Forthcoming!

The Second Paralta-Barriscale-Play

"Within the Cup"

Directed by
Reginald Barker

Written by
Monte M. Katterjohn

ROBERT BRUNTON, Manager of Productions

Paralta Plays, Inc.
6 West 48th Street
New York City
"Know Your Neighborhood"

The entire motion picture industry revolves about the exhibitor. The producer and the distributor are entirely dependent for their income upon the efforts of the exhibitor. The exhibitor is the general collector for the industry—it is through the box office that all the money for maintenance and profit must come.

These are not newly discovered facts but facts which have characterized the business since its inception and are recited here to draw attention and to waken the exhibitor to the absolute necessity that his progress be proportionate to the progress being made in other branches of the industry.

The exhibitor to discharge properly his duties as collector for the industry obviously must have a thorough understanding of the sources from which revenue may be drawn. Unfortunately, in a vast number of cases exhibitors have not this understanding.

We frequently have inquired of exhibitors information regarding the various classifications of their patronage and in many cases we have learned that the theatremen have little or no information about the people in the district from which they are seeking to draw their patronage.

One of the chief reasons why the success or failure of pictures cannot be accurately forecasted is that it is impossible for the human mind to conceive a composite picture of the various classes that go to make up the theatre-going public. Another reason is that a success in one district often is a rank failure in another district.

But the theatremen in the selection of a program for a particular theatre has a definite neighborhood and a definite patronage to which to cater—and it is his business to know what that neighborhood and what that patronage want. And the price of a picture—if it is within reason—makes little difference if it is a picture that the public wants.

The first step in knowing what your public wants is to know something definite about that public—not merely that they reside in a certain district and that they are men, women and children, but something concrete about their amusement likes and dislikes, what they read, both in the way of popular periodicals and also as to books, what other popular amusement is attended, what is their general political complexion, what their church affiliations are and if the district is a "foreign" one what are their old country tendencies.

On the financial side the question is a big one by itself. An investigation as to the earning power of the various heads of the families gives the real exhibitor the one definite indication of what his box office charges should be, because a real exhibitor, once he has found out that the money is there will not be content until he has obtained his share via the box office. If the neighborhood is financially able to pay for the best, it is then simply up to the exhibitor to supply the best and compel the neighborhood to pay the bill.

In one of the "better" neighborhoods of Chicago there is a fine, large theatre charging ten and fifteen cents admission. The exhibitor in this case would like to increase his charges, but does not dare, notwithstanding the fact that a very large percentage of his people are accustomed to pay two-dollar admissions at downtown stage theatres. In this case the exhibitor simply has not the courage to compel payment of what he is entitled to, because there is no doubt that people
acclimated to paying two-dollar admission prices downtown will not abandon a theatre showing the best pictures because of an additional charge of a nickel. This exhibitor does not know his neighborhood and does not know how easy it would be for him to increase his admission charges.

To know his neighborhood, not merely in a general way, but thoroughly and accurately from every respect is the exhibitor’s most important work.

**Contracts**

For the commercial welfare of the business it is essential in many quarters that contracts come to be regarded as something to be carried out and not as mere “scraps of paper.”

There is probably no branch of the business that cannot be charged from time to time with a wilful repudiation of contracts, a thing which can retain no permanent place in the modern world of business.

This scrap-of-paper attitude toward agreements has been a big factor in discouraging outside investment in the film business and has done much to make a certain class of dealings in the trade appear in the light of mining camp operations.

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**Casual Comment**

An all-pervading spirit of optimism, routing the gloom of January and February, seems to point unswervingly to Spring, 1918, as an era of unprecedented prosperity for the film business.

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Exhibitors who decline to co-operate with the government in the exhibition of patriotic pictures will one day have an outraged public to answer to.

* * *

An indication of what appreciation some exhibitors have of the importance of advertising: A Chicago exhibitor opens a $300,000 theatre and for the premier exhibition distributes a "souvenir program" which would make a fair throw-away for a traveling medicine man.

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Again, speaking of advertising, another Chicago exhibitor is building up an almost city-wide following for a neighborhood theatre by running daily a three-line item in his newspaper advertisement describing the metropolitan nature of his enterprise.

Martin J. Quigley
Post Office Department Increases
Weight Limitations on Films
Effective March 15, Shipments to First, Second and Third Zones May Be 70 Pounds

The order of Postmaster General Bur- ceson increasing the allowable weights of parcel post shipments effective March 5, will result in of esthetic value to the motion picture industry, as the present limitations on weights have tended to re- duce the volume of business which oth- ers have been diverted from express companies to the parcel post.

The new order of the department will permit film shipments in the first or sec- ond zones for delivery in the first, sec- ond or third zones to be as heavy as 30 pounds, where they are now restricted to 50 pounds. The weight limit for all other zones will be increased from 20 to 30 pounds.

The film exchanges are utilizing the parcel post for shipments in the first and second zones in the Eastern territory, while in the West they extend into the third and fourth zones so that the indus- try will be materially benefited through this course, as both exchanges and exhibitors would thereby effect a saving in transportation charges, aggregat- ing hundreds of dollars daily.

N. A. M. P. I.'s Recommendation

The Transportation Committee of the National Association of the Motion Pic- ture Industry at a meeting held a year ago went on record in favor of increasing the parcel post weight limitations for film shipments and the order just issued at Washington is undoubtedly based upon the committee's recommendations which were filed with the Post Office Department at that time.

The Transportation Committee was instrumental in securing the order ad- mitting film shipments to the parcel post service in 1931, and since then the adoption of every recommendation which it has made, although some con- siderable time has elapsed in this in- stance, has no doubt, to the entry of the United States in the war, as well as the desire of the officials to give the parcel post regulations a full year's trial before putting any new rules into effect.

The new order eliminates the chief difficulty which has been found in the past in making shipments by parcel post owing to the weight limitations and zones at a time when the film interests will be decidedly benefited, owing to the fact that there have been frequent re- ports of delays in express deliveries, due to the increase of business which the express carriers are handling, most of which is for the Government and has precedence over everything else. It is obvious that this would seriously inter- fere with the dispatch of the mails and if the exchanges and exhibitors plan to utilize the parcel post or the transportation of films they will be assured of prompt deliveries and at- tates considerably under the cost of ex- pressing.

Group Shipments of Films

The Transportation Committee of the National Association will now seek to have the Post Office Department per- mit the giving of a receipt for group shipments of films so as to have an offi- cial record of all shipments. At the present time a receipt can be secured is by insuring the film at a cost of 10 cents and each shipment must have a separate receipt.

This offered a chance will be made to the department in due course and it is confi- dently expected that it will be granted, as by so doing the handling of film shipments will be expedited, and a great amount of time saved in the issuance of receipts for insuring parcels as required under the present regulations. The exchanges further contend that the large increase in the volume of film shipments by parcel post will many times offset the loss in insurance and that the Government will be benefited by a large- ly increased revenue derived from this source.

"Birth of a Race"
Promoter Admits
Law Violation

Giles P. Cory Fined $1,000
Under Illinois "Blue Sky" Act

Rather than delay the production of the photoplay, "The Birth of a Race," Giles P. Cory of the stock brokerage firm of Colquhoun & Cory, Chicago, pleaded not guilty before Judge Wells to a violation of the new blue sky law prohibiting the selling of unlisted stocks without license and was fined the $1,000, the maximum un- der the law. Cory was so anxious to get clear of the case he agreed to pay the $1,000 without further argument, al- though offsetting fees.

W. Sherwood, another stock broker prosecuted by the state for violation of the law, is to contest the constitution- ality of the act. His case was continued till March 9.

In entering the plea of guilty former Judge Henry C. Beiter, counsel for Cory, stated that his client had no in- tention of evading or violating the law and has sought legal counsel in the mat- ter and was told that the stock he was sell- ing was exempt because a majority of it had been sold before the new law went into effect also and because it had been extensively advertised in the public press and in several so-called standard manuals.

"I believe a nominal fine only should be imposed in this case," said Mr. Beiter, "because Cory believed he was not breaking the new law and is not morally guilty of its violation."

Drastic Virginia
Censorship Bill
Passed by Senate

Jake Wells and Associates
Obtain Number of
Concessions

The drastic motion picture censorship bill drawn by the Rev. James Cum- ber, Methodist minister and head of the Pro- hibition party in Virginia, has passed the State Senate by a unanimous vote. It now goes to the House of Delegates for concurrence. It is generally predicted that the House will pass the bill. Advocates of the measure are officers of various social uplift organizations, Baptist and Methodist ministers.

Jake Wells and the Virginia Exhibiti- tors' League have waged a determined fight against the bill since it was intro- duced. They succeeded in getting sev- eral concessions before the bill passed the Senate. The amendments obtained by Mr. Wells and his friends would reduce the fee to be exacted from $2 for a cer- tificate for each original film to $1, and from $1 for duplicates to 50 cents. The general effect of these amendments is to reduce the gross tax on the motion pic- ture exhibitors of the State from $50,000 a year to $5,000, estimated.

The exhibitors bear the total cost of maintaining the censorship. The board will consist of two members, and it is left optional with the Governor, who ap- points the board, to name a woman as one member. In case of disagreement between the censors the superintendent of public instruction is to be called in to cast the deciding vote. Before the amend- ments were obtained by Mr. Wells the membership was three.

Governor Davis may veto the measure. many of the exhibitors think, and there is another faint hope—the bill may fail to get through the House because of the rush of other business in the last week of the term. Opponents of the bill will make a final effort to hold up its passage in the House until the day of adjourn- ment, March 7.

Don't Pay War Taxes
To Fake Collectors

Commissioner Daniel C. Roper, of Washington, has sent a warning to Collector of Internal Revenue
Charles V. Duffy, Newark, N. J., that impostors representing them- selves to be collectors. Collectors are attempting to collect the war admission tax from various motion picture theatre proprietors through- out New Jersey. The Commissi- oner warns exhibitors not to pay over taxes to persons representing themselves as collectors unless they show the proper credentials.
Renewed Building Activities
Mark Termination of Long Slump

Samuel Levin to Erect Theatre in Richmond District of San Francisco—Los Angeles to Have New House

The most substantial sign that the industry has passed the chaotic stage so apparent at the outbreak of war, is the renewed theatre building activity in widely separated parts of the country. Two on the west coast, two in the central states, one in the east and one in the south are the new theatres reported this week.

What is described as "destined to be one of the most beautiful photoplay houses of San Francisco" is to be erected in the Richmond district by Samuel H. Levin. The building will cover an area of 75x150 feet. It will have a seating capacity of 2,200, the balcony seating 750.

The main entrance is to be from Clement street, through a vestibule 30 feet wide to the outer foyer, from either side of which the balcony entrances are located, starting with broad easy steps to the mezzanine foyer and then by gradual incline to the center of the balcony where the aisles diverge.

Illuminated Marquise Entrance

The main entrance vestibule is protected from the elements and made the central feature by an illuminated marquise extending over the sidewalk. The vestibule leads through the outer foyer directly to the center of the large inner foyer which, in turn, is semi-detached from the auditorium by arches and porticoes.

Absolutely fireproof, with steel frame and reinforced concrete walls, the roof supported by large steel trusses, being also of concrete with asbestos outer covering, the proposed playhouse is a worthy addition to San Francisco's amusement houses.

Following several months devoted to the study of plans, work on the new Miller Theatre in Los Angeles has begun. The new building when completed will have approximately twenty-five hundred seats, every one of which, it is said, will give an unobstructed view of the screen.

It is the aim of F. A. and R. G. Miller and their associates in the enterprise to make this the most complete and up-to-the-minute motion picture theatre on the coast.

Studied Other Theatres

For several months Harry Leonhardt, who is one of the partners in the venture, has toured the east and central west, studying the latest designs in playhouses and the most appealing and practical of these will be embodied in the new theatre.

Large and beautifully appointed ladies' parlors and rest rooms, smoking rooms for the men, playrooms for the children and a promenade on the mezzanine floor are a few of the efforts toward patron comfort included in the plans.

The theatre was designed by A. B. Rosenthal, architect, and will be erected by Winters and Nicholson, and it is expected that the building will be ready for occupancy about September 1.

Installation of opera chairs in the Grand, "the new million dollar theatre," which Harry Davis is shortly to open in Pittsburg, for the presentation of motion pictures, is proceeding rapidly. Twenty-six hundred seats are being located on the ground floor and single balcony, upholstered in rich leather to harmonize with the tones of the Italian renaissance decorations.

The house is very near completion and Mr. Davis expects within a short time to announce the exact date of its opening and the list of feature picture plays which will comprise its program.

More than four thousand people attended the opening of the new Theatre Wilbert, erected at the cost of $100,000 in Plaquemine, La., despite weather unusually severe. A. Wilbert's Sons Company built the theatre as a monument to themselves and for the amusement of the public of Plaquemine.

Modern Equipment Installed

Lionel Delcroix is the lessee of the theatre and in addition to the building cost, he has installed an $8,000 American Fotoplayer and a $3,500 electric plant: two Powers' 640 and drive machines, projection 122 feet, picture 17 by 21. There are 900 seats installed with a capacity of 400 more.

A. H. Blank, already owner of a chain of theatres in the middle west, is said to be contemplating the erection of a new theatre in Des Moines, la., where he now operates one photoplay house. He is now constructing the Rialto theatre in Omaha.

Lady Bosten and Walter Carroll, owners and managers of the Amus-u and Gaiety theatres at Muscatine, Iowa, have practically settled upon a location in Fort Madison, Iowa, for the erection of a new theatre.

Germany to Seek World Film Control

According to word which has filtered through to Amsterdam, German producers of moving picture films have effected a combination with a view to capturing control of the world market from Americans after the war. The new German film trust has a capital of more than $5,000,000. The Kaiser-controlled Lokal Anzeiger says:

"The main object of the new enterprise is to make our film industry independent of foreign influence. Once this is achieved we may depend upon German enterprise and organization to conquer the foreign market as well. Steps have now been taken which insures that the moving-picture business, hitherto only the handmaid of pleasure and entertainment, shall become a well disciplined and organized power, which can do a great deal to propagate German kultur and knowledge of German strength throughout the world."

WILLIAM RUSSELL AT SANTA BARBARA

THE POPULAR SCREEN STAR IS SEEN OUTSIDE THE AMERICAN FILM COMPANY STUDIOS, WHERE HE WILL MAKE PICTURES WITH HIS OWN COMPANY. CHARLOTTE BURTON, HIS LEADING LADY, IS SEATED BESIDE HIM. (American-Mutual)
Mutual Strengthens Directorate; Prominent Bankers Join Board

Represents Move to Enable Company to More Fully Execute Policy of Film Distribution, President Freuler Announces

The Mutual Film Corporation announces from the office of John R. Freuler, president, in Chicago, the election of a new board of directors, including five new financier members, representing and connected with several of the larger banking and investment houses of the middle west.


The new board of directors includes also J. M. Shilling, chairman of the Board of Directors. H. Davis, George W. Hall, Dr. Wilbert Shallenberger, J. W. Smith, banker of Fargo, N. D.; F. E. Kahn and Crawford Long, on the special rates which they propose for each of the classifications. The pictures, for the purpose of fixing rates, as will be recalled, will be divided into groups according to their age. The rentals will be graded at three or four prices and include a list of free films which will be provided for camps which cannot afford to pay for entertainment, and for entertainments for the military forces at which no admission charge is made.

The rates are to be far below those ordinarily charged to commercial theatres. The companies are beginning to report upon the special rates which they propose for the different classifications. As soon as all the reports are in, which will be within a few days, the announcements will be made to the exchanges. It is probable that some form of credential will be issued to the representatives of the various women's agencies in the training camps in order that they may be recognized at the exchanges as entitled to the special rates.

The exchanges will be provided with the rate classifications by their respective companies and will thus be enabled to serve the camps within their territories on the basis established by the mutual directors, enabling us to the execution of our firmly established policies of film distribution on a business-like and effective basis,” said President Freuler.

War Camp Motion Picture Committee Will Soon Announce Distribution Plans

The War Camp Motion Picture Committee, which has just been formed by the industry, upon the invitation of Raymonde E. Fosdick, chairman of the Federal Training Camp Commissions, to cooperate in providing wholesome motion picture entertainments in the training camps of the Army and Navy, will soon be able to announce to the various agencies directing the social activities in the camps the plans for the distribution of the pictures.” P. A. Powers, chairman of the committee announced last week.

“Letters have been sent to the various companies asking them to state what rates they propose for each of the classifications. The pictures, for the purpose of fixing rates, as will be recalled, will be divided into groups according to their age. The rentals will be graded at three or four prices and include a list of free films which will be provided for camps which cannot afford to pay for entertainment, and for entertainments for the military forces at which no admission charge is made.

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New Theatre Owner Must See That War Tax Is Paid

According to a recent ruling from Commissioner Daniel C. Roper, of Washington, an exhibitor who buys a theatre must see that the war taxes have been paid.

A western picture theatre changed hands a few weeks ago and the original owner collected for it and gave title. At the end of the month the government filed for its admission tax and on being informed the new owner had failed to see that the tax was paid.

“My congratulations for that 'Patriotism and Dollars' editorial in February 23 issue of EXHIBITORS HERALD—it was great!”—B. J. Boyd, Wilkesbarre, Pa.
United Picture Theatres of America, Inc.
Outlines Future Plans and Policies
Organization Takes Offices in Mecca Building, New York—
President and Vice-President to Tour Country
To Organize Branches

The United Picture Theatres of America, Inc., have taken a floor of the Mecca building, 1600 Broadway, New York, and have embarked on a campaign of lining up the motion picture exhibitors of the country to buy films co-operatively.

The head of the new organization is Lee A. Ochs, President of the National Exhibitors League, and the Treasurer, Louis F. Blumenthal. Charles M. Rosenthal is secretary and Milton M. Goldsmith is General Counsel. C. R. Seelye, former sales manager for Pathe, is executive vice-president of the company.

Mr. Seelye will leave New York March 6 on a nation-wide tour in the course of which he will plan the distribution branches of the co-operative agency. On March 9 President Ochs will begin a tour of the more important cities where he will add his adherents to the plan. Harry Crandall of Washington, D. C., and Frank A. Keeney of New York, have already voiced their approval of the movement and have enlisted in it to the number of all their theatres.

Outlined in detail, the method of the United Picture Theatres of America, Inc., is explained, is to divide the cost of film negative pro rata among as large a proportion of the exhibitor forces of the United States as it may be possible to align in the organization.

Exhibitors are to be graded in five classes, according to first and second runs, etc., having earning capacity and the like. The first grade will pay one-tenth of 1 percent of the cost of the negative. Each lower grade will pay proportionately less until a unit in the last grade pays only one one-hundredth of 1 percent of negative cost.

If any profit on these transactions remains to the United Picture Theatres, it is paid back to the individual theatre proprietors who are stockholders in the general enterprise. The organization pledges itself not to start business until 2,000 booking days are secured. The idea is borrowed from the American Druggists Syndicate in buying co-operatively for its 32,000 members.

English Official
Praises Griffith
War Production

British War Office Requested
Producer to Make Picture

W. E. Burlock, who has been in Los Angeles as a representative of the Cinematograph Committee of the British War Office for the purpose of seeing D. W. Griffith's latest picture, left this week on the return trip to London. Mr. Burlock, speaking of the circumstances surrounding the origin of the idea of making the Griffith picture, on the battle front in France had the following to say:

"Mr. Griffith was about to take the boat for America when the British War Office concluded that the director of 'The Birth of a Nation' and 'Intolerance' was the one man who had the genius to film a historic drama of the great war. It was decided a motion picture of the quality which Mr. Griffith could produce would be of immeasurable value for propaganda work.

"Lord Beaverbrook, who is the head of the British War Propaganda, was enthusiastic over the possibility of interesting Mr. Griffith in the enterprise. When the producer conferred with these emotional men and saw their intense enthusiasm and how great was the importance of the service they wished him to perform, he cancelled his reservation and went to work. No other citizen has been given the opportunities to visit the battle fronts which Mr. Griffith has."

Regarding the picture itself Mr. Burlock said:

"It is not becoming to me to discuss the picture. But I will say that it is a triumph of motion picture work and I believe the story will live forever. I have never been so thrilled nor so interested in any form of dramatic art as I have been with this picture. I think Mr. Griffith has more than proven worthy of the confidence the British War Office placed in his genius and high purpose."

It is believed the Griffith picture will receive its initial showing in New York within the next three weeks.

Fox Film Corp.
Soon to Publish
"Mutt and Jeff"
Arrangement Completed on
Eve of Bud Fisher's Departure to Front

On and after March 24 Mutt and Jeff comedies will be published by the Fox Film Corporation. The arrangement between the film company and Bud Fisher, originator of the famous pair, was completed this week. The comedies will be issued at the rate of one every week and will be approximately 500 feet in length.

Under the new arrangement Mutt and Jeff not only will have a new home, but a greater degree of freedom. As of yesterday the comic strips, newspaper cartoons, they are known from one end of the country to the other, appearing regularly in the New York World and being so widely syndicated that there is scarcely an important town in the country in which they are not published.

They were introduced to the screen more than two years ago under the auspices of a corporation promoted by Bud Fisher and since that time they have firmly established themselves as screen stars. Now, they are to have the benefit of a larger distributing organization—become a regular feature of the William Fox output along with Standard Pictures, Fox Features, and Fox Lehman Sunshine Comedies.

There will be no change in the plan of publication or the general style of the pictures, according to Mr. Fox, and assurance is given that there will be no delays in service in consequence of the new arrangement. Contract blanks and all other necessary arrangements are in the possession of the Fox branch office or may be obtained at the home office.

"When Mr. Fox contracted with Bud Fisher, according to Mr. Fisher, general manager of the Fox Film Corporation, "he paid a premium as an additional inducement to Mr. Fisher to make Mutt and Jeff cartoons greater and funnier than ever before."

Mr. Fisher, who until recently was a lieutenant in the United States army, and who now is a captain in the British army, will be in France within a comparatively short time. He has made all necessary arrangements for continuing his art work while abroad and it is not unlikely what he does while abroad will have the flavor of trench life and conditions in the immediate vicinity of the front.

Select's Exchange
Destroyed by Fire

Fire which started on the floor above, destroyed the Select Exchange, 1910 Main street, Dallas, Texas, on Washington's birthday. Many subjects of the Select's Star series were destroyed and the building was a complete loss.

Manager C. C. Ezell got in communication with Select branches in Kansas City, St. Louis and New Orleans and had special messengers sent to Dallas with enough extra prints to supply the exhibitors in his territory without interruption to the service.
N. A. M. P. I. Renews Campaign
For Coinage of 15-Cent Piece

The National Association of the Motion Picture Industry has renewed its campaign for a fifteen-cent coin. The American Newspaper Publishers' Association is now agitating for the issuing of a two-cent coin and it is not improbable that the national motion picture and newspaper organizations will co-operate in their respective efforts.

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is in communication with the executive officials of the American Newspaper Publishers Association with a view toward an active cooperation in this respect.

The recent advance in prices of practically all newspapers of the country to ten cents is the cause of the publishers' drive for the new coin as a convenience to the public. The government has provided a two-cent piece in the past and a turn to this coin would really be a return.

The motion picture interests first launched the agitation for a 15-cent coin about a year ago. The war tax has since made the 15-cent piece a practical necessity in handling crowds quickly and satisfactorily. It is a theatrical proverb that the popular and successful admission price is the one that can be paid at the ticket office without a turn to the public.

The N. A. M. P. I. in presenting its letter to Hon. Roy Baker, Director of the Mint, referred to the following recommendations, as adopted by its Executive Committee:

1. That the public generally would be greatly benefited by having a coin of this denomination between the dime and the quarter.
2. That the fifteen million daily patrons of the two thousand motion picture theatres in the United States would be greatly benefited by the having of such a coin.
3. That it would facilitate the handling of these millions of motion picture patrons who are put to great annoyance and inconvenience in crowded theatre lobbies while waiting for change.
4. That the motion picture patrons, in many localities, are obliged to wait in line, and the sidewalk during inclement weather, owing to delays in making change at the box office, which condition is greatly worse since the advent of the war tax.
5. That along with the general trend towards increased prices of admission to the better class of picture entertainment comes a demand for the new coin.

The Committee on Coinage, Weights and Measures.

It is towards this end that the National Association of the Motion Picture Industry and the American Newspaper Publishers' Association would be in a position to co-operate most effectively.

The motion picture industry has a special interest in the two-cent coin movement as well as the publishers of newspapers. Such a coin would aid materially in handling the war tax, where the tax is levied independent of the price of the ticket. Many theatres are meeting the problem, by including the tax within the total price of the ticket, making the full price of admission 15, 20, 25, etc., including the tax. These houses need a 15-cent coin.

World Opens New Exchange in Boston

The new exchange building erected by World Pictures to house its Boston branch, was dedicated and opened on February 23. A large crowd turned out to assist in the event.

Carlyle Blackwell, the World star, who with World officials came to Boston to assist in the ceremonies, was the center of an admiring throng from the time of his arrival. He was met at the station by a delegation of film fans and exhibitors who presented him with an immense floral offering. He was escorted to the exchange building by the orchestra of the Park Theatre and at the exchange held an informal reception.

Ricord Gradwell, vice president and general manager of World Pictures, who headed the delegation of World officials, expressed himself as more than pleased at the reception of World pictures by New England exhibitors.

SCENE FROM A FORTHCOMING WORLD PRODUCTION

A TENSE MOMENT FROM "THE WAY OUT," FEATURING JUNE ELVIDGE, JOHN BOWERS AND CARLYLE BLACKWELL. (World Pictures)
Exhibitors of Fourteen States Organize To Handle Independent Producers Films

Pettijohn Reports Successful Trip for Producers and Exhibitors Affiliated Plan—Contract for Twenty-One Other States Being Completed

C. C. Pettijohn, General Manager of the Producers & Exhibitors Affiliated, has issued a statement to the eight independent producers who have formed the direct booking plan giving in detail an account of all proceedings, the territories which have been acquired and the exact progress up to date.

Fourteen states have been organized, according to Mr. Pettijohn, and are ready for distribution. Contracts in twenty-one states are being completed, and fifteen are being canvassed and the direct sales proposition presented to them. Mr. Pettijohn also reports that it will require at least from thirty to sixty days before the exhibitors will be sufficiently organized to handle their own distribution.

Mr. Pettijohn states that before these units are completed a meeting will likely be called of representative exhibitors from over the country to meet the original exhibitors’ committee and independent producers, so that they can cooperate and iron out the permanent contract of the Producers & Exhibitors Affiliated.

Suggestions that will work to the mutual advantage of both producer and exhibitor have been received from exhibitors throughout the country and have been recommended for insertion into the permanent contract.

Amongst those who have suggestions to offer are Messrs. Black, Maine; Herrington, Pittsburgh; Hamlin, Minnesota; Herman Brown, Boise, Idaho; Frank and Hopp, Chicago; Lustig, Cleveland; Rembusch, Indianapolis; Craver, North Carolina, and Randall, Washington.

Their suggestions and recommendations on what these contracts should finally provide, were gone over at a meeting on February 27, by Harry Randall, Louis L. Levine and C. C. Pettijohn.

All suggestions were considered and made note of, to be presented at a joint meeting between the producers and exhibitors before the final draft of the contract is drawn.

Carlyle Blackwell Renews Contract With World Corp.

Carlyle Blackwell, having recovered from his recent indisposition, has renewed his contract with the World Film Corporation for an extended period of time, and will shortly be co-starred with Evelyn Greeley in a new production, to be directed by Dell Henderson. Mr. Henderson will direct Miss Greeley and Mr. Blackwell, it is announced, in a series of features.

Record Booking Marks Debut of Screen Telegram

Twice-a-Week News Film Makes First Appearance March 3

Six million Americans, it is estimated, will see the news of the world in 1613 Screen Telegram picture theatres next week.

Mutual’s Screen Telegram, with improved facilities for handling news events in picture form, has passed all previous records, it is claimed, of sales for the first week of its publication, March 3.

Mutual’s Screen Telegram is being served by over 100 correspondents in the United States. These correspondents are cameramen. They are in touch with headquarters.

Chicago, it is declared by Mutual, is the geographical and commercial center of the United States, and distribution of film from that point is easier by 44 per cent in actual working availability than is distribution from New York.

Among the theaters in the country which have booked Screen Telegram are Grauman’s Theatre, Los Angeles; Butterfly and Whitehouse Theatres, Milwaukee; Orpheum, Gold and Alcatraz Theatres, Chicago; Royal Theatre, Kansas City; Clinton Square Theatre, Albany, N. Y.; Plaza Theatre, San Diego, Cal.; all Keith houses booked out of Atlanta, Ga.; Perry Field Theatre, Detroit; Plaza Theatre, Sioux City, Iowa; Hippodrome Theatre, Columbus, Ohio; Palace Theatre, New Orleans.

Captain Vernon Castle, noted dancer and hero of the British flying corps, staging his last flight before sacrificing his life to save that of a fellow aviator is portrayed in the initial production of the Mutual Film Corporation’s Screen Telegram of March 3.

At virtually the same hour the correspondent of the Screen Telegram was shipping the pictures to Chicago, Captain Castle fell to his death. A positive grim of Captain Castle’s final flight will be presented to Mrs. Castle.

While Chicago was suffering for want of sugar a fast freight train was wrecked near Congress Park, Ill. Exclusive pictures of the wreck are shown in the Telegram. In addition, it contains scenes of the farewell celebration in honor of soldiers enlisted in Chicago for service with the British army; activities of a huge government shipbuilding foundry on the Pacific coast; official French war films, showing American soldiers playing the role of Saint Clodius French war orphans at Noyon and St. Maixent; former President William Howard Taf refereeing a boxing bout between Jackie at the Great Lakes Training Station “Doug” Fairbanks staging a radio a Ewing Field in California for the benefit of the war camp community fund, and several others.
What’s Wrong With the State Rights Game

By James R. Grainger

The motion picture field is a good one or those who know their business, for those who do not it is distinctly unprofitable. To the latter I have this to say: he quicker they get out the better it will be for all concerned.

The independent picture is the Moses’ that will lead both the producer and exhibitor to fertile fields in the future.

We read daily of this and that producing corporation closing its plant and going out of business. Why? The reason is simple. They were producing a class of pictures that the public does not want.

“Open” booking must come. There is no reason why any exhibitor should be forced to take a poor picture and choke quality. With this class of producers he only question presenting itself is How much can we make in profit?

More than two million dollars has been lost in the past two years in state right productions. When I say two million I mean it, for you can count on your hand the pictures that have made money or their owners in the past two years.

This great loss is caused by the “soft” money that has rolled in on state right sellers, for in no other industry has there been money promoted so easy as in the picture business. It has always seemed strange to me that a business man will put a large sum of money into a motion picture to be booked as a state right proposition without even looking into the proposition.

If you asked the same man to put this amount of money into any other business he would thoroughly investigate it before consenting to come in. But if it is a picture he will take the advice of a few men who usually know nothing about what they are going into.

I can cite you several examples and can name the pictures if necessary where statements have been made of what a picture would draw. The conclusions are laughable. I once heard an employee of a state right seller advise a prospect ive buyer that the picture in question would net him $1,000 in Moline, Ill.

I asked him if he had ever been in Moline or knew anything about the local conditions there and he told me he had not but had figured out the amount of money every picture should bring in every city in the state of Illinois.

With a lead pencil and paper you can create more profits in the motion picture business than in any business in the world.

When the producer of independent pictures comes down to a basis where he is satisfied to make a reasonable profit, then will the state right buyer be able to purchase pictures and get back a profitable return on his money. Until it down his patrons simply because he is doing business with any one concern. In no other line of business could this situation obtain. But under the unfair program contract the exhibitor is forced to take the bad with the good.

But the independent picture is not entirely flawless. There is one angle which must be eradicated at once and that is the over-selling of state right features and the poor class of pictures that are put out with the object of selling rateable return on his money. Until it down his patrons simply because he is doing business with any one concern. In no other line of business could this situation obtain. But under the unfair program contract the exhibitor is forced to take the bad with the good.

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SCENES FROM THREE FORTHCOMING FOX PRODUCTIONS

LEFT TO RIGHT—GLADYS BROCKWELL IN "THE DEVIL'S WHEEL," A TENSE MOMENT FROM "THE WOMAN AND THE LAW"—S EX.: FROM "A DAUGHTER OF FRANCE," A WAR PLAY IN WHICH VIRGINIA PEARSON STARS. (Fox)}
World Corp. Drops Stock Companies; Will Employ Actors for Each Picture

Cost of Films to Be Estimated by Special Bureau—No Skimping on Productions Is Promise

World Film Corporation has issued the following statement concerning changes made in its policies regarding the manner in which productions will be produced in the future:

"In continuation of its avowed policy of giving the World exhibitors the greatest possible value for their money, the World Film Corporation has organized its studio accordingly. Wastage has been cut out wherever possible, and, instead of crediting these gains to the profit side of the ledger, all is being put back into the pictures themselves. It is not for the purpose of immediately increasing its own earnings that the World is eliminating all extravagance, but for the purpose of making better pictures—thereby building a solid foundation for bigger and better business.

"One of the first steps in the studio organization has been the establishment of a central purchasing department through which the material for all the various productions will be obtained. In this way all over-lapping purchases are eliminated and better prices are secured through the larger quantities bought.

Estimate Bureau Installed

"An estimate bureau has also been installed, whose function it is to estimate on the cost of a production and to see to it that the production cost is kept within reasonable bounds of that estimate. All the money needed will be spent, but it is to be remembered that no man is to be skimped in the slightest degree—but all the money will be spent to the best possible advantage in bringing out the strongest points of the story and in building dependable, consistent box office pullers for the exhibitors.

All stock companies at the World studio have been dispensed with. The actors will be hired by the picture, thus insuring constant variety and the best fitted actors for the various types. There will also be a saving in this, owing to the fact that no actors will be on the payroll while idle.

"The closest sort of co-operation between directors and stars has been arranged for. This means that both must approve of a story before work is started on it and know definitely just what they want to accomplish and how they are going to do it. The technical men and location men will, with the directors and stars, all participate in a conference with Charles Sarver before starting a new film. This will, in a sense, follow out the plan adopted in making stage productions and, it is believed, will prove most effective in turning out superior screen stories.

Preproduction Conference

"Before starting a production, the director, studio manager and technical man confer and make a list of absolutely everything needed for each scene. Then this list is given to the technical man, who is held responsible for seeing that everything is O. K. at the time the actual filming begins. Many exasperating delays are eliminated in this manner.

"The World system goes farther than this. Each actor is given a list of the clothes he or she is to wear in the play and the numbers of the scenes in which the various costumes are to be worn. Then when an actor is called for a scene he refers to this list and dons the proper costume. All delays incidental to artists making mistakes in their costumes are thereby cut out. These lists are checked up each evening with the actors. All the way through, from top to bottom, the World studio has this purpose in view, to give the exhibitor the biggest possible box office value for his money."

Kenneth Hodkinson Has Recovered From Illness

Kenneth Hodkinson, son of W. W. Hodkinson, who has been actively connected in an executive capacity with his father for a number of years, who recently suffered a light attack of appendicitis, is now on the road to recovery. Mr. Hodkinson was taken ill shortly after his father started on his western trip and it was thought at that time that an operation would be necessary. He has recovered sufficiently to be at his office, however, and physicians believe him to be out of danger.

M. J. Sullivan Takes Charge of New York Mutual Corp. Office

M. J. Sullivan, formerly efficiency director and more recently manager of production of the National Biscuit Company, has been appointed manager of the New York office of the Mutual Film Corporation and assumed charge on February 18. Since last March Mr. Sullivan has been familiarizing himself with the exchanges of Mutual, having visited all branch offices of the company in the United States and Canada as a special salesman. During this period, also, Mr. Sullivan met many of the leading exhibitors of the country and learned at first-hand what requirements are under the changed conditions imposed by the war. The new chief of the New York office is well liked by the trade, and is an enthusiastic believer in Mutual's products. Mr. Sullivan is not related to Dennis J. Sullivan, general manager of Mutual.

Jacob Wildberg Joins Foursquare; To Be Treasurer

Jacob Wildberg, capitalist and manufacturer who still retains his interests in his own concerns, will be actively identified with Foursquare Pictures as treasurer of an independent organization as well as a large stockholder, it is announced.

Mr. Wildberg becomes associated with Foursquare Pictures through George Backer, a friend and business colleague of many years standing.

As a financial expert and one of broad commercial experience, Mr. Wildberg's activities will serve to establish still more firmly the principles upon which Foursquare Pictures is founded. He will prove most effective in turning out superior screen stories, to give the exhibitor the biggest possible box office value for his money."

"Adrian Gascoyne" Chosen As Russell's First Film

William Russell has commenced work on his next with "Adrian Gascoyne," written by William Hamilton Osborne. This picture will be made at the American Film Company studios at Santa Barbara, Cal., and all the technical work will be done in the Chicago laboratories of the American Film Company. Stephen Fox will write exclusively for the American Film Company and for the William Russell productions.
Chaplin's Comedy
For First National
Nears Completion

"A Dog's Life" has been chosen as the title for Charlie Chaplin's initial production for the First National Exhibitors' Circuit. Work on the comedy is rapidly nearing completion at the new west coast studios.

The famous comedian is now on the home-stretch of his story, working day and night on what he claims will be the greatest comedy ever turned out by him. Chaplin is carrying out the same policy with his present contribution as he has in the past, that of not giving the public the slightest nature of his story until the subject is well on its way to the exhibitors.

The story is of a nature entirely different from anything the star has herebefore attempted, it is said, and besides his comedy antics he has also added touches of pathos similar to those evidenced in "Easy Street" and "The Vagabond."

Several new faces will be seen in the forthcoming Chaplin picture as well as the beautiful Edna Purviance. Fred Starr shoulders the character that usually fell to the late Eric Campbell and Zasu Pitts, the little artist who won many admirers with her portrayal of the sympathetic slave in Mary Pickford's "Little Princess," will be new to Chaplin followers.

One hundred people have been used in the making of the picture and the greater part of the action takes place in interior "sets," affording the star wide scope for unique comedy situations.

Following "A Dog's Life" it is planned to issue a Chaplin subject on an average of about every six weeks until the eighth, as contracted for, will have been made.

Knickerbocker Will
Have First Showing
Of Gerard Picture

The Knickerbocker Theatre, Broadway and 38th street, New York, will on Sunday, March 10, stage the authorized film version of "My Four Years in Germany." The production, which will approximate ten reels in length, has had special music written for it by Hugo Riesenfeld, who is responsible for the music at the Rialto and Rivoli Theatres. A large orchestra will interpret the music.

It is probable that Ambassador Gerard, should his state of convalescence permit, may be present at the first showing of the production and address the audience.

The occasion will also be made the opportunity of inviting a large number of guests prominent in military, naval, civil and patriotic life.

"My Four Years in Germany" was adapted for the screen by Charles A. Logue and was directed by William Nigh.

Character Actress
Aids Billie Rhodes
In Strand Comedies

Eugenie Forde, numbered among the screen's best character actresses, is supporting Billie Rhodes in the series of one-reel Mutual-Strand comedies.

Miss Forde's stage career includes engagements with William Faversham, Chauncey Olcott, George Munroe and Blanche Walsh, and her career before the camera dates back to her appearance in "Sheridan's Ride." She has appeared in many motion picture productions, the latest being with William Russell and Mary Miles Minter, in American-Mutuals.

Miss Forde makes her first appearance in Mutual-Strands in "Finishing Mary," the publication of March 12.

Utah Theatremen Print
Unique Monthly Program

The Western Amusement Company of Eureka, Utah, of which G. C. Lindsay is manager, is publishing a 32-page program that is unique in theatre advertising. The booklet is profusely illustrated, each page containing full information regarding the daily attractions at the Crescent and Star theatres for the month of March.

The house policy and a complete index of the program's contents make it a compact and valuable little souvenir for the Western Amusement Company's patrons. It is nicely bound and printed on good stock, and speaks well for this enterprising Utah firm.

SCENES FROM COMING GOLDWYN PRODUCTIONS

LEFT—MABEL NORMAND AND TOM MOORE IN A SCENE FROM "THE FLOOR BELOW." CENTRE—SCENE FROM REN BEACH'S PLAY "HEART OF THE SUNSET" STARRING ANNA Q. NIELSSON. RIGHT—MADGE KENNEDY IN "THE DANGER GAME." (Goldwyn).
Many New Plays in Course of Making
At Fox Eastern and Western Studios

Although the fuel situation somewhat handicapped the work in the Fort Lee studios of William Fox the two new studios in New York City somewhat relieved the situation in the east, while in the west the running of new photoplays continued without interruption.

In the Los Angeles studios Lynn Reynolds is directing Tom Mix in a new photoplay. The story is by Mix and the scenario by Reynolds. In this production Victoria Forde comes back as leading lady for Tom Mix. Miss Forde played in many of the Mix comedies. Others in the cast are Frank Clark and Barney Furey.

Edward LeSaint has finished photographing a new picture in which Gladys Brockwell is starred. The story is by Charles Kenyon. In the cast are LeSaint through Arnebrands, Bertin Grasby, T. D. Critten, Henry De Montford, and Andrew Robson.

In Los Angeles also J. Gordon Edward has secured the rights of Thea Bara super production. The story has been adapted by Adrian Johnson. The announcement is made from the Fox offices that in this new production Miss Bara does better work than she did in Cleopatra.

C. M. Franklin is directing another story in which Jewel Carmen is the star. Frank Lloyd has finished his divorce propaganda picture.

At the Fox Theatre New J. J. studios Peggy Hyland has finished her first picture for William Fox. It is titled "The Deed of Honor," and was directed by O. A. C. Lunde. This picture has a touch of the spy interest. It is set for one of the March publications.

William Farnum and his company of players returned from two exteriors at Port Henry in the Adirondacks, are at the Biograph studios in New York City, finishing work on a Willaim Farnum de luxe production "Rough and Ready." At the Biograph studios also R. A. Walsh is at work on "Woman and the Law," the story of which is based on a real life story. At the Lee, Jane and Katherine, are busy on a new picture to follow "American Buds."

A Victor studio Virginia Pearson is finishing "A Daughter of France" and Harry Millarde is directing June Caprice in a picture which will be one of the April releases.

Goldwyn Practically Completes Foreign Distribution Plan

During the week distribution contracts have been signed with John Olsen & Co., the largest cinema firm in Scandinavia, for the publication of Goldwyn Pictures in Sweden, Norway and Denmark. The Olsen organization has its headquarters in Copenhagen.

Similar contracts are about to be signed with other large organizations for the distribution of Goldwyn Pictures in Italy, Spain and France. In its present state, Russia's disorganization has brought the film industry to a temporary standstill. Until the end of the war Goldwyn's only open spots will be the lands of the Teutonic Allies and Russia.

Contracts were also signed last week by Goldwyn with the Co-operative Film Corporation of New York for the distribution of its productions in Chile, Bolivia, Peru and Ecuador. This organization controls a number of the leading theatres in those four South American countries. These contracts were signed through M. A. Shein, of Goldwyn's export department.

That Goldwyn is becoming increasingly active in reaching out for the world markets, as well as extending the exportation of its North American business, is indicated by the fact that within three weeks it has announced the consummation of plans for leasing its productions in Australia through J. C. Williamsons Films, Ltd., in New Zealand and Australia through the New Zealand Pic- ture, in South Africa through the South African Film Trust, which absolutely controls all African territory south of the Equator; for India and Pakistan through J. B. & Co.; for Argentine Republic and Uruguay through Messrs. Saez & Gonzalez; for Porto Rico and San Domingo through Agencia General Cinematografica.

Modern Features Co.
Books "Mother" Film
For Loew Circuit

Following the announcement made last week by Arthur H. Sawyer and Herbert Lubin that the New York City and state rights to their production, "Mother," had been acquired by the Modern Feature Film Company, Charles H. Striener stated last Monday that the picture had been booked by the Marcus Loew Circuit. It is considered a tribute to the film that within a week after its disposition for the New York territory it has been selected to appear in one of the largest chains of photoplay houses in New York City.

Mr. Striener, manager of the Modern Features Film Company, with offices in the Godfrey building, New York, states that arrangements have been made whereby "Mother" will open on the Loew time on Thursday, March 14. The initial presentation in New York will occur at the New York Theatre.

Mr. Striener has arranged to distribute several other productions of the issue of the Ladie's World, containing a complete novelized version of the story. In addition, the film will be extensively advertised throughout the New York district by twenty-four sheet stands. Following the New York Theatre screening of "Mother," the feature will appear in all other houses which make pp the Loew Circuit in New York and Brooklyn.

"The EXHIBITORS HERALD is a paper with a punch on every page."—Frank Vanston, manager of the Temple Theatre, Elgin, Ill.

Raymond W. Pauley
Made Treasurer of W. W. Hodkinson Corp.

Raymond W. Pauley, who was treasurer of the Paramount Pictures Corporation during the early years, has been appointed Treasurer of the W. W. Hodkinson Corporation.

Mr. Pauley is one of the early pioneers of the motion picture industry. Before the forming of Paramount he distributed the productions of Famous Players in "The Twelfth Episode," which had its Jersey territory. When Mr. Hodkinson founded the Paramount Pictures Corporation Mr. Pauley was made treasurer and worked there until Mr. Hodkinson tendered his resignation when he went with Mr. Hodkinson to Triangle.

Mr. Pauley is one of the best known figures in the industry and his connection with the W. W. Hodkinson Corporation brings together once more two men who are known from coast to coast as advocates of a square deal to the exhibitor.

Geo. Dubois Proctor
Joins World Staff

George DuBois Proctor, well-known newspaper man and scenarist, has joined the scenario staff of the World Film Corporation. Mr. Proctor is one of the best known men in the business, and comes to World films with a long line of success to his credit. He was born in Danvers, Mass. and educated at Andover and at Yale. Early he felt the call of adventure, and, after leaving college, decided to devote all of his time to it. He first joined the Metro staff, then became scenario editor for Gaumont. He served with Lasky for a year and then with Thomas H. Ince.


Jaxon Serial Ends

The entire gamut of German spy activities in the United States is run in "A Day in U.S. Intelligence," the latest of the Jaxon Patriotic Serial. Each of the twelve episodes presents one or more phases of the attempts of enemy agents to hamper America's participation in the war. The most recent instalment of this action usually found in a two-reel episode into a single-reel chapter has proven popular according to the General Film Company. When each of the twelve has been completed, the story itself, it shows the complete breakdown of the Hun spy system in the United States.
Mitchell Lewis in
"THE SIGN INVISIBLE"
Edgar Lewis drama; six parts; published First National Exhibitors' Circuit
As a whole........... Well produced Story ................ Strong Star ............. Capable Support ............... Excellent Photography .... Harmonious

Edgar Lewis' "The Sign Invisible" lives up to the high standard set by this producer in "The Barrier" and "The Bar Sinister." This picture is more psychological but no less dramatic than the others.

The story has been splendidly arranged by Anthony Kelly and the settings are particularly characteristic of the great North, where the action takes place. The direction is excellent throughout, the name of Edgar Lewis being a guarantee of unusual merit. No better evening's entertainment could be offered audiences in first class motion picture theaters.

The cast is especially capable, Mitchell Lewis gives a wonderful performance and acquires himself nobly as Lone Deer, the half breed, Victor Sutherland, who plays the young doctor, displays unusual talent in the difficult role. He is called upon to rise to great dramatic heights and holds his audience spellbound. Mabel Julianne Seibert shows a beautiful piece of work as the youthful heroine. She has remarkable charm and fascinating beauty as well as histrionic ability. William Williams and Edward Roseman also contributed excellent bits of acting.

The story: Dr. Robert Winston has performed several operations with apparent success, but the patients have lost their lives. He has become very nervous and begins to lose faith in his skill. He is to operate on his mother, who is in a critical condition. He implores Janet, his nurse, to remain with her and promises to take good care of her. Janet refuses and on the dread day he prays to God to spare his mother's life. He also makes a bundle of the young surgeon's mail and signs it to the minister of a small town. The daughter of the minister, Janet, saves the minister's life and gives him warm food. The minister returns and in the first few moments of their acquaintance the doctor scoffs at religion. Janet rebukes him and finally turns him out. He goes from bad to worse. Lone Deer, a half breed, saves him from the jeering crowd of drunkards who come to burn the church. Winston is determined to sleep off his drunk undisturbed and so unconsciously protects the church. The girl thanks him. The saloonkeeper, who secretly loves Janet, becomes jealous. He runs after her and tries to escape, falls in the water. Lone Deer saves her, but the saloonkeeper shoots Lone Deer. Winston is called upon to probe for the bullet. He begs God to give him the sign by sparing this man's life. The operation is success and the man recovers. The physician regains his faith and his self respect and incidentally wins Janet.

Alice Brady in
"THE SPURS OF SYBILL"
World drama; five parts; published March 4
As a whole........... Good Story ................ Pleasing Star ............. Well cast Support ............... Sufficient Settings ............. Faithful Photography .... Clear

Although "The Spurs of Sybill" lacks dramatic action it affords a goodly amount of pleasing entertainment. Alice Brady is enjoyable throughout as the niece who endeavors to prove to her wealthy uncle that she can earn her own way in life. John Bowers is a fine Dr. Alger and John Davidson an excellent lounge lizard. Other members of the cast are Eugenic Woodward, Herbert Barrington, Richard Clark, Iseth Munro and Justine Butterfield by Travers Vale.

The story: Sybil Drew goes to New York to earn her own way, leaving the luxurious home of her aunt, with little knowledge of the world. She stops at a fashionable hotel immediately after her arrival and becomes a future detective. She goes from one place to another seeking employment and finally becomes companion to an eccentric old maid, but when she starts an affair with her employer's nephew she is discharged. Dr. Ross Alger falls in love with her from the very first, but he too suspects her. However, when she is trapped in the gambling den of people who pretended to be friends she comes to her rescue and forthwith becomes her protector for life.

Clara Kimball Young in
"THE HOUSE OF GLASS"
Select Pictures Corp. drama; five parts; published March 4
As a whole........... Excellent Story ................ Gripping Star ............. Splendid Support ............... Very good Settings ............. In keeping Photography ....... Very good

"The House of Glass" gives the beautiful Clara Kimball Young an opportunity to distinguish herself as a thoughtful, psychological actress. She does some of the best work of her brilliant career as Margaret Case, the unfortunate heroine of Max Marvin's play. The picture is unique in suspense and novelty. It is thrilling and teaches a great lesson as well. The direction of Emilie Chautard is responsible for much of the effectiveness of the weaving of delicate scenes into a powerful fabric. The picture is one the reviewer unhesitatingly recommends to exhibitors.

In Miss Young's support appears Corliss Giles, who accords her excellent support as the young railroad magnate.

CLARA KIMBALL YOUNG AND SUPPORT IN A TENSE SCENE FROM "THE HOUSE OF GLASS"

Pell Trenton also deserves special mention for a fine characterization. Others in the cast are Edward Kimball, James T. Laffey, Josie Sadler, Norman Selby, Wm. Waitman, Peggy Burke and Doris Field.

The story: Margaret Case, a stenographer, is engaged to Burke, a chauffeur, who tells her that he has inherited a fortune and that they must go to Chicago to take up their social life in the town where the uncle had lived. Margaret gives up her position and is packing when Burke brings her a diamond necklace. She packs the necklace in her trunk. Detectives surprise them, find stolen goods and arrest them both in spite of the fact that Burke protests the girl's innocence. After a year in prison Margaret is paroled. She eventually goes West, where she meets Harvey Lake, who employs her and learns to love her. They are married and live happily together.

Burke finishes his term in prison. Later he meets her in the West and warns her to stay away from New York because she has broken her parole. She learns that her husband has accepted a position in New York and her life becomes unbearable. His husband is prosecuting a young forger and one of the detectives in the case recognizes Margaret. She realizes that she must give herself up, but through the understanding of a close friend of the Governor's she is taken up and she is granted a pardon. With her innocence restored and her husband's happiness saved she realizes her first free joy.
Kitty Gordon in

"THE WASP"

World drama; five parts; published March 11

As a whole: Timely
Story: Well developed
Star: Fine
Support: Adequate
Settings: In keeping
Photography: Good

There is a timeliness about "The Wasp," which in addition to its interesting story and popular star should augur well for its success as motion picture entertainment. It is the story of German spies working against the successful operation of government manufacturers and their unexpected capture by the pretty daughter of one of their victims.

Kitty Gordon, as usual, is pleasing and well gowned. In her support appear Rockcliffe Fellows, Victor Kennard, Lionel Belmore, Charles Gerry and Sadie Burbank. The direction is by Lionel Belmore. The "Wasp" was written by Willard Mack and what it lacks in plausibility is more than made up by swift-moving incident.

The story: Grace Culver has been dubbed "The Wasp" because of her stinging tongue and clever satire. Her father is desirous of having her marry Kane Putman, but when Grace learns the true nature of the man, she rebels and leaves home. Harry Cortland, who first saw Grace at a football game, is determined to make her his wife. He becomes her chauffeur and when angry strikers from her father's factories, inspired by a German agent, Carl Wagner, attack their machine, Cortland tries to save her. However, they are made prisoners. Grace manages to get word to soldiers. She and Cortland escape into a tunnel where they are trapped when the German agents set off a bomb. Grace learns that Harry Cortland is a millionaire's son and in love with her and after their rescue by American soldiers, they make a hasty trip to a nearbyparsonage.

Ann Pennington in "Sunshine Nan"

Ann Pennington will appear in "Sunshine Nan," a Paramount feature, March 11. The story was adapted to the screen by Eve Unsell from the novel, "Calvary Alley," by Alice Hagan Rice and was produced for Paramount by Charles Giblyn.

Emmy Wehlen in

"THE SHELL GAME"

Metro drama; five parts; published March 4

As a whole: Entertaining
Story: Interesting
Star: Well cast
Support: Ample
Settings: Suitable
Photography: Good

There is good entertainment in "The Shell Game" and it is a desirable offering. The plot has been handled with the idea of keeping the suspense up to a high pitch and it has a number of original twists that gives one a surprise at the end. Considerable praise is due George D. Baker for the manner in which he has handled the story and Emmy Wehlen does her role full justice. She is ably supported by Henry Kolker. This proved a particularly interesting production to patrons of Chicago's Orpheum Theatre last week.

The story: Convinced that she is bringing happiness to a broken down father, Alice Sheldon is persuaded by Silk Wilking, a crook, to represent herself as the long lost daughter of Lawrence Gray. The scheme works successfully until Wilkins demands money for become too insistent, when the truth is revealed. Gray knew that Wilkins was a crook and in order to amuse him had invented the story of his daughter being lost in a good cause. However, he thinks it fitting for his little scheme as it has brought him his future wife. After a little coaxing Alice, who had gone to New York to study music, gives up the idea to become Mrs. Gray.

Margery Wilson in

"THE HARD ROCK BREED"

Triangle drama; five parts; published March 10

As a whole: Carefully handled
Story: Exciting
Star: Pleasing
Support: Fine
Settings: Splendid
Photography: Clear

This is one of the best western productions the reviewer has had an opportunity of seeing for some time. It is splendidly done, every detail of direction has been given careful attention and the story is fast moving and full of excitement.

In the smaller towns and outlying theatres where audiences enjoy these tales of western life, exhibitors can book it confidently as a good production of its type and advertise it strongly. While Margery Wilson hasn't a great deal to do, she is the feature in a pleasant and winsome manner. Jack Livingston and J. Barneys Sherry are among the supporting members of the cast. The direction is by Raymond Wells.

The story: In order to save his son from ruin Bill Naughton sends him to become foreman of his lumber gang. The men whom young Naughton are to "boss" are of the hard rock breed and refuse to be lauded over by a pampered son of the idle rich. However, the methods Donald Naughton employs are entirely different from what had been anticipated and within a short time though many brawls and fights had been indulged in, Donald becomes master of his men and they admire their new leader. While working Naughton has had time for some pleasure. This he has found in Shielas Dolan, whose father at first proved to be one of his strongest opponents. With his success in ruling men Donald succeeds in ruling the heart of one of Snowslide's fairest maidens.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.

Margaret Fischer in
"Ann's Finish"
American-Mutual comedy-drama; five parts; published March 11

As a whole... Entertaining  
Story... Amusing  
Star... Pleasing  
Support... Good  
Settings... Fine  
Photography... Excellent

"Ann's Finish" is the tale of a boarding school girl who gets herself into all sorts of scrapes. An appropriate subject for the neighborhood house where patrons enjoy pictures of a lighter vein.

Miss Fischer is especially pleasing in her role of Ann Anderson and makes the most of every opportunity. She is accompanied by Jack Mower, Adelaide Elliott, David Howard, Robert Klein and Perry Banks. The direction is by Lloyd Ingraham.

The story: After being expelled from practically every fashionable boarding school Ann Anderson enters the school of Mme. D'Arcy and is in line for expulsion when she claims a burglar, as her husband in order to save him from arrest. She discovers a list of burglaries which are to be committed and goes out to notify the next victim. While doing so she is trapped by robbers and held prisoner. She escapes and is pursued by her guard. Her burglar-husband chances to be riding by and rescues her. She finds that he is not a burglar, but an author endeavoring to secure atmosphere for a story. His mother was to have been the next victim of the burglars. The arrival of love smooths many barriers.

Carmel Myers in
"The Girl in the Dark"
Bluebird drama; five parts; published March 4

As a whole... Average  
Story... Mystery  
Star... Good  
Support... Good  
Settings... Adequate  
Photography... Clear

Concerning the efforts of a band of Chinese to obtain from a girl a ring known as "the green seal," which will entitle the leader of the Celestials to return to Tibet as a monarch. The Girl in the Dark" furnishes an average brand of entertainment. Ashton Dearholt, a newcomer to the Bluebird company, plays opposite Miss Myers and performs satisfactorily. The cast includes Alfred Allen, Frank Deschon and Betty Schade.

The story: Bruce Ferris rescues a girl from a band of Chinnamen who have attacked her. He discovers a Chinese idiograph tattooed in the flesh of her neck and on her finger is a ring of similar design. He is visited by a stranger who wants to see the girl. In the meantime she is attacked by Ferris' Chinese valet but he is fought off. In the fight, the stranger falls into the hands of the band. The girl is also lured to their headquarters and held captive. Working with the police Ferris is able to break up the band, rescue the girl and the stranger, who tells the story of the mysterious mark on the girl and declares himself her uncle. In the meantime the friendship of Ferris and the girl has ripened into love.

Douglas Fairbanks in
"Headin' South"
Artcraft comedy-drama; five parts; published February 23

As a whole... Entertaining  
Story... Interesting  
Star... Well cast  
Support... Adequate  
Settings... Suitable  
Photography... Splendid

"Headin' South" should prove quite welcome to theaters where Douglas Fairbanks is a favorite and to those who enjoy subjects containing western atmosphere, swift riding and "shoot-em-up" brawls, flavored with wholesome humor, excitement and thrills, the reviewer recommends this picture. The story is quite different from anything recently done by Mr. Fairbanks and while it is true that he does just as much jumping, climbing and running, stunts with the different atmosphere, his work has a new flavor. The story gives Fairbanks' agility and smile full play. Catherine MacDonald appears opposite Mr. Fairbanks.

The story: Known only as "Headin' South," a forest ranger goes forth in search of "Spanish" Joe, a Mexican who has been responsible for a great deal of the treachery and outlawry along the Mexican border. He gains quite a reputation as he goes along and finally believes himself worthy of joining Joe's band. This is the beginning of a whirlwind finish in which Joe is captured. "Headin' South" meets one of Joe's near victims and falls in love with her.

Betty Lee in
"The Triumph of Venus"
Victor Film Co. spectacle; seven parts; published state rights.

As a whole... Very poor  
Story... Uninteresting  
Star... Lacks ability  
Support... Indifferent  
Settings... Poor  
Photography... Very inferior

"The Triumph of Venus" aroused an invited audience at the Strand Theatre, New York, last week, by its very ludicrousness and at one point in its unreeling drew hisses from those present. The production, which is uninteresting, long drawn out, and contains not the slightest punch, is the work of Edwin Bower Hesser and is described as a "mythological spectacle.

The result shows the utter lack of knowledge of the subject matter, technique, lighting effect, acting, direction or grouping. The whole is a jumbled mess with here and there a few beautiful water views and mountain gorges.

An incident which caused roars of laughter was the throwing of a character from a high cliff. A dummy was seen to fall some distance, but immediately get up and walk back to the top of the cliff with a new net, which he placed over the other two characters, with nothing to explain where he got the net.

Many of the scenes show wood nymphs dancing in more or less abbreviated attire; young ladies swimming and diving in pools and rivers a la Annette Kellerman and a fine piece of work is furnished by one character floating over falls. From a box-office standpoint the picture may draw a few curious ones on the title, but these are due to disappointment if they are looking for anything resembling a coherent story.
Marie Osborne in
"DADDY'S GIRL"
Diano-Pathé drama; five parts; published March 3
As a whole: Good
Story: Appealing
Star: Slow
Support: Satisfactory
Settings: Clear
Photography: Satisfactory

That they just had to fill the five reels is the feeling one gets after viewing "Daddy's Girl." Marie Osborne and the youngsters who surround her are interesting enough and undoubtedly as a production for children it will have a wide appeal, but there seems past the stage of adolescence we find the tale boresome. There is a little dairk in the cast who is full of fun and his little comedy touches furnish much of the entertainment. A circus gotten up by the children and in which many of the characters do delight the hearts of youngsters. The story of the father and mother who separate when they become wealthy and who are reconciled through the efforts of their little daughter is an old one and not overly interesting.

The story: At the death of her uncle Helen Standlaw's daughter, Marie, becomes heiress to his estate. Sudden wealth weakens Helen's husband and ere long he is spending much of his time with the wife of his senior partner. Helen, unable to longer stand the strain, becomes ill and in the middle of the night Marie rushes to the house of the woman where she finds her father and brings him back, whereupon the wife shows signs of recovery.

George Beban in
"ONE MORE AMERICAN"
Paramount comedy-drama; five parts; published February 25

As a whole: Good
Story: Appealing
Support: Enjoyable
Settings: Suitable
Photography: Very good

Because it has a certain appeal, because it is interesting and because it is a well done production, "One More American" should prove a good attraction for any class of audience, and especially so for admirers of George Beban. He gives his usual enjoyable interpretation of an Italian and his pathos and humor are well blended. Supporting Mr. Beban are Raymond Hatton, Camille Ankewich, Helen Eddy, Jack Holt, H. B. Carpenter, Hector Dion. The direction is by William C. DeMille.

The story: After five years' separation Luigi Riccardo learns that his wife and daughter are going to join him in America. Although legally not a citizen, in his heart Luigi regards his adopted country with reverence and his refusal to pay graft to Boss Regan results in his wife and daughter being left in Ellis Island upon their arrival. Through the assistance of Detective Beban, the district attorney's office and a newspaper reporter, the Regan scheme is exposed and Luigi's wife and daughter are permitted to come to him.

Alfred Whitman and Nell Shipman in
"CAVANAUGH OF THE FOREST RANGERS"
Vitaphone drama; five parts; published February 25

As a whole: Fair
Story: Disconnected
Stars: Good
Support: Excellent
Settings: Excellent
Photography: Good

The story of "Cavanaugh of the Forest Rangers" is not at all times clear. In the filming of the tale continuity has been forgotten and appeal in the narrative is lacking. Alfred Whitman has a great deal to do and does it well. Nell Shipman is pleasingly cast as the sweetheart of the Ranger. Otto Lederer and Laura Winston perform interesting bits of character work. The out-of-doors scenes are splendid and the photography is clear. These latter are the two outstanding features of the production.

The story: After an absence of many years Virginia Wetheredge returns home unexpectedly and finds her mother the owner of a restaurant catering to forest rangers and sheep herders. The dirtiness of the place at first disgusts Virginia, but under the kind influence of Ross Cavanaugh, chief forest ranger, she overcomes this disagreeable feeling and within a short time has completely cleaned the establishment while it pleasing. Cavanaugh is daring in his work and succeeds eventually in cleaning up the band of pasture and sheep thieves. Mystery regarding the sightseeing of Virginia for a time acts as a barrier between the two, but Cavanaugh's love for Virginia finally wins.

Pauline Starke in
"THE SHOES THAT DANCED"
Triangle drama; five parts; published March 3
As a whole: Well done
Story: Appealing
Support: Sufficient
Settings: Appropriate
Photography: Clear

For its type "The Shoes That Danced" is a well done subject. It deals with the life led by New York East Side gangsters and is chock full of human interest. Comedy and the more sombre note of tragedy lend excitement and interest to this somewhat out of the ordinary tale. Pauline Starke makes an appealing and sympathy-inviting figure in the role of Rhoda Regan. She is given good support in Wallace MacDonald, Dick Rosson, Anne Kromann, William Dyer and Anna Dodge. The direction is by Frank Borzage from John Morosco's story.

The story: Rhoda Regan loves the Harmony Lad, leader of an East Side gang, but a number of murders makes Rhoda fear for the safety of the Lad and she persuade him to become a cabaret entertainer. He secures an engagement in vaudeville. Another murder is committed by Stumpy, a new leader and pies are put on the trail of the Lad. He buries himself in New Jersey and Rhoda takes up a flirtation with Stumpy intending to turn him over to the police. Though nearly precipitating her love affair with the Lad, she is successful in clearing him of the murder charge, and eventually straightens matters with the Harmony Lad.

Louise Lovely in
"NOBODY'S WIFE"
Universal drama; five parts; published March 4

As a whole: Fair
Story: Fair
Support: Good
Settings: Sufficient
Photography: Good

There is plenty of action in "Nobody's Wife," a tale of the northwest dealing with the search of a member of the mounted police for a crook who has evaded justice for five years. Hart Hoxie is none too convincing in the leading male role, however, perhaps due to the weakness of the vehicle. As a whole it offers a fair program production.

The story: Jack Darling is assigned to capture Alec Young, wanted for a murder. The fugitive's girl has been seen around Nugget. On his way to the place Jack runs across a pretty girl, who is alone in a cabin with a baby. He volunteers to go to Nugget for milk. In the saloon he finds "Dancing Pete," Alec's girl. He is warned by the sheriff to stay away from her. While calling at her cabin he is mysteriously shot. Through a photograph found in her cabin he identifies the sheriff as the hunted man. Through a hoax he shows up the sheriff as a crook and arrests him. He then explains his association with "Dancing Pete" to the girl in the cabin, who, in turn, tells him that the child is her sister's, and the two come to an understanding.
Mutual Presents Margarita Fischer in
"Ann's Finish" A 5-Reel Comedy Drama

Mutual announces another Margarita Fischer production for the week of March 11. It is titled "Ann's Finish," and was produced by the American under the direction of Lloyd Ingraham. The scenario was written by Elizabeth Mahoney from a story by Beatrice Van. It is a comedy-drama in which the elements of mystery and comedy alternate, it is said.

The scene of the play is in the select finishing school of Madame D'Arcey, which Ann Anderson (Margarita Fischer) attends. As soon as she arrives the said school is aroused by sundry happenings of an exciting nature. A mysterious burglar is caught by Ann in her room and makes such a touching appeal that she passes him off as her husband to the matron who comes to investigate the rumpus. He is only a novelist, however, in search of realistic "atmosphere," but Ann doesn't know it.

A real burglar appears the following night, and Ann is the heroine of the hour when she succeeds in holding him until the watchman arrives, but not until she is punctured with a bullet. Having secured a husband, Ann is nonplussed when she is called by her former suitor. She decides to give up widowhood and become reconciled to her realistic novelist-husband.

Display of Pretty Gowns

Miss Fischer's role is said to give her wide scope for her versatile talents of mimicry. She wears many beautiful gowns made after her own designs, while the production, Mutual announces, is lavishly mounted.

Jack Mower is Miss Fischer's leading man, playing the mysterious burglar. Others in the cast are Adelaide Elliott, David Howard, John Gough, Robert Klein and Perry Banks.

The New York Herald Tribune for March 13 and 17 will cover happenings of interest in the United States and Europe. The organization of the Screen Telegram correspondents embrace every state and territory on the continent, as well as foreign correspondents in the war zone and its sympathizers. The World Telegram scored a decided "scoop" in the first issue, showing the last photograph ever made of Captain Vernon Castle.

Billie Rhodes will appear in a one-reel Strand comedy, March 13, entitled "Finishing Mary." Billie is threatened with being expelled for giving a pickle party in her room and inviting all of her schoolmates. She redeems herself by capturing a second-story man who has hid under the bed, and is made the model student by the principal.

Five Features Announced by Fox
To Be Issued During March Month

Five special features are scheduled by William Fox for publication during the month of March. On March 3 Jewel Carmen was offered in "The Girl with the Champagne Eyes." In this production Miss Carmen takes the part of a girl pickpocket. She sends an innocent man to jail, repents, earns her forgiveness and finally reforms and marries him.

The next to feature presents Peggy Hylan in "The Debt of Honor." This is the first picture Margarita Fischer has made for Fox. It has a spy interest and a timely war plot.

March 17 Fox offers Gladys Brockwell in "The Devil's Wheel." Many of the scenes in this production are laid in Paris and the story revolves around a system evolved by a marquis to beat the roulette wheel. The daughter of the marquis is played by Miss Brockwell, who is made the heroine of a series of Paris and London adventures.

Virginia Pearson, in "A Daughter of France," is the feature for March 24. As the title would indicate it is a war play. The scenes are laid along the battle front and Miss Pearson plays the part of a beautiful French girl, who is attacked by invading soldiers.

Five features for March 31 is George Walsh in "The Kid Is Clever." This, it is said, will be one of the best pictures George Walsh has made. Announcement from the Fox offices is to the effect that it is full of sparkling comedy and surprise situations.
Louise Glaum’s First Paralta Play  
Will Be Called “The Iron Beast”

Announcement has just been made of a change in the title of the Paralta Play in which Louise Glaum will soon make her debut as a star at the head of her own company. The picture which has been tentatively called “Intelligence” will be published through the W. W. Hodkinson Corporation under the new title “The Iron Beast.”

Work on the photo-drama is progressing rapidly at the Paralta Studios in Los Angeles, Cal. The story which is being directed by W. A. Walling of Hollywood is the life of the famous Russian Mar. Katterjohn and deals with the Great War from an angle which has as yet not been touched upon by the dramatic world.

Miss Glaum plays the role of a girl raised in Germany and educated in Wilhelmsstrasse. She is placed in the Intelligence Department of the Central Powers, and is given weighty responsibilities and sent to America to obtain information which will tend to wreck this republic. In this unique situation, spying for the Central Powers, but feeling no enthusiasm in her work, Miss Glaum enters into many thrilling and complicated incidents which comprise this gripping drama.

Three New Photoplays Titled by Fox  
To Be Published in March and April

Three new photoplays were titled last week by William Fox. One is the divorce propaganda picture which is tentatively set for publication as a Standard production April 7th, and the others are special features.

“The Blinding of Divorce” is the title decided on for the divorce propaganda picture. This picture was made in Hollywood, Cal., by Director Frank Lloyd and the announcement is made by the Fox offices that it will preach a powerful sermon on the evils of the present divorce laws and the injustice that they work.

In the cast Bertha Marr plays the part of the neglected wife of a rich man. She is divorced by him and becomes Chairman of a prosperous farm colony. The part of John Langdon, her husband, is played by Charles Clary. The part of the couple’s daughter, Florence, who has been raised in the belief that her mother is dead, is played by Rhea Midge. Bertram Graysby plays the unnamed corespondent in the divorce proceedings.

The new picture Gladys Brockwell has made has been titled “The Devil’s Wheel.” This picture is the special feature for the week of March 17th. The title is based on the story of a system devised by a French Marquis to beat the roulette wheel. The scenes are laid in France and the love of Gladys Brockwell for the leader of Apaches figures prominently.

“A Camouflage Kiss” is the title selected for the new picture June Caprice is making and which is scheduled for publication as a special feature April 7th. “Hooverissies” and “food barons” figure in this new play and the plot hinges on a kiss in the dark, or, as it has been called, “A Camouflage Kiss.”

Mary Garden in “The Splendid Sinner”

Mary Garden’s second Goldwyn production, “The Splendid Sinner,” will be published on March 24, instead of on April 7, as was first anticipated.

It is the story of a woman who sacrificed her honor but won a dramatic and sensational redemption, with martyrdom and the affecion of a nation as her final reward.

This alteration of Goldwyn’s schedule brings, as first announced, Mabel Normand back in her second Goldwyn feature, “The Floor Below,” by Flaine Sterne, on March 2.

This week comes the most unusual production in which Madge Kennedy has appeared since she made her screen debut for Goldwyn. The first of this new picture is “The Danger Game.” It is being directed by Harry Pollard, who joined the Goldwyn organization when Director Edward Dillon met with an accident recently.

Marie Walcamp Slaps Lion’s Face;  
Director Gets Some New Ideas

An attack by one of the lions upon Marie Walcamp while working on the first episode of “The Lion’s Claws,” the new Universal adventure serial, announced for release April 1st, resulted in the actress receiving a scar she will carry for life; provided a new idea for a number of scenes and incidents in the plot to Director Jacques Beaudet and led to the change of title to “The Lion’s Claws” instead of “The Moon Girl,” the original title.

In the first episode of “The Lion’s Claws,” Marie Walcamp as Beth Johnston, the daughter of a British army captain stationed in Africa, is kidnapped by a tribe of natives and carried into the wilderness. While in camp the party is attacked by five lions—the natives naturally run away and leave her.

“Plot Thickens—A New Lion”

One of the new lions—additions have recently been made to the Universal menagerie—was in a particularly ugly manner all day and it happened that he was not only released from his cage first but a little earlier than expected—and he anticipated his cue, arriving while Miss Walcamp was still running in a supposed hunt for a safe hiding place.

Just as the lion arrived on the scene the actress tripped upon a tree root and fell heavily.

“Know How Infuriated a Lion Gets”

The sight of a human being on the ground and moving invariably infuriates a wild animal and the lion made a flying leap at the little lady, landing on her back as she was arising, tearing her blouse to ribbons with his claws, lacerating her face and as subsequently discovered, leaving a scar that she will carry for life.

As serious as the result might have been an element of humor was injected into the incident in the plucky actress standing up and landing a neat uppercut with her bare hand on the jaw of the lion, at the same time shouting a command at him. The command or the uppercut were effective for he ran for his cage pursued by his keepers with a varied assortment of weapons that had rushed to the aid of the star.

Theda Bara’s Play “Soul of Buddha”  
To Be Published by Wm. Fox April 7

Following “Rough and Ready,” the William Farnum production which is scheduled for March 24, there will be published April 7th, “The Soul of Buddha,” a Theda Bara feature.

This play was written by Miss Bara herself. Briefly the story is told of a half caste East Indian girl who renounces her crotch as a sacred dancing girl, dedicated to the worship of the Good Buddha, thereby incurring the displeasure of the High Priest who vows vengeance.

After marrying a titled English Army officer, the former dancing girl leaves for Paris where she makes a sensation as a dancer. Deserting her husband for the stage she gets ready to make her debut. On the eve of her triumph, her husband seeking a reconciliation, kills himself at his wife’s feet. The High Priest, finding the former novitiate in Paris, disguises himself as a Buddha idol, and as she performs her dance on the stage, he comes to life and kills her before the audience.

It is claimed that Director J. Gordon Edwards has constructed an unusual interior set in this production.

Miss Minter in “Church Window Angel”

“The Church Window Angel” is the title of the picture on which Mary Minter is now at work. Jeanne Judson wrote the story and Karl Coolidge arranged it for the screen. Edward Sloman will direct it.

Miss Minter in this picture plays the role of Florence Hope, raised in ignorance of the fact that she is an heiress Alan Forrest and George Periolat will have important roles in the picture.

“House of Hate” Date Changed

Pathé announces that “The House of Hate,” the new Pearl White serial with Antonio Moreno, will be issued March 18 instead of March 3 as originally planned.
Owing to general financial conditions and the consequent lack of activity in film stocks the department devoted to film stock quotations and market comment will be temporarily discontinued beginning with this issue.

**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

"Pears and Girls" (L-Kc)—Reel 1, scenes of cat being suspended by rope from ceiling in fighting among scenes of group of ragged tramps; scene of girl's skirt dropping to ground and all views showing her in underwear up to which mail box is hanging.

"The Forbidden Path" (Fox)—Adult Only Permit—Reel 4, all views of interior of house of ill-fame showing inmates (leave in scene where three girls push out to aid Theda and last scene in house where woman shows Theda dead baby); eliminations to include all views of statuary in background. Reel 8, girl soliciting man; close-up of alleged sex pervert knotting in foreground; all but one view of man of same character being ejected from resort to conform with National Board eliminations. Reel 6, shooting scene.

"Full Dress Fizzle" (Triangle)—Kicking woman in posterior; all scenes of man in tightfitting undies; close-up of ragged trousers; all scenes of man in B, V, D's; two full views of statues; two scenes of man in loose underwear gathering his coat around him.

"The Double Life" (Kaye)—Reel 1, two scenes of women at bar; sub-title: "New York's girls out for trouble between man and girl. Reel 4, gagging girl. Reel 5, flash two scenes of man fighting with woman against ten scenes of fight between two men; six scenes of outdoors shooting at posse.

"Spurs of Sybil" (World)—Reel 3, two views of U. S. currency, Reel 4, two scenes of girl trying to open locker door; woman unlocking dining room door; two scenes of barred windows; man unlocking dining room door; sub-titles: "You will he better off with me than being kept prisoner"; "Of course, she'll keep you a prisoner"; "In other words, you are catering to a higher bidder."

"Morgan's Raiders" (Bluebird)—Shooting man from shroudball; two struggle scenes.

"His Double Life" (Keystone)—Reel 2, all but first and last scenes of murder and suicide; leave in scene where couple fall back on bed and one where he is led away.

"Tad's Swimming Hole" (General)—All close-ups of naked boys facing camera.

From Two to Six! (Kaye)—Reel 1, cutting telephone wires; girl stealing plans. Reel 4, close-up of muffling girl's mouth; sub-title: "I shall sail for Europe tomorrow. In the meantime you remain with me."

"A Daughter of Uncle Sam" (No. 4 (Jaxon)—Choking girl; three scenes of auto holdup.

"The Inner Voice" (Pathe) Reel 2, kissing scene in hotel between married woman and man. Reel 4, sub-titles: "The Angel of Death claims Xina's innocent baby"; "Don't talk to me of marriage, etc., officer and girl strip to their underclothing between man and girl. Reel 4, gagging girl. Reel 5, flash two scenes of man fighting with woman against ten scenes of fight between two men; six scenes of outdoors shooting at posse.

"The Price of Folly" ("Sold for Gold") (Pathe) Reel 2, half of rioting scenes to include shooting; half of rioting scenes to include setting fire to bomb.

"Les Miserables" (Fox)—sub-titles: "Why should you starve when you are young enough to attract me?"; "And you are still young to attract.

"Loaded Dice" (Pathe) Permit refused because this picture features immorality, three murders, and attempted murder, and two blackmailing scenes in detail.

"The Flash of Fate" (Universal)—Permit refused because this picture features the operations of a band of criminals, including the abduction of a girl, the detailed methods of criminal procedure and other objectionable features.

"The Song of Songs" (Artacl)—Adult only permit.

"The Curse of Iku" (Essanay)—Reel 1, Jap murdering foreigner and injuring his bloody sword. Reel 3, four close-up torture scenes showing girl, and one for others; four scenes of crucifixion. Reel 4, all scenes of white girl in Japanese room; all scenes of Jap looking through keyhole into girl's room and reflection in his eye. Reel 5, two scenes of Jap pouring chloroform on girl's face; three scenes of slugging girl's father; attack on girl in auto and chloroforming her; flash shot of man being dragged from river while girl follows in his wake. Reel 6, scene of Japanese woman with hypodermic needle in hand; sub-title: "This is the woman who scattered Iku"; scene of Japanese woman leaving through barred doors. Reel 7, stashing Japanese woman; two close-ups of fight where daggers are used; close-up of Japanese with blood flowing from nose.

"The Bull's Eye," No. 7 (Universal)—Reel 1, close-up of North shooting at Cody; girl breaking away from Sweeney and Sweeney carrying her back; Cody shooting man from horse; two coach holdup scenes including man opening window and holding up holdup scene in which Sweeney drives away; two scenes of Sweeney on coach shooting back at Cody; sub-title: "For his own brutal actions.

"The Moral Law" (Fox)—Reel 1, close-up of roulette wheel. Reel 5, two scenes of film bars being forced and the escape from prison.

"The Recruitt" (Jester)—Thumbing nose.

"A One Night Stand" (Pathé)—Reel 1, man kicking woman. Reel 2, scene of man and woman in自動車; scene of man's mother on head; all scenes of officer leering at girl; tearing gown from girl's shoulders; all scenes of girl's underclothing. Reel 3, scene of girl's head. Reel 7, soldier lunging at old woman with bayonet; struggle scene between Marya and Orloch.

"Cleopatra" (Fox)—Reel 1, three scenes of Queen posing before Caesar, where she is exposed. Reel 4, entire picture of Queen's meeting with Pharaoh except scene at beginning of conversation from point where she raises cloth as she starts towards balcony to where she leaves Pharaoh; all front views of Queen showing her breasts outlined by snake breast plates; close-up of Queen in splayed costume at doorway, descending stairs and approaching Pharaoh; close-kissing scene between Queen and Pharaoh and Queen's actions following; scene of Queen and Pharaoh where they exchange words and turns and exposed with three views of Queen in objectionable costume before and after Pharaoh raises knife; two close-ups of stabbing guard; all scenes of Queen coming down stairs; two scenes of Queen on loud speaker; ejection of Pharaoh from room and scene of Pharaoh reading and ejection of Pharaoh by antelope. Reel 8, low close-up of Queen's face; scene of Pharaoh reading sentences to Pharaoh, scene of Queen where she is exposed before Pharaoh; Pharaoh reading sentences to Pharaoh where she is exposed before Pharaoh. Reel 9, one last word. Will, you take me home? We will take our revenge on you. Reel 11, top views, where woman is croaking and Queen on couch before curtains are drawn aside. Reel 10, Queen walking to throne in costume exposing body.

"Blue Blazes Rawden" (Artacl)—Reel 1, first three scenes where woman is seen; sub-titles: "To me this is the same and two reflections of women in mirror; sub-title: "I keep this and I like your squeak". Reel 2, all scenes of women at bar; sub-title: "New to look for the woman"; Reel 3, first scene of women at bar. Reel 5, three views of young man with rope around neck.

"Rustler's Treasure" (Crystal)—Holdup of cowboy; binding Bud; shooting; cowboy holding lynching cord.

The Keys of the Righteous" (Paramount)—Reel 4, striking old man on head with club; close-up of scene men exchanging glances regarding girl; all dance hall scenes up to time girl is seen at table with father; man with arm around girl; all scenes of group of negroes; all scenes of negroes mobbing woman; all scenes of man singing to woman at door; sub-titles: "Let me alone, I'm broke"; "A man can't be wrong, but I'll be in the right next time!"; "I'm the last of the race, and the last of the world and the last of the savages."

Two O. Henry Stories Coming

"By Intuition," an O. Henry story of the west, said to contain a big heart interest punch, is the Broadway Star Feature published through General Film this week. Patricia Palmer, Chet Ryan and W. L. Rodgers, the popular trio who have appeared in many of the western O. Henry pictures, are the featured players.

"The Song and the Sergeant," another O. Henry story of stage life, will be the next feature.

**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**


"The Knife," with Alice Brady.


ATPTTH—"The Cut-Out," with Bebe Beaupre, all close-up.


"ZIEGFELD"—Artacl, "Headlin' South," with Douglas Fairbanks.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

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#### RECAPITULATION

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We hereby certify that the above report is correct to the best of our knowledge.

Mgr.                                    Cashier.

Certified check covering the above specified War revenue Tax was mailed by me this day of 1917, to the Collector of Internal Revenue for the District of

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Manitoba Passes Amusement Tax Law; Places Heavy Burden on Theatregoers

Law Becomes Effective April 1—Special Stamps to Be Used—Theatremen Cannot Raise Prices and Pay Tax Themselves

The new Amusement Tax Act, which became a law in the Province of Manitoba on February 22, becomes effective April 1. The bill which was introduced by Hon. Edward Brown, Provincial Treasurer, was adopted by a vote of 25 to 3 upon its final reading before the Legislature.

Attempts to secure an amendment whereby the stamps on all admissions up to 25 cents be made one cent instead of two, failed. The tax on admissions as it now stands is as follows: Five cent admissions, 1 cent tax; 6 to 15 cents, 2 cents; 16 to 25 cents, 3 cents; 26 to 40 cents, 4 cents; 41 to 75 cents, 5 cents; 75 cents to $1., 10 cents; $1.01 to $1.50, 15 cents; $1.51 to $2., 20 cents; $2.01 to $2.50, 25 cents.

Special regulations for the collection of the admission tax are being printed and will be posted by the hands of all theatre owners and other places of amusement by April 1.

The tax will be collected by means of war revenue stamps which theatre patrons must buy at the box office. These stamps can be purchased in large quantities if desired from the theatres and be used as needed. Special receptacles are to be provided at each theatre for the stamps, which patrons will drop as they pass.

Theatre managers are not allowed to assume the war tax for any or all patrons. Theatre goers must pay the tax themselves and all holders of passes, such as newspapermen, etc., are required to buy war revenue stamps, the amount being fixed for the highest priced seat in the theatre.

F. J. Dixon, who moved to have the committee consider a reduction of the tax, pointed out that the burden of the tax will be absorbed by the patron who seeks low-priced amusement, as the average percentage of taxation on tickets up to 15 cents is twenty per cent. On tickets costing 25 cents the percentage of taxation is 15 per cent, while it varies from 12.5 to 9 per cent on tickets above 25 cents.

J. H. Willoughby, who for a number of years has acted as a member of the Manitoba board of Censors, has been appointed administrator of the law and will have charge of the enforcement of the Act outside of Winnipeg. Walter Deering, formerly connected with the Walker theatre, will look after the collection of the tax in Winnipeg.

Exhibitors Seek to Amend Drastic Law

A deputation representing the motion picture theatre owners of Toronto waited upon Hon. F. W. McCarty, provincial treasurer, at the Parliament buildings, Toronto, on February 23, seeking an amendment to the law which prohibits children under 15 years of age from entering a motion picture theatre when not accompanied by a parent or guardian.

The case of a prosecution was recited when recently an owner was fined. It took place when a small boy was admitted into the theatre with a guardian, but during the performance the guardian moved to the rear of the theatre for the purpose of seeing the picture up to a better advantage, while the child remained at the front of the house. The provincial treasurer promised to consider a measure that would cover such cases.

At the Board of Control meeting in Toronto on Feb. 26, Controller S. McBride moved that owing to the relief from fuel scarcity, brought about by the Fuel Controller at Ottawa be asked to rescind the order requiring theatres to close one day a week. Controller McBride pointed out that the theatres were already burdened by war tax and suffering heavy financial loss. The motion carried unanimously.

Film Men Ask Relief From Assessment

A committee of four exhibitors of Winnipeg, Man., representing the Moving Picture Exhibitors' Association of Manitoba, waited upon the Market, Licensed and Relief Committee of Winnipeg on February 19 to ask the city to reduce the municipal fee for moving picture theatres.

"Motion picture theatres are not the gold mines that many people suppose," declared one of the deputation and they stated that half of the local theatres would be compelled to close unless some relief from license, taxes and other assessments was afforded. It was suggested by the delegation that the civic fees be reduced, and further that exhibitors be permitted to pay them in quarterly instalments.

The Ministerial Association of Quebec is endeavoring to rescind the law recently passed in that Province allowing theatres to open on Sunday.

T. Cooper, auditor of the General Film Company, was in St. John recently, closing up the St. John Branch of that company.

Finding that closing the theatres by order of the Fuel Controller one day a week eliminates the entire profits of a week's performances, the Canadian Theatres Limited, have decided to close the Francois Theatre, Montreal, Que.

The Bijou Theatre, Calgary, which runs Fox and World subjects, have booked the Universal serial "The Bull's Eye," featuring Eddie Polo. The manager, T. D. McKenzie, says that Universal serials are very popular in his theatre and are the means of netting him a considerable amount of revenue.

A meeting of the executives of the Ontario Exhibitors Association and the Exchanges' Association was held last week for the purpose of getting a National Board of Trade that will cooperate for the better protection of both parties. A deputation from both associations was elected to go to Ottawa to further into this matter.

M. H. Hoffman of New York paid a visit to Toronto, during the past week, while on a visit to Foursquare Exchanges. M. H. is looking as well as ever and all his friends were glad to see him in Toronto again.

Cedar Cottage Theatre, Vancouver, B. C., is building up a splendid business. This theatre is controlled by ex-soldiers and is using Universal service exclusively, running two serials, Bluebird and Butterfly Features.

The Princess Theatre, Ottawa, formerly under the management of Mr. Kaufman, has been turned over to Mr. Schugerman.

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It is rumored that Manager Thomas of the Strand Theatre, Omaha, and president of the Nebraska Exhibitors League, who recently made a business trip to Toronto, will take charge of the chain of theatres consisting of the Regent, Toronto, St. Denis, Montreal, and the Flower Theatres, Ottawa, commencing with the month of May.

Mr. Morris, of the Temple Theatre, Toronto, has proved himself a very capable theatre manager. Mr. Morris took over the management of the Temple Theatre when it was a losing proposition and has been successful in making it one of the best paying suburban houses in Toronto. He claims as part of his success the fact that he makes the patrons his friends, having a friendly chat of a few minutes each show with them, telling them any changes he has made and announcing the next week's program. At any rate, it looks as if the patrons appreciate the information he gives out at each performance.

Joseph Block has leased and will assume the management of the Globe Theatre, Main and Duthul streets, Montreal. It is announced that the policy of the Globe will be a twice weekly program twice each week. The Globe Theatre under the management of Mr. Block will be open daily from 1 p.m. to 11 p.m. and the admissions will be 5 and 10 cents.

Elaborate Sets for Clara K. Young’s “The Reason Why”

The Clara Kimball Young studio in New Rochelle, N. Y., is this week housing one of the most elaborate dwelling interiors ever shown in pictures, it is said. It will furnish the background for a number of scenes in Miss Young’s new Select production, “The Reason Why,” which is now in the process of making. The sets have been designed and assembled under the direction of J. M. Voshell, Miss Young’s studio manager, is really five in one. It embraces the drawing room, music room, boy’s bedroom, conservatory, and a large dwarfed hall and conservatory of a modern London mansion, and takes up over half of the main studio floor. There is a noticeable lack of any tendency to overdo in the matter of furnishing. The set has the appearance of being actually lived in, its rugs are slightly worn, the great fireplace in the library has the ashes of an earlier fire and the furniture looks old and worn.

From the high leaded windows of the dining room, light is diffused through stained glass, and from the floor to the graceful French period fittings of the drawing room, it is a correct presentation of a livable English home of wealth and refinement.

“Heroic France,” taken from Elseor Glyn’s novel of social life on the continent, is being produced under the direction of Robert G. Vignola. It has been arranged for the screen by Mary Murillo and deals with the love affairs of a beautiful and a fascinated English nobleman whom she marries. Miss Young will be seen in the film. It is being booked at their houses.

The photography is in charge of Lewis J. Physioc.

French War Veteran Engaged by World Appears in “The Wasp”

Maurice Fallet, a young French war veteran who, before the war and since the outbreak of the great conflict, has appeared with great success in Pathé, Eclipse and other French motion pictures, has been secured by World Pictures for some of its productions. His first appearance will be with Kitty Gordon in “The Wasp.”

Young Fallet has a really notable war record. He was gassed at Verdun, after killing a German officer in a revolver duel, and for three months during the time that the Germans were making their supreme effort to pass by the great fortress he was one of the men engaged in handling one of the gigantic guns massed by the French to defend Verdun.

Fallet has many trophies of the conflict, among them being a German rifle captured during some of the fighting with inscriptions written by the former owner during lulls in the battle; a German helmet and an officer’s belt and bag. He prizes these souvenirs immensely and has been offered a large sum for them.

It is possible that Fallet will have an opportunity to use them in one of the new World Pictures in which he will be seen.

Coast Exhibitors Use Billboard Space

Los Angeles exhibitors are making an extensive use of billboards in the exploitation of their pictures. Twenty-four page, stand, especially made for their houses, are being used in the theatres of the southern California city in their aggressive advertising campaigns.

During the recent showing of “Heroic France,” there was considerable space allotted at their houses. Twenty-four page sheets, especially made for their houses, are being used in the theatres of the southern California city in their aggressive advertising campaigns.

The Alhambra Theatre put up twenty-four page sheets, especially printed for the production. The Los Angeles theatres back up their big billboard advertising campaigns with extensive newspaper advertising and make special efforts to secure merchandising publicity.

“The Wasp,” in eight reels of pictures taken in the trenches of France by Merle LaVoy, an American cameraman, has been in big demand since the opening of the picture. It is in the first line of battle. With the approaching spring drive public interest in pictures of actual fighting is expected to show a surprising increase.

Sennett’s theatre’s extensive advertising of “Beauty and the Rogue” is significant in that the Minter productions were booked for the house after Mack Sennett, the producer, had personally previewed her recent picture, “The Mate of the Sally Ann,” and pronounced it an unusually good production.

General Enterprises Sells New England For “The Liar” Film

Considerable activity has marked the past week at the offices of Arthur H. Sawyer and Herbert Lubin, which organization has been responsible for the distribution of several of the leading state-right features for the United States and Canada. Despite the so-called depression which various producers claim for the present state-right market, the above named firm executives report that their offer of the different pictures which they control for the various territories is meeting with general favorable response from state-right purchasers.

A deal has been consummated this week between General Enterprises, Inc., and the Federal Film Company of Boston, which gives to the latter concern the entire New England rights to “The Liar.” This is a six-part society melodrama, starring Jane Gail and Stanley Walpole, directed by William H. Haddock.

Following close upon this sale, Messrs. Sawyer and Lubin closed negotiations for the disposal of their seven-part feature, “Mother,” to the Regal Films, Ltd., of Toronto, Canada. This organization, which also controls the entire Canadian territory for the General Enterprises, Inc., picture, “The Warrior,” will exploit the George Loane Tucker film in the eastern and western parts of the Dominion. The Loew Circuit also closed this week for the showing of “Mother” in their chain of theatres.

Various buyers of “The Warrior,” starring Maciste, the hero of “Cabiria,” have found it necessary to order additional prints of the Italian war spectacle in order to take care of requests from exhibitors for repeat bookings. The Westcott Film Corporation of Minneapolis has requested a third print of “The Warrior” for this purpose, as has the Jordan-Brewer Film Corporation of Seattle, Wash. The latter mentioned concern remarks that it has booked five additional houses to play this feature from two to four days in the city of Portland.
**SYNOPSES OF CURRENT PUBLICATIONS**

**"HEADIN' SOUTH."**
Five-reel comedy-drama.
Featuring DOUGLAS FAIRBANKS.
Produced by Artcraft.
Author, Allan Dwan.
Directors, Arthur Rosson and Allan Dwan.

**STORY:** "Headin' South," a forest ranger sets out to capture "Spanish" Joe, a wild mountain man who has perpetrated many outrageous attacks on Americans along the Mexican border. To gain fame he has conducted many raids and finally joins Joe's band. In a clever manner he effects the capture of the notorious bandit and wins a pretty girl.

(Reviewed in this issue.)

**"THE GIRL IN THE DARK."**
Five-reel drama.
Featuring CARMEL MYERS and BETTY COMPSON.
Produced by Bluebird.

**STORY:** Lois Fox, reared in an orphan asylum, with no identification, but a green seal tattoo, becomes the victim of a Chinese gang who are anxious to obtain possession of the ring. She is attacked in front of the office of Bruce Ferris, who takes her inside and through this meeting the band is captured.

(Reviewed in this issue.)

**"WHOSE WIFE?"**
One-reel comedy.
Featuring BILLY MASON and BETTY COMPSON.
Produced by Christie.

**STORY:** Because Billy has to conceal from his uncle the fact that he is married, he gets into all sorts of trouble and the more he tries to extricate himself the more entangled he becomes. A confession is necessary and a near tragedy ends happily.

**"RATHSKELLER AND THE ROSE."**
Two-reel comedy-drama.
Featuring ADELE DE GARDE and EVART OVERTON.
Produced by Essanay-General.
Author, O. Henry.

**STORY:** Posie Carrington is looking for a new leading man for her new play, Jimmy Highsmith, accomplished actor, goes to her former home town for a few day's visit in order to make himself suitable. Upon his return and meeting with Posie he tells so much about her home town that Posie cancels all engagements and returns home.

**"ALL STUCK UP."**
One-reel comedy.
Featuring DON BARCLAY.
Produced by Essanay-General.

**STORY:** Don is sent to a house to do the carpet, he becomes all twisted up in the paper and ladders and as a last resort his boss pours a bucket of paste over his head.

**"A DAUGHTER OF UNCLE SAM."**
One-reel serial No. 9.
Featuring JANE VANCE.
Produced by Jaceon-General.

**STORY:** Captain Taylor and Jessie are sent to a New York hotel to watch the progress of spies. The spies overpower Taylor and Jessie and the detectives rescue him and capture all the gang but Von Prague.

**SYNOPSIS OF THE FOLLOWING PLAYS ARE GIVEN IN THIS WEEK'S ISSUE:**

**"ANN'S FINISH."**
Two-reel comedy-drama.
Featuring TWEDDE-DAV.
Produced by Essanay.

**STORY:** Twedde-Dan, with me'ner a care in the world, rescues an old maid from the attack of robbers. She falls in love with him and insists upon marriage, but Dan soon succeeds in having himself ousted.

**"ANN'S FINISH."**
One-reel comedy-drama.
Featuring MAHAGRA FISHER.
Produced by American-Mutual.

**STORY:** Anita Courtland marries Woodruffe Clay, whom she despises, to save her stepmother from the disgrace of going on for changing a check. Clay is killed. Anita goes to Spain where she had once planned spending a honeymoon with Hugh Shannon, now a soldier and the one man she loved. The confession of her nurse clears Anita. The story has a pleasant ending.

**"THE HARD ROCK BREED."**
Five-reel drama.
Featuring MARGERY WILSON.
Produced by Triangle.

**STORY:** A thrilling story of how the pampered son of wealthy William Naughton, lumber dealer, goes to the West and endeavors to rule the uncouth lumbermen. The unexpected manner in which he handles the men, surprises them into submission. In a like manner he wins the pretty daughter of one who had sworn to be his enemy.

(Reviewed in this issue.)

**"AT SWORD'S POINTS."**
One-reel comedy.
Featuring HARRY MANN.
Produced by Nestor-Universal.

**STORY:** Bo Brummer considers himself quite a flirt, but his attempts with Mrs. Shaver fail utterly and he finds himself in a duel with her husband.

(Reviewed in this issue.)

**"FOR YOUR PROGRAM."**

**SYNOPSIS OF THE FOLLOWING PLAYS ARE GIVEN IN THIS WEEK'S ISSUE:**

**"FINISHING MARY."**
One-reel comedy.
Featuring BILLIE RHODES.
Produced by Essanay-Universal.

**STORY:** When Mary gives a Dutch supper in her room at boarding school and invites a number of young men from the neighborhood, she finds herself expelled because in her attempt to conceal the young men and capture a burglar she has brought assault upon the matron.

**"DADDY'S GIRL."**
Five-reel drama.
Featuring MARIE OSBORNE.
Produced by Diando-Pathé.

**STORY:** The sudden wealth of John Stubbins proves to be a great temptation and he drifts apart from his wife. The wife becomes ill and in the middle of the night her daughter, goes to the house of the "other woman" to bring her father back.

(Reviewed in this issue.)

**"ONE MORE AMERICAN."**
Five-reel drama.
Featuring GEORGE BEAN.
Produced by Paramount.
Director, Howard C. DeMille.

**STORY:** A true American in spirit. Luigi Riccardo, refuses to submit to the graft system of Boss Regan. As revenge Regan orders the Mafia to deport Riccardo's wife and child when they come into America. But through the kind offices of a newspaper reporter, Regan is "given the goods" and Riccardo's wife and child are permitted to come to him.

(Reviewed in this issue.)

**"THE LIFE MASK."**
Five-reel drama.
Featuring OLGA PETROVA.
Produced by Petrova.
Director, Frank Currie.

**STORY:** A thrilling story of how the pampered son of wealthy William Naughton, lumber dealer, goes to the West and endeavors to rule the uncouth lumbermen. The unexpected manner in which he handles the men, surprises them into submission. In a like manner he wins the pretty daughter of one who had sworn to be his enemy.

(Reviewed in this issue.)
A FLYER IN FOLLY.  
Tea-reel comedy.  
Featuring GALE HENRY.  
Produced by I-ko-Universal.

STORY:  Doctor's salary does not permit of his taking his wife Henrietta to a cabaret so when she meets Jasper Junk, gas meter reader, she succumbs to his wiles and attends their first cabaret with a resultant wrangle of the entire place.

NOBODY'S WIFE.  
Five-reel drama.  
Featuring LOVIE LOVELY.  
Produced by Universal.  
Director, E. J. LeSaint.

STORY:  On the trail of Alec Young, wanted for murder, Jack Darling, north- west police, stumbles in on Hope Ross and believes she might be the woman connected with a murder case, makes love to her. He learns his mistake and when he does pay court to the woman he wants he is attacked by the sheriff. Investigation discloses that the sheriff is the man he is after and if not captured Darling resumes making love to Hope.  

(The Review in this issue.)

THE MASKED RAIDERS.  
No. 14, "The Big Ship Strike."  
Featuring NEV A GEBER and BEN WILSON.  
Produced by Universal.

STORY:  Lefont Leon's gang plan to attack the "Phantom," which has made it possible for Betty and Miles to escape their pursuers. Betty and Miles, escaping on hand carts, are run into a train on which their enemies are and while one-half pursues the fleeing couple, the other half makes for the "Phantom's" headquarters.

THE SWING OF DEATH.  
No. 5, "The Bull's Eye."  
Featuring EDDIE POLO.  
Produced by Universal.

STORY:  North sends Clayton out for more sheep and the next day Loose, sheepman, suspecting Clayton, starts for his place, but before arriving is killed in a gun battle. Clayton and Lon, another clash and in a struggle Clayton is shot. Sweeney kidnaps Cora Clayton, but she is rescued by Ed. Cody.

CAVALAUGH OF THE FOREST RANGERS.  
Five-reel drama.  
Featuring HAROLD WHITMAN and NELL SHIPMAN.  
Produced by Vitagraph.  
Author, Maxim Ludwig.

STORY:  Cavalaugh, daring forest ranger, loves Virginia Wetherford and when he is admitted into the secrecy regarding Virginia he discovers her other effect than to strengthen his love. Herself hearing the story, Virginia endeavors to keep out of his way, but when she learns of his love, she downstairs, lapses also of an epidemic of smallpox to assist him.

(The Review in this issue.)

THE BERSHS OF SYRIL.  
Five-reel drama.  
Featuring ALICE BRADY.  
Produced by World.  
Author, Louise Winter.  
Director, William Wolbert.

STORY:  Sybil Drew leaves her aunt's house and goes to New York intent upon securing employment. She arouses the suspicions as well of love of Dr. Ross Alger. His every effort to really become acquainted are thwarted until Sybil calls upon him to rescue her from a gambling den. The rescue brings about complete understanding and happiness.

(The Review in this issue.)

THE HOUSE OF GLASS.  
Five-reel drama.  
Featuring CLARA KIMBALL YOUNG.  
Produced by Select.  
Director, Emily Chantard.

STORY:  Margaret Lake is terrified when her husband tells her he has accepted a position in New York that they are going there to live, because back in New York they accepted as gifts stolen property, had served a year's imprisonment and was paroled, but had had no word as to when he was demanded. However, through a close friend of the governor, Margaret's case is taken up and she is exonerated.

(The Review in this issue.)

THE SIGN INVISIBLE.  
Six-reel drama.  
Featuring MITCHELL LEWIS.  
Produced by Edgar Leitz.

STORY:  After several of his operations prove unsuccessful, and even his mother dies under his hands, Doctor Winston gives himself up to the belief that there is no God. He rejected God may be called upon to perform an operation and he begs for a sign to prove there is a God. The man recovers and restored to his faith, Winston reconciles his maladroitness and wins the minister's daughter.

(The Review in this issue.)

Government Requests

Special Showing of "Crucible of Life"

General Enterprises, Inc., which organization is sponsoring the patriotic film spectacle, "The Crucible of Life," received a request from the Bureau of Public Information, at Washington, D.C., for a private showing of the film before the members of the government organization. Messrs. Sawyer and Lubin arranged for this exhibition, and "The Crucible of Life" was shipped to Washington and will be shown on Thursday of this week.

Inasmuch as the General Enterprises, Inc., state-right feature visualizes many of the important phases of the present conflict, it is possible that the Bureau of Public Information may be able to use the production in connection with their publicity work. The picture contains many motifs which also upon the work of the German say system in America. It features Grace Darmond, Jack Sherrill and Frank O'Connor in the leading roles, and was adapted for the screen from the stage melodrama, "Fairfax," being produced under the direction of Captain Harry Lambert.

Mes. Sawyer and Lubin have also arranged with Tom Moore, one of the leading exhibitors of Washington, to give a special screening of "The Crucible of Life" in Washington. Important war committees now working at the capital. Recently Colonel George Vidmer, commanding officer of the 30thth Infantry, Camp Upton, Long Island, granted special permission to the Camp Upton Quartet and Private Frederick Rath to appear in conjunction with a showing of this military feature.

The patriotic atmosphere of "The Crucible of Life" has been worked out in the extensive line of lithographs, which has been prepared for the exploitation of this feature by the Greenwich Lithograph Company of New York. A particularly attractive four-sheet stand will be used in advertising the film throughout the country.

Select Comptroller Completes Visits to Several Exchanges

J. A. Derham, comptroller for Select Pictures Corporation, returned this week, after a visit to several of the branches of that company, and reports a very satisfactory financial system in operation throughout.

"Business is picking up all along the line," said Mr. Derham, "and Select's exchanges the managers are seeing to it that we get our full share, 'and a little bit more.' Otherwise, I certainly did have a most exciting trip. On two occasions the train just preceding mine was wrecked completely. At Niles City, Neb., we were held up six hours while the wrecking crew cleared the tracks of a derailed train; and on the Missouri, Kansas & Texas the engine of the train before mine ran off the tracks, killing the conductor. I met the conductor, but none of the passengers. My only fear was that I was going to be done in on this trip."

His month's trip gave Mr. Derham an opportunity to see at first-hand the attendance of theaters that show Select Pictures and to hear from many exhibitors whom he met expressions concerning the service given them by Select Pictures Corporation.

Alice Brady to Appear in "The Phantom Feud"

Alice Brady has just completed "At the Mercy of Men," the story of Russian love, adventure and intrigue, which will be distributed by Select Pictures Corporation. Her leading man in this production is Frank Morgan, who appeared with Miss Brady in "The Knife."

Her next picture, upon which work will commence in a few days, is tentatively known as "The Phantom Feud." It was adapted for the screen by Paul West from the story by Edmund Goulding. The directors and major cast for Miss Brady have not yet been selected.

Book Billy West Films

Julius Singer, in charge of the booking of the Bee-Hive Exchange, selling Billy West King-Bea Comedies in Greater New York, announces the bookings of the Billy West "Bea" reclusors in all the theatres of the Consolidated Amusement Enterprises, which includes the "Tiffany," "Penn," "Village," "York," "Drury Lane," 72nd Street, "Playhouse." All these theatres are in Greater New York and will show all of the Billy West King-Bea Comedies.
Operators Held In Indianapolis Theatre Blaze

Geo. G. Swain, Manager, had Considerable Trouble With Union

Indianapolis, Ind.—As a result of the fire which destroyed the Annex Theatre, 74 South Illinois Street, Willard West, Arthur McLosky and Charles Hoffman, motion picture operator at the Crystal Theatre, have been held by the police as witnesses. The fire was the result, the police say, of trouble between George G. Swain, manager of the theater, and the operators’ union.

At one time the union posted men in front of the theater, who distributed cards asking the public not to patronize it because it was not employing union men. Some time later a rear door was opened and the screen slashed. These and other disturbances, Swain declares he is responsible for.

He declared that at the time of the fire some one broke into the theater, stole parts of the machine, wrecked the booth and set fire to some films. According to one of the witnesses, Swain signed the union contract recently and for a time he trouble ceased. The union operators, however, the witness said, refused to work for Swain and trouble was renewed.

West is said to be one of the operators employed at the Circle Theater, while Hoffman and McLosky are employed at the Crystal. Hoffman and West are under $2,500 bonds and Hoffman is being held at the County jail.

Vote of People to Decide Sunday Shows In Birmingham, Ala.

Birmingham, Ala.—The question of Sunday motion picture shows in this city will probably be left to a referendum vote. This was indicated by a statement issued by the board of commissioners in reply to a request for a ruling on the subject made by Phares Coleman, attorney for the exhibitors. The attorney pointed out that theaters of the city would be compelled to cease Sunday operation on April 14 unless a referendum vote the people will otherwise.

“It is the unanimous conviction of this board that it is not best that moving picture shows should be operated on Sunday in Birmingham,” read the statement of the commission.

“However, in order that no injustice be done to the operators because of a misapprehension as to the law on their part, and ours, and that the people may be afforded an opportunity to express themselves on this question, if they so desire, we have decided that the picture shows shall be closed on Sunday after April 14, 1913.”

Immediate steps are being taken in having a petition signed calling for a referendum on the question early in April.

Panic Averted When Burning Film Fills Theatre with Smoke

Baltimore, Md.—Three hundred women and “marauders” coolly from the Leader Moving Picture Parlor, Broadway, near Gough Street, when smoke from a blazing film filled the place.

That there was no panic was due largely to the coolness of a fireman who was in the audience, and to Harry Bowen, assistant manager of the theatre. An alarm was sounded by Patrolman Schaeffer, Eastern District, who was passing the picture house at the time. He ran to the Eastern Police Station and called out the apparatus. A boy noticed an engine company on Gough Street and that company responded also.

The only person hurt was David Seaman, 4718 Locust Avenue, the operator of the machine. He was burned slightly on the face and hands, and his hair was singed. He refused to go to a hospital.

No Censors for South Bend City’s Executive Rules

South Bend, Ind.—This city is not to have a censor board for motion picture films, at least for the present. This decision was reached by Mayor Carson recently. Exhibitors had assured the city’s chief executive that they were willing such a board should be appointed.

“I believe that the police department can look after the moving pictures the same as they are looking after many other things in the city,” said the mayor.

“I do not believe that the theatre owners would exhibit unseemly or immoral films, and for the present I will not appoint a censor board.”

Exhibitor’s Briefs

Knoxville, Tenn.—Fire of incendiary origin destroyed the motion picture theatre here, Red Men’s hall and a tipple of the Lignite Coal company at Logan- mount, Ky., near Middlesboro at an estimated loss of $10,000. There was little insurance.

Lincoln, Neb.—Frank Zehrauf has retired as manager of the Oliver theatre here. He will be succeeded by Frank Eager.

Dallas, Tex.—Explosion of a film in a motion picture distributing agency here blew out the front of the building and injured three persons. The damage will amount to several thousand dollars.

Fairbury, Neb.—C. W. Bartlett, manager of the Majestic theatre here, has completely redecorated the playhouse and it now has a very attractive appearance.

STRIKING POSTER FOR "A PAIR OF SIXES"

PHOTO OF ONE OF ESSANAY'S 24-SHEET POSTERS ADVERTISING TAYLOR HOLMES IN "A PAIR OF SIXES," WHICH IDEA IS ALSO CARRIED OUT IN ITS TRADE PAPER ADVERTISING, SLIDES, WINDOW CARDS AND OTHER ACCESSORIES. (Essanay)
Forest City, Pa.—S. L. Rothafel, managing director of the Rialto and Rivoli theatres of New York, was a regular visitor here with a number of men and women well known in motion picture circles. Motion pictures were taken of some of the buildings that are linked with Mr. Rothafel’s career.

Judsonia, Ark.—V. H. Beals and Paul R. Bulm were slightly burned when fire started through the roof of the Electric theatre here recently. None of the audience was hurt despite a hurried exit from the building.

San Francisco—Management of the Jewel Theatre here caused a vote to be taken among the feminine patrons of the house as to whether they should be admitted to the showing of "Birth" picture. The vote was overwhelmingly in the affirmative and many men saw the film.

Cleveland—The Ray Theatre here has been reopened under the management of M. Schell who has assumed charge and made arrangements for the showing of Metro, World, Mutual and General films.

New York—Francis Joseph Belcher, who was a pioneer in the small motion picture theatre business in this city, but retired for the past several years, died recently at the Polyclinic hospital.

Negauance, Mich.—The McDonald Opera House block and a number of stores were damaged to the extent of $10,000 in an early morning fire here recently.

Lancaster, Pa.—Charles A. Yecker, manager of the Fulton Opera House, was arrested here when a poster he had in his lobby advertising a motion picture production was declared indecent by an inspector of the state board of motion picture censors.

Springfield, Minn.—The Grand Theatre has again changed hands and has opened for business after being closed for several weeks. G. C. Stoner has disposed of the business to E. Nedrey of Kellier, Minn.

Allen, Neb.—Ralph Brownell and Eldon Kepford have taken over the management of the Rex Theatre here. Ed Trube who has been operating the playhouse anticipated an early call to the colors and was forced to dispose of the property.

Jester Comedy for May Is Nearing Completion

The fourth Jester comedy for May, entitled "The Wrong Flat," featuring Tottie-Don, the international mirthmaker, is fast nearing completion. This is a story that will take those who see it back to the old days of stagemad, it is said.

One of the scenes in "The Wrong Flat" will be enacted in a complete set-up theatre in order to carry out the real effect. A replica of the old Times has been built. The situations surrounding the story also demand the use of some of the old-time performers and many of the popular favorites of the old days gone by will be seen in this picture.

Strand Theatre, N. Y. Unveils a Tablet For Employes at War

A patriotic ceremony took place in the lobby of the Strand Theatre, New York, February 18, when the management unveiled a tablet in bronze in honor of the employes who have served in the armed forces, and the first to answer the call of their country when the United States declared war on Germany.

The ceremony was opened with a patriotic rendition by the Strand symphony orchestra, after which Dr. J. Victor Wilson of the Strand staff made a short address and introduced Samuel Speden, who unveiled the tablet while the orchestra played "The Star Spangled Banner." The following names appear on the tablet: Bruce Weakeman, Harry Johnson, Francis Sutherland, William Leibish, Arthur Depew, Jr., William Dobbs, Jack Faeder, Roy Whitelaw, Walter Blumenthal, James J. Keating, McFetridge, Arthur Burnett, Jack Fosket, Bernard Skahill, James Murray, Percy Eleman, James Clark, Robert Bustinoby, Vincent Cruise and Robert Fosket.

Gaumont News Gets Fifth Avenue Parade

Countless pictures of parades have been shown in the news weeklies but Editor Pell Mitchell, of the Gaumont News Weekly, realizing the unusualness of the following: "New York's Own" marching down Fifth avenue, New York, photographed and preserved it for posterity in an unusual manner.

When his cameramen photographed the parade from various points, under special permit a giant tripod extending above the heads of the marches and onlookers was set up at the intersection of Fortieth Street and Fifth Avenue, the most advantageous point along the line of march, in front of the Public Library, and directly opposite the reviewing stand.

This enterprising coup enabled the Gaumont Company to secure the most intimate and realistic pictures ever made of a parade. While other photographers small lies were allowed to use this special location, Editor Mitchell granted permission for the photographers of the Signal Corps to share the stand for a number of scenes which will be preserved in the government archives.

Exhibitor Constructs Novel Lobby Display For "The Planter"

Novel advertising methods were adopted by Manager S. P. Totten, of the Star Theatre, Everett, Wash., in exploiting Mr. New York's "Chief Planter," for a three-day run. "The Planter" proved one of the big box office successes of the season in Everett, it is said.

Manager Totten arranged an unusual lobby display, using to much effect the stock three-sheet for a cut-out, carrying out the tropical idea with palm trees and a Mexican plantation scene in the distance on a background drop. In the center of the lobby he used the stock lobby display.

In "The Landlower" Harold Lockwood Has A Lighter Vehilc

His last two Metro pictures, "The Avenging Trail" and "Broadway Bill," having offered him in vigorous stories Harold Lockwood has now turned to the production of a way of sharp contrast, in a lighter screen romance in his next Metro vehicle. The story is an adaptation of Holman Day's "The Landlower." And the production is now being made in Florida under the direction of George Irving.

Under the Metro banner Mr. Lockwood has been presented in a number of screen romances and the success he registered in each was the means of adding considerably to his reputation. Some of his biggest bits, such as "Mister 41," "The River of Romance," "Paradise Garden" and "The Square Deceiver," were romantic tales told in a lighter vein. The Landlower is the story of a wealthy young man who wagers that he can leave for a tour of the country and live comfortably without sacrificing any of his ideals, huts such as "Mister 41," "The River of Romance," "Paradise Garden" and "The Square Deceiver," were romantic tales told in a lighter vein.

His travels take him to a little mining town where he meets Kate Gilgour and also becomes involved in the affairs of the Consolidated Water Co. and his political, to compel them to continue the supply of impure water which he has demanded and the landowners and the Consolidated Water Co., and his political, to compel them to continue the supply of impure water which he has demanded and the landowners and the film's characters develop a relationship.

The landowner's fight for the town's water supply is a dramatic element between the people and the landowner, and at the end of the film, the landowner is victorious.

Unusual Bookings Received for "Eagle's Eye" Series

First bookings of "The Eagle's Eye," the Wharton Releasing Corp. state, give abundant proof of the confidence exhibitors feel in the drawing power of the twenty episode serial export of plots and situations and adaptations of the United States Secret Service. Among the cities in which each episode has been booked for a week's run are San Antonio, Tex., with less than 100,000 population. The Modern Theatre, Providence has established a precedent in booking "The Eagle's Eye" also for a run of a week, for it is the first series which has been shown there.
Essanay Loans Film For Stage Women’s War Relief Affair

The Essanay Company contributed its "hit" to the Stage Woman’s War Relief County Fair, held at the Auditorium Hotel, Chicago, March 1, and 2, by loaning three of the series of "Doll comedies" as a novelty feature of the two-day session. Various members of the stock company also were present.

These doll pictures, directed by Howard S. Moss, producer of the Essanay Perfection Picture, "The Dream Doll," have not been put on the market as yet. They were greeted at the County Fair with cheers and hearty laughter. The pictures show the frolics of two little animated dolls.

Essanay actresses who contributed their time to the good cause were Frankie Raymond, Virginia Valli, Jane Thomas, Frances Conrad and Betty Harris.

C. W. Bunn in Charge Of Chicago Offices For United Theatres

Headquarters for northern Illinois of the United Picture Theatres Association have been opened in room 1306 of the Consumers building under the management of C. W. Bunn, former manager of the Chicago Balaban Exchange. Associated with Mr. Bunn are T. G. Meyers, S. C. Bestar and Milton Simon.

The territory to be covered by the Chicago contingent extends as far south as Springfield. The remainder of the state will be worked from the St. Louis office of United Picture Theatres. Although work has hardly been begun in behalf of the new venture, Mr. Bunn reports progress and a keen interest shown by exhibitors.

Embryo Ministers Make Tour Through American Film Plant

Fifty students from the McCormick Theological Seminary were interested visitors at the American Film plant in Chicago last Thursday. Following the showing of "Powers That Prey," a new Mary Miles Minter production, the party was taken through the plant and afforded an opportunity that was much appreciated to see every step in the development of a picture from the raw film to the finished product as thrown upon the screen.

Richard R. Nehls, general manager of the film company, made an address on Motion Pictures In The Making," which led to a discussion as to the relation of the minister to the motion picture exhibitor in his community. The discussion brought out the fact that a number of young ministers were ardent "fans.

Four-Minute Man at Odds with Exhibitor Over Speaking Date

Misunderstanding between a four-minute speaker and the owner of the motion picture house will be aired before the state council of defense. Prof. R. L. Lyman, University of Chicago, was assigned by George R. Jones, in charge of the four-minute men, to speak at the Fifty-eighth Street, the evening of February 22.

When his time came to address the audience, Lyman claims, he was asked by H. N. Ortenstein, proprietor of the house, to postpone his talk to some other night.

Ortenstein was considerably surprised when he learned that the state body was investigating.

A. had already had two speakers in my theatre that week,” he said. "It is customary to send only one speaker to each theatre a week. I explained the circumstances to Prof. Lyman and asked him to postpone his talk. He seemed satisfied after the conversation. I am surprised that he made complaint to the state board.”

Triangle Asks Writ To Permit Showing Film in Chicago

A petition for mandamus to compel Major M. L. C. Funkhouser, Chicago censor of motion pictures, to issue a permit for the "Flame of the Yukon" has been filed by the Triangle Film Corporation through its attorney, Lewis F. Jacobson.

The censor bases his objection to the picture on the ground that it includes scenes of dance halls, saloons and gambling places in Alaska during the winter of twenty years ago.

Attorney Jacobson charges that the major’s criticism is "hypocritical, uncalled for and entirely prejudiced."

PERSONALS

Dan Michalove has headed the call of the puttees and khaki and has left for N. C. where he hopes to enter the service of his Uncle Sammy, via the National Army. If Danny puts the zip into his army work that he did in managing the Chicago Triangle Office, it will be a problem to Army that the w. k. Kaiser will think that the last syllable of his name is a misnomer. But—

What was that old saying about "clouds having silver linings?" Well right along in this line comes Ralph Bradford and slides into the chair left warm by Danny. We don’t know who does the picking for Triangle but he’s certainly got some perception as to what the exhibitors in this district want.

Manager F. J. Flaherty of the Hoffman-Foursquare exchange, just returned from Minneapolis where his magnetic personality and disarming smile had the exhibitors helpless. He booked the "Cast-Off" so many times that he had to cast off from town to avoid having more prints of the picture made. And, oh yes, he also did some business in Chicago on that film. As for "Their Brother’s Keeper", Lubliner & Trinz, Balaban & Katz, being among the names on the contracts.

Speaking about business, J. L. Leserman, general sales manager of the Universal exchange, admitted grudgingly the past week that never in the history of the Chicago exchange has a greater volume of business been done as was the case during the month of February.

J. Von Roukle, former manager of the Universal, was a visitor at the exchange recently but had nothing to say concerning his business intentions. He did intimate, however, that he would have something to spring shortly. Go to it "Ike"—we’re for you.

E. Thomas Beatty, president-elect of the Motion Picture Theatre Owners Association, was in Chicago recently just long enough to get his breath before starting to California for a sojourn of a couple of months. He came here from Hot Springs. Of course Beatty’s been sick but, gosh, lookit the trips he’s gettin’.

While we’re on the casualty list, we might mention that our old friend Maurice Chouyuski is again able to be about, although he still is under a hard siege and his fellow exhibitors are all glad to see him gaining the upper hand.

Of course we don’t know Bayley over to Vitagraph very well, but maybe he isn’t above taking a warning from any source. He’s got a habit of clapping his hands when he is in trouble and some day when Vitagraph runs a picture that draws applause from the assembled motion picture magnates, he’s going to have a crazy operator in the coop.

U’s thinks that Max Goldstone of the Paramount office is a pretty crafty fellow. He’s going to move the exchange to new quarters over the U. S. labor agency. Think those birds working for you will get the habit, Max?

Ralph Proctor of the Pathe office is having a sweet time trying to convince Punkie that "Load Heat" will make the best let us have a writer permit. If loaded dice don’t get him, Ralph, old top, why don’t you try a hand of deuces wild?

"The EXHIBITORS HERALD is a paper with a punch on every page."—Frank Vanston, manager of the Temple Theatre, Elgin, Ill.
Schoenstadt & Sons
Open The Atlantic
Newest Playhouse

Friends of the owners, picture "fans" and others interested in the growth of the motion picture industry in Chicago, gathered en masse at Crawford avenue and Twenty-sixth street last Saturday night to witness the opening of the Windy City's newest photoplay palace built by H. Schoenstadt & Sons, at a cost of approximately $300,000.

Named the Atlantic Theatre, seating nearly 1,800 all on one floor, absolutely fireproof and combining all the latest and most modern ovaions, this newest contribution of the Schoenstads to the amusement loving public stands on a par with the highest achievements in theatre building.

Universal Offers
Colonel Roosevelt
Motion Picture Show

Ex-President Theodore Roosevelt may have a daily motion picture show in his room at Roosevelt Hospital, New York, during the remainder of his convalescing period, if he accepts Universal's offer.

Carl Laemmle, President of the Universal Film Manufacturing Company, has offered to install a complete motion picture equipment with operator, at the disposal of the Colonel, with his own program of films from the vaults of the Universal Company.

Mr. Laemmle's letter to Col. Roosevelt follows:

"It is with keen personal pleasure I note the reports of your continued recovery in the newspapers.

"I also learn from the same source that you will be compelled to remain in the hospital for several weeks with limited means of passing the time and I would be particularly pleased to place at your disposal during this period, a motion picture projecting equipment with operator, for any number of hours daily that you may desire and give you your choice from our large library of films."

Exhibitors Pleased
With World Offer

The World Film Corporation announces that hundreds of messages have been received from exhibitors indicating the World's plan of giving for the duration of the war, gratis bookings each week equal in number to the bookings contracted for.

Following are extracts from some of the letters:

The World plan shows that at least one corporation in the game realizes the position of the exhibitor.—Empire Theatre, Winchester, Va.

A wonderful step. It sure will be a life saver to me. I wish to extend my thanks and appreciation.—Bijou and Ironquoits Theatres, Bridgeport, Ill.

Better than any other film company has done.—Fox Theatre, Buhl, Idaho.

World plan is a life saver.—Natt A. Cram, Pittsfield, N. H.

This is a remarkable offer. I never before heard of such a thing in the motion picture business.—Orpheus Theatre, Klamath Falls, Ore.

Resolution: Whereas, we believe their motive prompting this action was for the sole purpose of helping the exhibitor in this unprofitable period of war times, therefore, be it resolved, that a vote of thanks be extended to the World Film Corporation for this spirit of generosity.

—Theatre Owners Association, Inc., Los Angeles, Cal.
THOS. H. INCE

“The Bargain,” six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

“Two Men and a Woman,” five reels, with James Morrison.

“One Law for Both,” twelve reels, with Leth Baird.

“Babbling Tongues,” five reels, with Grace Valentine.

“Married in Name Only,” six reels.

“Human Clay,” with Molly King.


“Moral Suicide,” seven reels, with Leth Baird.

JEWEL PRODUCTIONS, INC.

“Pay Me,” five reels, with Dorothy Phillips.

“Slaves of the Sea,” five reels, with Louise Lovely.

“The Man Without a Country,” six reels, with Florence La Badie.

“The Co-Respondent,” five reels, with Elaine Hammit.

“The Price of a Good Time,” with Mildred Harris.

“The Grand Pastry,” five reels, with Dorothy Phillips.

“The Doctor and the Woman,” five reels, with Mildred Harris.

KING BEE COMEDIES

One two-reel comedy per week.

KLOTZ AND STREIDER, INC.

“Whither Thou Gorg,” five reels, with Orrin Johnson and Rhea Mitchell.

“The Secret Trap,” five reels.

KULIE PRODUCTIONS

“Germany on the Firing Line,” five reels.

“France on the Firing Line,” six reels.

“The Unborn,” five reels.

LEA-ELI COMPANY

“Modern Mother Goose,” five reels.

“Snow White,” four reels.

LIBERTY FILM CORPORATION

“The Three Musketeers,” seven reels.

LINCOLN CYCLE PICTURES

“My Mother,” two parts.

“My Father,” two parts.

“Myself,” two parts.

“The Call to Arms,” two parts.

“Old Abe,” two parts.

“At the Slave Auction,” five parts.

“The President’s Answer,” two parts.

LINCOLN MOTION PICTURE COMPANY

“The Realization of a Negro’s Ambitions,” two reels.

“Trooper of Troop K,” three reels.

MARINE FILM CORPORATION

Aug. 28—“Lorelei of the Sea,” five reels, with Tyren Power.

C. POST MASON ENTERPRISES

“The Wonder City of the World.”

MASTER DRAMA FEATURES, INC.

“Who’s Your Neighbour?” seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

“Persuasive Peggy,” six reels, with Peggy Hyland.

MORAL UPLIFT SOCIETY OF AMERICA

“It May Be Your Daughter,” five reels.

B. S. MOSS


NATIONAL FILM CORPORATION OF AMERICA

“Tarzan of the Apes,” with Thomas Jeferson.

NEWFIELD’S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

“Shame,” six reels, with Zena Keefe.

OGDEN PICTURES CORPORATION

“The Lust of the Ages,” five reels, with Lillian Walker.

SINDEY OLCOTT PLAYERS, INC.

“The Belgians,” with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

“The Hand of Fate.”

“The Russian Revolution.”

“Man’s Law.”

PARAGON FILM COMPANY


PARALTA PLAYS

“A Man’s Man,” five reels, with J. Warren Kerrigan.

“Madame What?” five reels, with Benice Barresi.

“His Rohe of Honor,” with Henry B. Walthall.

Feb. 19—“The Turn of a Card,” seven reels, with J. Warren Kerrigan.

Mar. 5—“Within the Cup,” seven reels, with Benice Barresi.

Mar. 15—“Humdram Brown,” six reels, with Henry B. Walthall.

PATRIOT FILM CORPORATION

“How Britain Prepared,” eight reels.

PHYSICAL CULTURE PHOTO PLAYS, INC.

“Zongar,” five reels, with George Larkin.

PIERCE FEATURE FILM CORPORATION

“The Soul of a Child,” five reels.

POPULAR PICTURE CORPORATION

“Corruption,” six reels.

PRIVATE FEATURE FILMS

“Insurance,” six reels.

PUBLIC RIGHTS FILM CORPORATION

“The Public Be Damned,” five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION

“Satan, the Destroyer of Humanity,” seven reels.


HARRY RAPF


“The Struggle Everlasting,” with Florence Reed.

HARRY RAYER


CHARLES RANKIN


RENOVED PICTURES CORPORATION


SELECT PHOTOPLAY COMPANY

“Humanity,” six reels.

SEEL SPECIALS

“The Crisis,” seven reels, with Besse Eyton.

“Beware of Strangers,” seven reels, with Besse Eyton and Thomas Santchi.

“The Garden of Allah,” ten reels, with Thomas Santchi and Helen Ware.

“The Lady Shall Take My Life!” six reels, with Thomas Santchi and Fritzi Brunette.

“The City of Purple Dreams,” six reels, with Besse Eyton and Thomas Santchi.

FRANK J. SENG

SIGNET FILM CORPORATION

“The Masque of Life,” seven reels.

FRED H. SOLOMON

“The Downfall of a Mayor,” eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

“Jack and the Beanstalk,” ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 8—“The Timewalker,” ten reels.

Oct. 7—“When a Man Sees Red,” five reels.


Nov. 11—“The Man of Iron,” six reels, with Theda Bara.

Nov. 13—“Treason Island,” five reels, with Francis Carpenter and Virginia Lee Corbin.

Dec. 2—“A Daughter of the Gods,” eight reels, with Annette Kellerman.

Dec. 3—“Troublemakers,” seven reels, with Jane and Katherine Lee.

Dec. 16—“The Heart of a Lion,” six reels with William Farnum.

Dec. 20—“Du Barry,” seven reels, with Theda Bara.

Jan. 16—“Creating the Public,” seven reels.

Jan. 27—“The Forbidden Path,” six reels, with Theda Bara.

Feb. 16—“A Man’s Sacrifice,” eight reels, with William Farnum.

Feb. 21—“American Buda,” seven reels, with Jane and Katherine Lee.

SUNSHINE FILM PRODUCING COMPANY

“What the World Should Know,” five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

“The Fauvet,” five reels.


SUPREME FEATURE FILMS

“Trip Through China,” ten reels.

TODAY FEATURE FILM CORPORATION

“Today,” with Florence Reed.

TRIUMPH FILM COMPANY

“The Libertine,” six reels.

ULTRA PICTURES CORPORATION

“The Woman Who Inherited,” seven reels, with Beatrice Michele.

“The Passion Flower,” five reels.

UNIVERSAL

“Hell Morgan’s Girl,” five reels.

“The Hand that Rocks the Cradle,” six reels.


U. S. EXHIBITORS BOOKING CORP.

“The Zepplin’s Last Raid,” five reels with Erid Markley.

“Those Who Pay,” five reels with Besse Barresi.

VARIETY FILMS CORPORATION

“My Country First,” six reels.

“The Pursuing Vengeance,” five reels.

“The Price of Her Soul,” six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

“The Slave Mart,” five reels with Marguerite Snow.

“The Sunset Princess,” five reels with Margery Law.

VICTORY FILM MFG. CO.


WARNER BROTHERS

“Are Passions Inherited?” five reels.

EDWARD WARREN PRODUCTIONS

“Soul Redeemed,” with Sheldon Lewis and Charlotte Ives.

L. LAWRENCE WEBER PRODUCING CO.

“Raffles, The Amateur Cracksman,” seven reels, with John Barrymore.

WESTERN IMPORT

“Mickey,” seven reels, with Hobart Bosworth.

WHOLESALE FILMS

Sept. 29—“Cinderella and the Magic Slipper,” four reels.

Sept. 24—“The Penny Philanthropist,” seven reels, with Peggy O’Neil.

“His Awful Downfall,” one reel with Rex Adam.

“Little Red Riding Hood,” five reels.

WARRENTON PHOTPLAYS FILM DISTRIBUTING CO.

“The Bird’s Christmas Carol,” five reels.
PERFECTION PICTURES

The Moth,” six reels, with Norma Talmadge.

The Scandal,” five reels, with Constance Talmadge.

Magda,” five reels, with Clara Kimball Young.

The Wild Girl,” five reels, with Eva Tanguay.

Secret of the Storm Country,” five reels, with Normal Talmadge.

Her Silent Sacrifice,” five reels, with Alice Brady.

Over There,” six reels, with Gladys George.

Shirley Kate,” five reels, with Clara Kimball Young.

The Honeymoon,” five reels, with Claire McDevitt.

Woman and Wife,” five reels, with Alice Brady.

Ghosts of Yesterday,” six reels, with Alice Brady.

The Marionette,” five reels, with Clara Kimball Young.

The Studio Girl,” five reels, with Constance Talmadge.

The Knife,” five reels, with Alice Brady.

The House of Glass,” five reels, with Clara Kimball Young.

By Right of Purchase,” five reels, with Norma Talmadge.

SELECT PICTURES CORPORATION

The Moth,” six reels, with Norma Talmadge.

Scandal,” five reels, with Constance Talmadge.

Magda,” five reels, with Clara Kimball Young.

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By Right of Purchase,” five reels, with Norma Talmadge.

TRIANGLE FILM CORPORATION

Nov. 4—"Up Or Down?" five reels, with George Harrison.

Nov. 11—"The Man Who Knew" five reels, with Ray Stewart.

Nov. 18—"Indiscreet Corinne," five reels, with Olive Thomas.

Nov. 25—"Case at Law," five reels, with Dick Rosson.

Nov. 15—"The Fuel of Life," five reels, with Belle Bennett.

Dec. 20—"The Regenerates," five reels, with Alma Rubens and Walt Whitman.

Dec. 18—"For Valor," five reels, with Winifred Allen.

Dec. 25—"The Serpent's Tail," five reels, with Wm. Desmond.

Jan. 1—"The Ship of Doom," five reels with Claire McDevitt.

Jan. 8—"Fanatics," five reels, with J. Barney Sherry.

Jan. 15—"The Learning of Jim Benton," five reels, with Roy Stewart.

Jan. 22—"Because of a Woman," seven reels, with Belle Bennett.

Jan. 29—"The Matronal Spark," five reels, with Irene Hunt.

Feb. 5—"Without Honor," five reels with Margery Wilson.

Feb. 12—"Until We Meet Again," five reels with Pauline Starke.


Feb. 26—"Easy to Get Married," five reels with Henry B. Walthall.

Mar. 5—"Betsy Takes a Hand," five reels, with Olive Thomas.

Mar. 12—"May God Forgive," five reels with George Hernandez.

Mar. 19—"Loin Sonine Life," five reels, with Olive Thomas.

Mar. 26—"The Captain of His Soul," five reels with Wm. Desmond.

Apr. 2—"Two to Six," five reels, with Wm. Desmond.

Apr. 9—"In the Grip of Fear," five reels with Stewart.

Apr. 16—"Little Red Decides," five reels, with Triangle Players.

Apr. 23—"A Soul in Trust," seven reels, with Belle Bennett.

May 7—"Heirress For A Day," five reels, with Olive Thomas.

May 14—"The Wild Awakens," five reels, with Pauline Starke.

May 21—"The Hard Rock Bride," five reels, with Margery Wilson.

May 28—"The Sea Panther," five reels, with Wm. Desmond.

June 4—"Faithful," seven reels, with Lilla Lilac.

June 11—"The Answer," seven reels, with Alma Rubens.

June 18—"Vows of Love," seven reels, with Sydney Howard.

June 25—"Innocent's Progress," five reels, with Pauline Starke.

TRIANGLE COMEDIES

dec. 2—"An Officer's Miss," one reel.

dec. 9—"Sauce for the Goose," one reel.

dec. 16—"Who's Your Mother?" one reel.

dec. 23—"When War Meant Peace," one reel.

dec. 30—"His Bad Policy," one reel.

dec. 6—"A Disordant Drum," one reel.

dec. 13—"A Counterfeit Scout," one reel.

dec. 20—"His Birthday Blues," one reel.

dec. 27—"In Wrong Right," one reel.

dec. 28—"His Soul Sister," one reel.

jan. 4—"Matrimonial Breaker," one reel.

jan. 11—"A Straight Crook," one reel.

jan. 18—"A Marriage Not," one reel.

jan. 25—"Their Young Heir," one reel.

jan. 30—"The Price of His Iload," one reel.

jan. 7—"A Man of Two Minds," one reel.

jan. 14—"Too Many Husbands," one reel.

feb. 1—"An Airship Trouble," one reel.

feb. 8—"A Marriage Struggle," one reel.
Daniel Frohman Objects

To the Editor, Exhibitors Herald

In reference to the enclosed editorial from Exhibitors Herald:

"The Birth of a Race" has been using the names of Charles Frohman and Daniel Frohman in a specious way in their circulars to attract purchasers. Neither of us has ever had any connection with that company or firm in any possible way and I hope you can state this fact for us.

Very truly,
Daniel Frohman.

Influence of the Screen

To the Editor, Exhibitors Herald

In your December 15th issue is an editorial headed "Screen influence" and you say that you believe that you must have had in mind The Eagle's Eye as a potential factor for patriotic propaganda in behalf of the Government.

This recognition of the screen coming from without as director and mover of public thought and opinion remains to be justified by some specific example of the possibilities of the screen as an agency of that character. The example best suited to the purpose should be a specific one.

The subject of 'The Eagle's Eye' is essentially specific because it concentrates entirely on the subject of Imperial Germany's spies and their plots and crimes against American lives and property. I am sure that you will find it interesting to watch the development of a more intense aersion to war now exists against the German rulers by Americans, as the full extent of their depredation is revealed.

This increased intensity of feeling, which is certain to result after the serial has been on the market for several months is going to provide positive proof of the power and influence of the screen as a factor in forming and moulding public opinion.

Very truly yours,
Wharton Releasing Co., C. V. Henkel, Manager.

Exchange Ethics

[To the Editor, Exhibitors Herald]

After I have stated the facts in the case will you please tell me if this was a square deal? I have asked several exchange men and a couple of exhibitors and received as many different answers, some saying I received the advantage and some that I was treated rather rough.

After being turned down by a house twice as large as myself and within one block of me, a certain exchange sold a series of six war pictures entitled, "The Retreat of the Germans." After spending about fifty dollars advertising the series I got a fair crowd. Now on the day that I run the last of the series the same exchange booked to my competitor another war picture entitled, "The German Curse in Russia." Regardless of the fact that the other house has the better location and prestige was this a fair deal?

I have stated the fact as briefly as possible and would like your answer as soon as possible, either through the pages of your publication or by letter.

Yours truly,
A. Gordon Francis, Hyde Park Theatre, Chicago.

REPLY: It is our opinion that in the case described the exchange should have accorded the exhibitor proper co-operation by not booking another war picture of a similar nature in the opposition house while the first exhibitor was running the war series. However, the exchange was within its rights in accepting the second booking.—Editor.

Bessie Barriscale Completes Film

"Maid O' the Storm" at Paralta Plant

"Maid O' The Storm" has been completed at the Paralta studios in California, where it was staged under the direction of Raymond B. West. Both the play and the screen version of the story are from the pens of J. Grubb Alexander and red Myron, who collaborated in writing it.

In the "Maid O' The Storm," Miss Barriscale undergoes complete and striking transformation in costume and character. The story opens with her as a castaway on the coast of Scotland and at the climax she is the première danseuse of the London Opera Company. The production gives Miss Barriscale an opportunity to display a wardrobe more varied and beautiful than any of her previous Paralta productions, is said.

Miss Barriscale will commence as soon as preparations are completed upon her next play which is to be undertaken in the Paralta studios. The story was written by R. D. Kidd and Jane Holly and was prepared by Julian Louis Lamothe the Paralta staff. In the production also, Miss Barriscale portrays the role of a Scotch girl. As "Patricia Haldine," a rôle with patriotic sympathies, she is found in a situation which will admirably with love and war.

Charles Gurin, well-known screen devotee, will support Miss Barriscale in this production. Raymond B. West will direct the picture. It is expected that the filming of this production will commence next week.

Niles Welch to Appear in "Reclaimed"

Niles Welch has signed a contract to co-star in a new picture to be made by the Harry McRae Webster Productions. He will appear opposite Mabel Juliene Scott of "The Baroness" and "Sign Invisible" fame. The title of the new piece is "Reclaimed," and the scenes are laid in Mexico and the United States. The author is Richard F. Carroll.

Mr. Welch plays the part of a young American who falls in love with a Mexican girl, the latter being portrayed by Miss Scott. Production started on March 1 at the Hudson Studio under the active direction of Mr. Webster. The new Welch-Scott picture, on its completion, will be published on a state rights basis.

Select Changes Title of Film

Another change of name has been decided in regard to Alice Guy's latest Select production, which has been going forward under the working title of "Ruthless Russia." The new title will be "At the Mercy of Men."

"At the Mercy of Men" was arranged for the screen by Paul West and was directed by Charles Miller. It is a story of modern Russia in the days preceding and following the Russian revolution. Miss Brady, it is said, has a powerful, emotional role in which she is ably supported by Frank Morgan.

General to Issue Five Comedies

The sixth series of Jaxon Comedies concludes this week with "Which Was Lucky?" a one-reel subject dealing with the adventures of two trouble finders. General Film announces a new series of Jaxon Comedies consisting of five subjects: "The Official Maneuver," "What Occurred on the Beach," "An All Fools Day Affair," "Beating Him to It" and "Forced Into Matrimony."
Film Exports from U. S. for 1917

Show Decrease of Million and Half

Greatly Reduced Shipments to France and Great Britain

Mainly Responsible—Figures Exceed

Those of 1915

Considerable falling off in the value of films exported from the United States during the year 1917, is shown in a recently issued report of Domestic Commerce of the Department of Commerce. Figures compiled by this department show $1,500,000 decrease in the shipment of films exported as compared with the 1916 shipments.

The decrease is charged to the greatly reduced shipments to France and the United Kingdom according to the bureau's records. In 1915 France took 2,528,369 feet valued at $105,214; in 1916, 15,088,194 feet valued at $874,900, but the last year took only 10,599,786 feet valued at $287,699.

Practically the same condition obtained in the United Kingdom. The total exports of 1915 were 50,771,783 feet valued at $1,903,575, were increased in 1916 to 79,609,753 feet valued at $851,361, but fell off in 1917 to 58,483,100 feet, valued at $327,274.

Unexposed Film Figures

Exports of unexposed film have been falling steadily for more than two years. The total exports of that commodity in 1915 were 125,822,304 linear feet with a value of $2,857,400. In 1916 the exports had dropped to 60,301,466 while the value decreased to $1,883,427. In 1917 a still further reduction is noted, the exports being 54,719,973 feet valued at $1,204,574.

Censor Board Cuts

Physical Culture Feature "Zongar"

The Pennsylvania State Board of Censors has ordered nine changes in the Physical Culture Photo Plays feature, "Zongar." These changes, according to the shipping the struggle between the characters, the gag in the mouth of the abducted heroine, the close-up of a man after being maimed in a fight and two subplots, of "the voices of Sin" and another referring to a sculptor's model's figure as being superior to that of Venus.

Mr. Macfadden has called the physical preparedness drama, "It teaches a lesson of splendid manhood, strong, capable womanhood. The National Board of Censors praised this play in New York not only without criticism, but we were congratulated because of the splendid character of the play throughout.

Mr. Macfadden has addressed the attention of the board to the fact that the elimination would impair the financial success of the film. He also says President Wilson was favorably impressed with the physical culture work as to publish his health message in the Physical Culture Magazine, which should convince the Pennsylvania board of the Macfadden sincerity and honesty of purpose.

Mr. Macfadden has asked the board to go over the rejections again, viewing the play in the light of patriotic drama, when he believes they will find little to criticize.

Two Governments Approve

Jaxon Patriotic Serial

The official stamp of approval of two governments has now been given "A Daughter of Uncle Sam," the Jaxon serial, reports General Film Company. A few weeks ago the United States censor's office witnessed a run of the first few episodes of the serial and passed it with the department's approval.

The Canadian chief censor press, Col. Ernest J. Chambers of Ottawa, has gone a step farther, it is said, and broken an office record by issuing a letter highly recommending the General's spy serial. This is the first picture ever to receive an endorsement from the Canadian government, and Canadian exhibitors are extremely interested in the result of the official stamp of approval. Reports from Canada indicate that "A Daughter of Uncle Sam" will be one of the best selling features in that country.

Foreign Church Woman Praises "The Belgian"

Sister Mary Ignatius O'Kavanaugh, said to be one of the most prominent church women of Belgium and a special representative of Cardinal Mercier enroute, is in this country, was the guest of honor at a special presentation of Sidney Olcott's production "The Belgian," given for charitable purposes in Cleveland, Ohio, under the joint auspices of Mr. Olcott and Frank G. Hall of the U. S. Exhibitors' Booking Corporation, by which the picture is being distributed.

Sister Mary was stationed in a little border town in Belgium when the Germans invaded the kingdom and she lived through the bombardment of Liége. During the attack on that city she suffered in the same way as did thousands of other women and children. The scenes of the invasion depicted in "The Belgian" so impressed Sister Mary that she sent a lengthy letter to Mr. Olcott expressing her keen enjoyment of the spectacle.

Mr. Olcott is also in receipt of a letter from a British war correspondent, in which he too, complimented the director upon the accuracy of detail with which he has shown the scenes of the invasion of Belgium to the screen.

Record Sale Reported

For Jester Comedies

By William Steiner

One of the fastest selling campaigns ever made has been achieved by William Steiner, founder of the Jester Comedy Company, it is claimed. Mr. Steiner has distributed many films, with the exception of the District of Columbia in twenty-one days, closing contracts for the Jester comedies, featuring Twede-Don, the international mirth-maker, for one year. Mr. Steiner declares he would have cut off two days of this time had it not been for adverse railroad conditions.

Not alone did he succeed in disposing of his comedies, he says, but found time to call on many of the large exhibitors, and gave them screening, which has developed into very gratifying results, as the comedies have been signed up by a number of the first-run houses, including William Seivers' New Grand Central Theatre at St. Louis, Mo.; the Empress Theatre at Omaha, Neb.; the Strand Theatre at San Francisco, and all the S. A. Lynch houses throughout the southern territory.

Sterling Picture Adds

21 Productions to Lis

H. R. Ehester, manager of sales for the Sterling Picture Corporation, of which Arthur F. Beck is president, has left New York for a ten-weeks trip covering all exchange centers, during which time he will place the production handled by the Sterling Corporation. These are to be placed with independent exchanges of the United States and abroad, under the "Sterling System."

It is not the intention of the Sterling Pictures Corporation to confine its operations to the distribution of feature films only. They will handle other features on the basis of an outright territorial sale.

In addition to the Alman Hanlon series and the Jean Sorensen series, consist of six productions each, they have added to their list a Star Series of three features, each starring Clara O. Williams, four feature production each starring Catherine Calvert. They have also taken over the George Loar Tucker production. "I Belonged," from the France Films, Incorporated, "The Natural Law," featuring Marguerite Courtot.
"RUGGLES OF RED GAP" Called Greatest Picture

E. C. BOSTICK, of The Merrill theatre, Milwaukee, Wis., says: "'Ruggles of Red Gap,' with Taylor Holmes is, without doubt, one of the greatest pictures I ever saw. It is my opinion that this picture will be a bigger attraction than the Skinner pictures, which up to this time held the record for attendance at the Merrill."

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SCREEN OPINIONS

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Screen Opinions
119 Harrison Street, Chicago
Wm. A. Brady Stages Spectacular Fight Between Aircraft

Visitors along the boardwalk at Atlantic City last week were treated to the spectacle of a fight between a Zeppelin and an aeroplane half a mile off shore. Both aircraft were the property of William A. Brady, who operates the "Stolen Orders" and has a picture plant below Atlantic City.

For hours there were banging away at each other with machine guns at a height of 100 feet, Grace Hoffman launched herself gracefully from the aeroplane into the water.

Her lofty dive was registered by a photographer in a second aircraft, piloted by Beryl Kendrick of the Airplane Reserve. Miss Hoffman lives in New Rochelle and is a daring swimmer. She was pulled out of the water by a boat crew of the U. S. Coast Guard.

Mr. Brady's Zeppelin, built as closely as possible on Germany's, is 150 feet long and 30 feet high. It carried seven men.

For the past several weeks Atlantic City had been in a state of excitement. Rumors of unusual happenings at the Longport end of the island, of a gigantic balloon securely anchored in an immense hangar somewhere on the deserted dunes, and of a sudden flight to sea, were rife.

Visitors who ventured to the end of Longport found it fenced off and a guard on hand to enforce the frequent "No Admittance" signs. All they could see was a large balloon, probably the largest in America, 150 feet long and 30 feet high, and into which at that time was being forced 25,000 cubic feet of hydrogen gas necessary to fill it.

Inside that hangar was a balloon, probably the largest in this country, America. 150 feet long and 30 feet high, and into which at that time was being forced 25,000 cubic feet of hydrogen gas necessary to fill it. "Stolen Orders" will have in its cast Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvgard, Madge Evans and George McQuarrie.

It will be the first of Mr. Brady's big spectacular feature productions recently announced. "Seized Orders," when produced at Drury Lane and later here in the Manhattan Opera House, was replete with action and possessed unusual pictorial values and the screen version promises many unique and highly interesting features.

Mr. Brady has been at Atlantic City supervising the production of "Stolen Orders" and giving it to every detail his personal attention. With him have been Harley Knoles, Montagu Love and June Elvgard.

Leading Man Signed For Doris Kenyon Play

Doris Kenyon's leading man in "The Street of Seven Stars," the Mary Roberts Rinehart story, which will be the initial offering of the New York Pictures, Inc., will be Hugh Thompson.

Mr. Thompson signed a contract last week to appear in Miss Kenyon's coming play. He is now working with a leading man in a picture in which Virginia Pearson is the star, his most recent screen appearances having been as leading man with Theda Bara in two of her most successful pictures, with Annette Kellerman, Edna Goodrich, and others.

Peggy Hyland's First For William Fox Is "The Debt of Honor"

The William Fox Special Feature for the week of March 10th is "The Debt of Honor," the first production Peggy Hyland has made for Fox. The spy element enters strongly into this picture.

Supporting Miss Hyland are Irving Cummings, Frank Goldsmith, Hazel Adams and Eric Mayne. The story is by Eve Underhill, directed by C. A. C. Lund and the photography by Joe Ruttenberg. Many of the scenes in "The Debt of Honor" were taken at New Orleans.

"I am sure that exhibitors will welcome Peggy Hyland to the list of our stars," says an announcement from the Fox offices. "She has been on the stage in England and began her motion picture career there. She made so big a hit that an American producer searched for her to do some pathological films here. She got a big welcome on this side of the water. Mr. Fox watched her for a long time and was so well pleased with her that he signed her as soon as her old contract was up."

Pathe News Weekly Shows Moroccos in Rush to Join French

In the Hearst-Pathe News No. 16, issued Feb. 20, are some striking scenes dealing with military and incipient events which are very rarely seen in this country. They depict the rush of the natives of Morocco to join the French army. The great picturesqueness of the scenery, the unusual costumes, the life and the action of these scenes make them of a kind to be remembered. Their importance is further emphasized by the fact that some 223 feet of the issue is devoted to them.

The previous number of the Hearst-Pathe News showed American soldiers in France wearing for the first time gas masks and undergoing training from French officers as to their use. These scenes are all the more interesting since recent newspaper dispatches refer to German gas attacks upon the sector held by the Americans.

No. 15 also showed the review of an entire division of the National army at Camp Gordon in the South. This is perhaps the first time that such a large number of soldiers of the new army have been caught by the camera in review. The "shots" are excellent and most impressive, it is said.

"Woman and the Law" Based on Recent Case

"Woman and the Law," the new play by R. A. Walsh, is making for William Fox a stir which will enhance Mr. Walsh's reputation for staging thrilling, realistic productions. The story, a sensational and unusual case in which a wealthy and prominent young woman killed her husband and was acquitted after a trial, the proceedings of which crowded the war news off the first page of metropolitan newspapers for several days.

Frank A. Keeney Co. Leases Pathé Plant to Produce Features

Frank A. Keeney, head of the Frank A. Keeney Company, has leased the Pathé studio at 1334 St. Park Avenue, New York, one of the best equipped motion picture plants in this section of the country. Hereafter it will be known as "Keeney Studios." The lease was taken out in the name of the Frank A. Keeney Distributing Corporation.

The studio was originally built for a dance hall and was later fitted up as a studio by Eugene Sanger, who used it for a time and then turned it over to the Pathé company. Recently the Edison company spent about $15,000 in installing a thoroughly modern lighting system.

"A Romance of the Underworld," which is to be the first feature of the Frank A. Keeney Company, is being completed in the new studio. It will present an all-star cast, headed by Katherine Calvert, the widow of the late Paul Armstrong, author of the play from which the picture is taken.

As soon as "A Romance of the Underworld" is complete the cast will begin the production of a new feature entitled "Marriage," by Guy Bolton, co-author of "Oh! Boy!" "Oh! Lady! Lady!" and other stage successes. James Kirkwood will continue as the Keeney director.

Film Agents Support Chinese Censors in Better Films Fight

The faith of the Chinese in democratic institutions is freshly illustrated by the plans now being put into effect for the purpose of raising the average of quality of the motion pictures exhibited in the interior of China. A committee of leaders of the best Chinese agents to the National Board of Review of Motion Pictures in this country reviews the pictures at Shanghai. The letter from S. E. Eilam, an executive secretary of the review committee for China, the methods of this reviewing board are described in this fashion:

"The Film Review Committee, composed of 70 representative Chinese and foreigners in Shanghai, has for the past two years undertaken this work (that of the framing for recommendation of suitable films to schools and other individual film users through China) on a voluntary basis. The committee renders the hearty support of two leading film agents in Shanghai, and on four afternoons each week a group sits for two hours reviewing films. The committee stands for the showing of only the best films and earnestly hopes to be instrumental in raising the tone of films shown in the Far East. In addition to the support being given by the film agents and the renters of films, the committee invites the moral support of the public. We believe this work is to be undertaken to review films specifically for Shanghai, its recent adverse report regarding an ill-known American picture showing the nude, was supported by action of the municipal government."
BRONCHO BILLY—Revivified

Essanay yields to popular demand from showmen all over the country and announces an immediate weekly release of the world famous single reel Western BRONCHO BILLY subjects.

No other character ever enjoyed the phenomenal success on the shows that was afforded BRONCHO BILLY, the first exponent of the drama of the hills and plains, as well as the greatest. He appeared every week in a thrilling Western picture for years, to the delight of millions of "fans." Every single reel BRONCHO BILLY has more action, story, plot than the present day five reel features. The best of the famous BRONCHO BILLY pictures only will be offered. All re-edited and re-built.

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"BRONCHO BILLY'S Leap"
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"BRONCHO BILLY and the Settler's Daughter"
"BRONCHO BILLY'S Indian Romance"

"BRONCHO BILLY, a Friend in Need"
"BRONCHO BILLY'S Wild Ride"
"BRONCHO BILLY'S First Arrest"
"BRONCHO BILLY and the Rustler’s Child"
"BRONCHO BILLY'S Last Deed"

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Distributors Everywhere—Now
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100 per cent quality

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Booking at Mutual Exchanges
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GEORGE MACQUARRIE
in
"Wanted, A Mother"
Directed by HARLEY KNOLES
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HEART of the SUNSET

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“Tremendous subject, well handled — has unforgettable characters and incidents: holds interest throughout.” — Wid’s.

“Among the many excellences to be found in ‘The Fall of the Romanoffs,’ Herbert Brenon’s eight part picture novel based on the Russian revolution, one attribute stands out in bold relief — the swift onrush of events” — Edward Weitzel in Moving Picture World.

“Truth is not often so dramatic as fiction, but in this story of the most remarkable by-product of the war, all the essential historic and histrionic elements were present, awaiting only the skilled hand of a producer like Mr. Brenon to fuse them into the most impressive pictorial form.” — New York Sun.


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JEWEL CARMEN in The Girl with the Champagne Eyes

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Contract Now
FOX FILM CORPORATION
Billy Sunday—A Great Showman

BILLY SUNDAY, who is one of the greatest showmen since P. T. Barnum, is now staging an event in Chicago and this fact suggests to us the appropriateness of directing to the attention of exhibitors the work of this great advertiser for popular favor, his publicity methods, his sense of the theatric and his general all around showmanship.

This strenuous individual who bills himself as an evangelist has created a tremendous interest in his work throughout the country. He has advanced himself into the class of positive headliners; his name in incandescents out in front of his showhouse means absolute capacity on all occasions.

All this has been accomplished through advertising and showmanship, together with a splendid ability for organization and system. Billy Sunday does not believe, like many exhibitors, that all that is necessary to attract throngs to his show place is to merely hang out a sign and let it go at that. It is true that big crowds would now come to the Sunday events without much outside effort, but this has not always been the case and if he was now content to sit back idly he would be attracting probably a few thousand people and not forty and fifty thousand people to a single meeting.

Billy Sunday, like the excellent showman that he is, goes out after the people and encourages them with a thousand different schemes to come to his shows. His methods in a measure resemble those of the big successful circuses. He does not dash into a territory unannounced or only quietly heralded. His advance men over a period of weeks carefully cultivate the territory with tons of publicity matter, small meetings of various kinds which create interest in the coming big show and other preparations along similar lines.

This showman realizes that the public does not know what it wants, but that it is ever on the anxious seat to have some one come along with something original and tell it that this is what it wants. He also realizes that the public must be led and must be driven.

This attitude of Billy Sunday is in great contrast to the attitude of a great many exhibitors who merely announce in a half-hearted manner their coming attractions and then sit back and wonder why their theatres are not crowded. They do not appreciate the Sunday plan of going out and getting the public—suggesting, urging and leading them on.

Before Sunday opens a show, his entire organization numbering hundreds of people, has carried on a comprehensive campaign of publicity. They have gone to the people of the community direct; they have enlisted the aid of every organization and society within reach to bring at a single stroke large units of people to his event.

Contrast this with the attitude of exhibitors who run, for instance, a picture with an especial appeal for club women and do not even go to the extent of sending notices to the officers of the women's clubs in the district.

It is true that the Billy Sunday shows are given a slight complexion of religion, but civilized human beings do not go in for religion to the accompaniment of brass bands, flaring posters and orations which are more acrobatic than oratorical. The great mass of people attracted to the Sunday meetings are attracted by the theatric manner in which it is all presented. They are attracted by the showmanship of the star.

There is in the Sunday plan of going out after the crowds and not waiting for the crowds to come in, in his determined and persistent publicity and in his ability to put on a show with great clamor and hurrah, a big lesson and example for motion picture exhibitors.
Censor’s Powers Defined

THE United States District Court of Appeals in Chicago has rendered a vitally important decision on the question of censorship; in fact this decision is probably the most important that has been handed down since official censorship has been introduced.

While the opinion of the court specifically refers to the Chicago censorship ordinance and the Funkhouser situation its effect is so far-reaching that it undoubtedly will influence the conduct of censor boards wherever they exist in the United States.

The ruling makes it very plain that under the Chicago ordinance the censor is not the ordained custodian of the city’s morals; that he has no discretionary powers in deciding what shall or shall not be exhibited and that his function is that of a police officer and not that of a judge.

Probably the most striking section of the entire opinion is that which declares that the censor is required under the ordinance to consider a picture in its probable effect upon the community as a whole and not upon any particular class or upon individuals of any particular age. In other words, a picture to be refused a permit must be one that is obviously harmful to the community as a whole.

Under the existing Funkhouser plan of censoring if one per cent of the population of a certain community consisted of feeble-minded persons that might be adversely influenced by the depiction of violence then any picture depicting violence would be refused a permit. This attitude, the court holds, is not justifiable under the law. The community must be considered as a whole and unless a picture is harmful to the community as a whole it is entitled to a permit and the censor is compelled to issue the permit.

Again, the decision points out what has long been claimed by intelligent persons who have investigated censorship—that the censor has no discretionary powers, that it is not his duty or his right to consider and analyze various elements of the production. He is required only to find out if the picture appears to be harmful to the community as a whole. If it is immoral or obscene. If it is calculated to create prejudice against any class of law-abiding citizens. His authority stops there.

This ruling reduces the censor’s work almost to a mechanical basis and in so doing it will eliminate many of the glaring inconsistencies and injustices that have characterized the work of censors everywhere.

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO. at 203 South Dearborn Street, Chicago Tel., Harrison 7355

MARTIN J. QUIGLEY : Editor

NEW YORK OFFICE

1480 Broadway Tel., Bryant 5111
James Beecroft, Manager

Member Audit Bureau of Circulations

Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p.m. on Monday of each week.
New Film Company Is Incorporated For $2,500,000

Indianapolis Named as Place of Business—To Produce Pictures

Indianapolis, Ind.—Articles of incorporation for a $2,500,000 concern known as the Capital Film Company, which gives Indianapolis as its place of business and its business as the manufacture and distribution of films, have been filed with the secretary of state. An incorporation fee of $2,501.50 was paid.

The only local man connected with the concern, so far as can be learned, is O. W. Moore, manager of the Unicorn Film Exchange, 129½ West Washington street. Other incorporators are Edward A. Spray, banker, of Frankfort; William H. Miller, grain dealer, of Flora; Lewis R. Barnes, sheriff, of Crown Point, and Charles J. Daugherty, banker, of Crown Point.

The concern has not yet established offices in Indianapolis. The stock of the company, according to reports, has all been subscribed and paid in. The assets of the company are said to consist of films invoiced at $1,281,000.

According to plans which have been announced, the concern will set up studios and manufacturing plants in Indianapolis as soon as a location can be obtained and the active work of producing films will be taken up.

According to statements of the incorporators, distribution stations will be established in the following cities: Boston, Buffalo, New York City, Philadelphia, Washington, Pittsburgh, Atlanta, New Orleans, Dallas, Los Angeles, San Francisco, Seattle, Spokane, Denver, Minneapolis, Kansas City, St. Louis, Chicago, Indianapolis, Cincinnati, Milwaukee, Cleveland, Detroit and Omaha.

T. H. Ince Produces Big Special Feature

Thomas H. Ince has just completed special feature production at Culver City, entitled, “The Mid-night Patrol.” It is said to be a very elaborate picture, depicting the police officer in a favorable light as an answer to the ast number of pictures which have hounded the police crook and the police rater.

It is understood that the production is to be released independently and will or be issued on the Artcraft program.

It is learned also that Mr. Ince is at work on plans for a big patriotic spectacle which is to be made at the request of the United States government. J. Reade, personal representative of Mr. Ince was in Washington recently discussing plans for the picture with government officials that are to have immediate supervision of the production.

J. A. Berst Resigns From Pathé; Joins United Theatres Is Report

Paul Brunet Succeeds Retiring Vice-President And General Manager—Cause of Berst’s Action Not Explained in Official Announcement

J. A. Berst, whose resignation last week as vice-president and general manager of Pathé came as a distinct shock to the entire motion picture industry, is reported to have aligned himself with the new exhibitors’ organization sponsored by Lee A. Ochs, C. R. Seelye and Louis F. Blumenthal, incorporated under the name of The United Picture Theatres of America, Inc.

What position Mr. Berst will occupy in the new organization could not be ascertained nor could any statement relative to the rumor be obtained from him. No official announcement has been issued by United Picture Theatres.

J. A. Berst

Simultaneous with the announcement of Mr. Berst’s resignation, issued by the directors of the company following a meeting on March 7, came the notice that Paul Brunet, comptroller, had been appointed to succeed him. A eulogy of the retiring vice-president and general manager but very little information concerning the cause of his severing relations with the company is contained in the announcement, which follows:

Directors’ Official Statement

“J. A. Berst resigned as vice-president and general manager of Pathé Exchange, Inc., at a meeting of the board of directors held Thursday, March 7. It is known that he had contemplated this action for some time.

“Mr. Berst is generally recognized as one of the biggest and ablest men in the industry. His long experience in the business in this country, dating back to 1904, combined with remarkable executive ability and foresight, has given him a mastery of all phases of the business, including manufacturing, producing, distributing and administration.

“A fair deal to all has been Mr. Berst’s policy and there is no man more respected by his employees and business associates.

Comments On Career

“Mr. Berst was born in Paris, France, and began his business career as a boy with Charles Pathé, then just starting in the business of financial and exchange. His stock was identified all over the world. In this, Mr. Berst’s first position, he was called upon to do everything from manufacturing to selling, for up to 1906 he was Pathé’s only employe.

“In 1906 he was sent by Charles Pathé to the United States to develop the market here for Pathé films. The stock of films which he brought with him was small and some of them were only about fifteen feet in length. He rented offices on 23rd street, New York, and sold his stock himself. His infant business prospered so much that he engaged a cashier and office boy. His effort brought such results that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathé American factory has been located ever since. The year following the big studio in Jersey City was built and the production of pictures on a large scale was begun.

“In December of 1913 Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he accepted the vice-presidency and general management of the Selig Company. Then he became the president of the General Film, which office he resigned early in 1916 to become vice-president and general manager of Pathé.”

Brunet’s Efficient Record

Mr. Brunet’s connection with the Pathé Company dates back three and a half years, at which time the productions of the company were being distributed by the Ecclectic Film Company. During this time his efforts have been concentrated upon the financial and exchange end of the business and a system of exchange control, of which he is the originator, has made for increased efficiency.

For the past two years in addition to his duties as comptroller, Mr. Brunet has been assistant treasurer, and director of the company. Concerning his new duties he had nothing to say relative to the activities which followed other than that Pathé Exchange, Inc., will act in closer co-operation with the world organization of Pathé to its advantage.
A slight misunderstanding which has existed between motion picture theatre owners and the Four-Minute men organization in Chicago will be cleared up, it is believed, by a communication read at the meeting of the Chicago branch of the American Exhibitors' Association last Friday. The letter was signed by George R. Jones, state chairman of the Four-Minute men.

Mr. Jones corrects the impression held by some exhibitors that an agreement had been reached whereby the patriotic speakers were to appear but once a week. At the meeting of representative motion picture men and the Four-Minute men, he says, it was agreed that speakers should be allowed the use of the theatres twice a week.

"Some of the theatres have the idea," the communication reads, "that at the meeting which we held some time ago with representatives of future theatre owners, it was agreed that the Four-Minute men were to speak but once a week.

Letter Corrects Impression

"I write this letter to correct that impression. You will recall that one of the owners stated that once a week was in his opinion sufficient, but that he was overruled by the motion picture people present, and it was decided at the meeting that Four-Minute men should be allowed twice a week in the motion picture theatres.

"It should be understood, I think, that twice a week means twice a calendar week. In other words, our assignment committee might find it necessary to send men to a theatre on Thursday and Friday nights of one week, and the next week on Monday and Wednesday nights. This would make more than two talks in seven days, but would stick to our understanding that only two talks will be given each calendar week. It should also be recalled that a great many theatres have given us special permission to speak oftener, many of the loop theatres, indeed, every night.

"Lightless" Nights Discussion

Some discussion arose among the exhibitors present at the meeting as to when the "lightless" nights restrictions would be removed. It was pointed out by some that with the milder weather which has lessened the coal scarcity, darkened theatres two nights a week were no longer necessary.

Louis Frank, treasurer of the organization, said that he had been in informal communication with the state fuel administrator and that the official had held out no hope for revocation of the order for the present.

"He did want this made plain, however," said Mr. Frank. "The 500 watts allowed by the fuel administration on lightless nights, includes the wattage consumed by your emergency light." A number of routine matters were also taken up. Vice-President-Elect George Henry, president in place of President Beatty, who is at present in California recuperating from illness.

ROTHAPFEL RESIGNS AS FIRST NATIONAL CIRCUIT PRESIDENT

Owing to the pressure of other work, S. L. Rothapfel, managing director of the Rivoli and the Rialto theatres, New York, has been compelled to resign his position as president of the First National Exhibitors' Circuit.

His recent appointment as chairman of the Motion Picture and Film Industry Division of the Liberty Loan Publicity Campaign in New York, together with the task of presenting new programs at two theatres each week made it imperative for him to give up some of his responsibilities. His resignation as president of the First National Exhibitors' Circuit, however, will make no difference in his securing First National attractions for either of the theatres under his direction, it is said.

N. Y. Legislature Considers Regulations for Operators

Albany, N. Y.—Senator James J. Walker's bill to compel applicants for licenses to operate picture machines to file affidavits that they have served as assistants for not less than six months was up for discussion before the senate Monday of this week.

Another feature of the measure is that permits must be obtained from the license authority to act as an assistant, and that the license bureau may require corroboration of the affidavits.

MARY MILES MINTER IN "A BIT OF JADE"

Two scenes from Miss Minter's latest picture, which is said to contain many unexpected twists. (Mutual-American.)
Funkhouser Exceeds Authority
U. S. Court of Appeals Holds
Discretionary Power Not Conferred Upon
Chicago Censor by City Ordinance Is Ruling of
Federal Jurists on "The Spy" Film

Major M. L. C. Funkhouser, Chicago's censor, in using discretionary power in the ordinances under which he has been stepstepping his authority, according to a ruling by the Federal court of appeals, composed of Judges Baker, Kohlhaas and Evans. It is expected that the ruling will have a far-reaching effect upon the censorship of films in Chicago, which, to a certain extent, affects the entire state.

The decision was handed down as the result of an appeal on the part of the city against an injunctive order issued by Federal Judge Samuel Alschuler re-stricting the censorship with the showing of a Fox production, "The Spy." Judge Alschuler held in his ruling that the censor had no discretionary powers under the ordinance and that that power was definitely fixed by the provisions of the city ordi-nance respecting motion pictures.

"The Spy" depicted the efforts of a young American citizen to keep Germany a list of the German spies in America and his capture, torture and death at the hands of a firing squad. In its appeal from the ruling of Judge Alschuler the city held that:

The action of the play, where great drops of sweat stand out on the face and chest of the hero as he endures torture and faces death is too harrowing for the possibilities of minors.

The recent court appeals in its opinion handed down this week states:

Federal Court Decision

This appeal from an order refusing to dissolve a pendente lite injunction involves the construction and application of the following provisions of the ordinances of Chicago:

"Sec. 1027. If a picture or series of pictures for the showing or exhibition of which an appeal from the permit is taken, is immoral or obscene, or portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be the duty of the general superintendent of police to refuse such permit; otherwise it shall be his duty to grant such permit.

"Sec. 1 of amendatory ordinance of July 1, 1921. That in all cases where a permit for the exhibition of a picture or series of pictures has been refused under the provisions of Section 1027 of the Chicago Code of 1921, as amended, because the same tends towards creating a harmful impression on the minds of children where such tendency as to the minds of adults would not exist if exhibited to persons of mature age, the general superintendent of police may grant a special permit limiting the exhibition of such picture or series of pictures to persons over the age of twenty-one years; provided, such picture or pictures shall not be exhibited to such children, in order to create contempt or hatred for any class of law-abiding adults.

Appellants refused to grant a permit under Section 1027 for the exhibition of anpeeple's moving-picture, "The Spy," but offered a permit for "theatrical only" under amendatory Section 1.

No Ordinance Violation

From the pleadings and affidavits, the following may be ac-
ccepted as the situation, pending final hearing: The photoplay depicts a young American's efforts to obtain in Germany the list of German spies in America, his capture, torture and death at the hands of a firing squad; there is nothing obscene or immoral; no portrayal of any riotous, disorderly, or other unlawful (nos-ciitura socitisc) scene; nothing tending to disturb the public peace; but the action of the play where great drops of sweat stand out on the face and chest of the hero as he endures torture and faces death, is too harrowing, in the honest judgment of the city's administra tors, for the possibility of minors; and for that reason and that alone, the permit under Section 1027 was refused.

Apend to injunctive order will not be reversed unless there was an abuse of discretion: and this can only appear from an obvious oversight of the facts or a palpable misapplication of well settled rules of law on the part of the trial judge. The only misapprehension of facts is that the case is that of the city's administra tor with respect to the discretion committed to him by the ordi-nance, Section 1027 sets up a standard, but allows no discretion. If a photoplay conforms to that standard, "it shall be his duty to grant such permit.

If it does not, he must refuse the permit. In deciding the question of fact the trier must of course take the viewpoint of old and young, and polishe and finish, and ignorant; but a picture either is or is not obscene, by the one standard, including all the public. Amendment Section 1 brings in the matter of discretion. If a permit under Section 1027 is refused, the administrator nevertheless "may grant a special permit," limiting the exhibition to adults. The discretion goes only to permitting a nonconforming picture to be exhibited to adults. On the adminis-trator's belief that such exhibition would not undermine the settled moral and peaceful character of adults.

The "harmful impression on the minds of children" must be an impression caused by the obscenity or other factors. It is not characteristic of the picture—not an impression which the administrator on non-legislative defined grounds may deem harmful. Since Europehere it has been mooted in the dramatic and other arts, how far the depiction of terror and anguish may properly be em-ployed for the purification of the passions of the observer. If the

grlycerine tears and beads of sweat of the moving-picture are too horrifying for children, it was not for the administrator of these or-dinances to say that it must first be declared by the law-making body—if constitutional restrictions permit.

Attorney H. J. Friedman, who repre-sented the Fox Film Corporation throughout the entire legislation con-cerning the picture in question expressed himself as well as the outcome. He characterized the decision as a distinct victory for the film industry in general.

Essanay Company
Has Novel Plan
For Future Plays

To Pattern Production After
Method Used By Theatrical
Enterprises

Convinced that the film business is now in a transitional stage and that the successful pictures of the future will be produced more on the line of theatrical productions, President George K. Spoor of the Essanay Film Manufacturing company, has announced that his organiza-tion will proceed in this manner in its future activities.

The company will not adhere to a strict publication date for program houses, except in its shorter subjects. Its features will be put on the market from time to time as completed.

"The film business now is in a transi-tional stage," said Mr. Spoor. "This, in my opinion, is due to the general development of the industry and the new demands that are constantly being created and partly to the abnormal condi-tions of a country at war. But there is no question that there is a real field for good pictures. Manufacturers need only to adapt themselves to the new conditions. Essanay has been watching these conditions, and it believes it has anticipated them."

"It is my belief that the successful pictures of the future will be produced more on the line of theatrical productions. That is, the manufacturer will hunt for the story of exceptional merit. Selecting capable players is not necessarily what are generally called stars, but first class actors."

"Essanay now is working on this plan. It has obtained the rights to several large productions and is now preparing them for release in the near future. The company will not attempt to adhere to a strict release date for program houses, except in its shorter subjects. Its features will be released from time to time as completed."

"I believe that under this system Essanay will be enabled to produce still greater pictures, giving the most careful attention to detail required by a finish production. The company now is pre-paring to make additions to its staff to carry out this plan, which has been laid out for months ahead."
Geo. K. Spoor Emphatically Denies Truce With Stanley Booking Company
Charges Mastbaum Concern Has Made Capital of Form Letters Received Through Error of Essanay Booking Department

Flat denial that the Essanay Film Manufacturing Company has modulated in any way its stand against the Stanley Booking Company of Philadelphia or its determination to fight that company to a finish in an effort to establish an "open booking" policy in the Pennsylvania city, is contained in a statement issued this week by George K. Spoor, president of the film organization.

According to reports received by the president of the Essanay company, the booking concern, headed by Stanley Mastbaum, is making capital of two form letters received by them through an error of the Essanay mailing department.

The form letters, one signed by Mr. Spoor and the other by the manager of sales and distribution, were general in nature concerning Essanay productions and were sent to exhibitors at large. Through an inadvertence the circulars were mailed to the Stanley Mastbaum Company at Philadelphia.

Company Misleads Exhibitors
Since that time, according to Mr. Spoor, representatives of the Mastbaum company have approached exhibitors of that city, produced the letters and intimated that they were overtures from Essanay and that practically a truce had been declared. Nothing could be more absurd, Mr. Spoor asserts.

Colonel E. M. House
Presented Gold Pass
Col. E. M. House, President Wilson's personal friend and unofficial emissary, was presented last week with a perpetual pass, engraved on gold, admitting him with Mrs. House and party to The Rivoli and The Rialto Theatres, New York, at any time. The pass bears S. L. Rothapfel's signature and the explanatory note that it was presented in appreciation of Col. House's presence in the presidential box at the opening of both the theatres for which it was issued.

"On Feb. 19 and 26," declared Mr. Spoor, "a form letter addressed to the various exhibitors throughout the United States left our studios, calling attention of our two late releases, 'A Pair of Sixes' and 'Ruggles of Red Gap.' One of these letters was over the signature of George K. Spoor, president of the Essanay Film Manufacturing Company, and the other over the signature of W. Fay Lynch, manager of sales and distribution.

Mailing Error Responsible
"Owing to an error in our mailing department, the Stanley Booking Company's name was left on our list of exhibitors. Like the rest of the exhibitors the Stanley Booking Company received a copy of these letters.

"I am informed by our Philadelphia office that the Stanley company has shown these letters and discussed them with several exhibitors in Philadelphia and pointed out to them the fact that Essanay was still recognizing the Stanley Booking Company and wished to continue to do business with them.

"Our attitude in respect to booking organizations has not changed. The communications received by the Stanley company were form letters and were decidedly not personal appeals to that concern."

Paralta Plays Inc.
Occupy New Offices
In New York City
Paralta Plays, Inc., are now settled in their new offices on the twelfth floor of the building at 6-8 West 45th street, New York City. After moving from the old quarters at 729 Seventh avenue, Paralta was forced to make temporary arrangements due to the fact that the new offices were not yet completed, and it was not until this week that the members of the organization took possession of their new home.

In their new quarters Paralta have the entire twelfth floor as well as a projection room, scenario department, and film vaults which have been erected on the roof. The arrangement of the offices and the connection with the private projection room affords the best possible layout for efficiency, it is said, and this will be enhanced within a few months when the W. W. Hodkinson Corporation, through which Paralta Plays are being published, will move into the same building and occupy the eleventh floor, which is directly beneath the Paralta offices.

The offices of the Mastercraft Photoplay Corporation are also on the same floor with Paralta in the new building.

William Brady Has All Star Cast in "Stolen Orders"

"Stolen Orders," which will be the first of the feature productions sponsored by William A. Brady and made under his personal supervision, is said to abound in big scenes and tense situations. In point of magnitude it is said to rival many a Hollywood production, and to possess a universal appeal through a succession of intensely dramatic episodes interspersed by scenes as unusual as they are spectacular.

The story is laid in London, Paris and America at the outbreak of the Great War. Kitty Gordon as the wife of an Admiral of the American Navy has a role in which she is said to add another to her long list of remarkably successful screen personations. Playing opposite her as a sinister figure whose every action is directed and dominated by Wilhelmstrasse, is Montagu Love. June Elvidge appears as the daughter of this arch spy, as does little Madge Evans. Carlyle Blackwell, as a young American naval officer, has a romantic role, and George McQuarrie is admirably cast as the American naval officer.

"Stolen Orders" is being directed by Harley Knolos and William A. Brady.

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Scenes from the Brady Production, "Stolen Orders"
N. Y. Exhibitors Launch Campaign To Amend Sunday Closing Law Form Allied Motion Picture Committee to Further the Passage of New Measure

The allied interests of the motion picture industry have launched a vigorous campaign to amend the state penal laws of New York to permit the exhibition of motion pictures on Sunday. A bill is about to be introduced into the State Legislature.

An Allied Motion Picture Committee of the State of New York was organized at the offices of the National Association of the Motion Picture Industry, 310 Broadway, New York City, March 14. This committee is already pushing a strenuous campaign throughout the state to gain the passage of the measure.

This allied committee numbers: John M. Heiney, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry; and Trinity; C. A. Zeisler, Charles H. O'Reilly, assistant secretary; Max Spiegel, secretary, Mitchell F. Mark Realty Corporation, owners of the Strand Circuit; Max Cohen, president of the state, treasurer. Mr. Manheimer is resident of the Motion Pictures Exhibitors' League of New York State, Local No. 1, and Mr. Cohen is vice president of the same organization.

Executive Committee Formed

The following vice chairmen were named for the committee: The members of the executive committee of the Exhibitors' League of New York State, the residents of every producing, distributing, and supplying company; the presidents of all trade papers and such additions as Sydney Cohen, president of the Exhibitors' League of New York State, may name. The executive committee of the Exhibitors' league of New York State numbers its officers: Sydney S. Cohen, of New York, president; Samuel Suckno, of Albany, vice president; Walter A. Zeisler, chairman; Henry Cole, of the Bronx; George Cohen of Poughkeepsie; R. McCarty of the Tri-City branch; and M. Gerson, of the Queens; M. S. Silverman, of Schenectady; Benjamin Apfel, of Albany and Troy; G. J. Sheer, of Cohoes; Fred Elliott, of Albany, were also present at the meeting.

The committee is lining up every one of the 1,200 exhibitors of the state behind the bill. At the Hotel Ten Eyck in Albany, on March 14, an important get-together meeting will be held. At this meeting the complete organization of the state campaign will be mapped out. Already an active newspaper campaign is under way. The related committee is making a systematic effort to put every important newspaper in the state behind the bill to amend the laws regarding Sunday motion picture exhibitions.

Similar to Old Bill

The allied committee makes it clear that the bill, as proposed, presents the opening of Sunday motion picture theatres as a matter of local option, specifying 2 p.m. as the opening Sunday hour, any possible conflict with religious services is eliminated. The bill, as now proposed, is substantially the same as the bill introduced last year in the State Legislature by Assemblyman Clarence J. Welsh of Albany. This bill had the emphatic approval of the State Senate of mayors.

Another important point in the new campaign for the amendment of the penal laws is the fact that the whole industry is behind the move. The allied committee directing the campaign includes every branch of the industry.

The organization of the allied committee and the launching of the campaign follows closely upon action taken at a recent meeting held at the National Association of the Motion Picture Industry's headquarters. At this meeting the Sunday closing committee, consisting of William A. Brady, Adolph Zukor, represented by Arthur S. Friend, Walter W. Irwin, and Lee A. Ochs, approved of the introduction of a measure into the state legislature to legalize the open Sunday screen theatre.

The presentation of the proposed bill will have an entirely new and complete argument for its passage this year. There are 1,300 motion picture theatres in the state and half of these are closed on Sunday. This closing means the positive loss in war taxes to the government of $500,000 in a year. Aside from the item of war tax loss, the closing of theatres on Sunday means that a direct channel of communication between the government and the people is cut off. The importance of the screen theatre in handling the Liberty Loan drives, the war saving stamp campaigns, and in aiding the Food Administrator, Hoover has been proven. The closing of theatres on Sunday means a direct blow to government propaganda.

Fox Loses Russian Star

Mme. Sonia Markova, who made "The Painted Madonna" and "A Heart's Revenge," has retired as a William Fox star.

TWO SCENES FROM "THE BLINDNESS OF DIVORCE"

BARTH MANN, CHARLES CLARY AND LITTLE NANCY CASWELL IN STRIKING SCENES FROM THE DIVORCE PROPAGANDA PICTURE. (Fox)
United Picture Theatres President
Starts Tour of Entire United States
Addresses Meetings in Large Cities and Explains Plan of
Company—System to Effect Immense Saving
It Is Said

Lee A. Ochs, president of the United Picture Theatres of America, Inc., addressed several meetings of motion picture exhibitors of New York state, eastern Pennsylvania, Ohio, western Pennsylvania, and the Middle West last week and is now beginning a tour of the west and south that will not bring him back to New York until after August.

Mr. Ochs will meet groups of exhibitors and explain to them the program for exhibitor co-operation in the purchase and production of film features that has been devised by the executives of United Pictures. This week Mr. Ochs is scheduled to visit Cleveland, Detroit and Chicago, spending four days in the metropolis of the middle west.

Beginning with a day in Indianapolis, Mr. Ochs will spend two days this week in Cincinnati, St. Louis and Memphis, going on for the week of March 25 to Little Rock, Dallas and New Orleans. He has arranged to give three days each to the exhibitors of Texas and Louisiana before starting north the first week of April by way of Atlanta, Charlotte, N. C., and Washington. The end of that week will find him in Pittsburgh, after which he will head west again and reach Kansas City on Monday, April 8. Oklahoma City and Hutchinson, Kan., follow and then for the week of April 14, Lincoln, Neb., Des Moines and Minneapolis.

Butte, Mont., is the next stop and Mr. Ochs will spend April 21 and 22 there, before traveling down to Boise, Idaho, and on to Spokane. The last few days of April and the first week in May will find Mr. Ochs in Seattle and Portland. From Monday May 6, to Wednesday, Mr. Ochs will meet the exhibitors of San Francisco and vicinity before going to Los Angeles for the longest day scheduled for him and after ten days will meet both producers and exhibitors, explaining to them the system under which United Pictures expects to effect a vast saving annually in the motion picture industry. Mr. Ochs states that these important groups of the industry are the ones to be benefited by the program which United Pictures has evolved.

Distributing waste is the objective of the new co-operative association, it is said, and by its elimination Mr. Ochs is prepared to prove the producers will receive greater returns for their features than they now obtain under the program system. The products will know in advance what his margin will be when dealing with

Rothacker Film Co.
Gets Record Order
For "Tarzan" Prints

W. R. Rothacker
Makes Study of Feature—To Supply Novel Color Effects

Watterson R. Rothacker, president of the Rothacker Film laboratories in Chicago, paid a flying visit to New York last week to witness an exhibition of "Tarzan of the Apes" for the purpose of deciding upon appropriate methods of bringing out the striking and exotic scenic features of the big production through effective color printing.

Rothacker's initial order for supplying the First National Exhibition Circuit with positive prints of the "Tarzan" film exceeds by fully twenty-five prints any order that has been placed heretofore on a first-run feature.

As soon as the executives of the new co-operative circuit had closed the deal for the general distribution of the picturization of Edgar Rice Burrough's popular novel, Rothacker was asked to come to New York and see the picture during its Broadway run. As a result, the Chicago laboratory wizard spent the better part of two days taking careful notes on the production, studying its lighting, mass effects, atmospheric conditions, etc.

He also made a careful record of the reactions that different scenes produced upon the big crowds filling the Broadway theatre, as he was of the opinion that this is a first-class way to get live hints on solving some of the technical problems of printing. He will utilize those particular hints and use them to intensify the emotional and aesthetic effects aimed at.

During Rothacker's visit to New York he also looked over the new Petrova picture, "The Life Mask," and spent considerable time in consultation with First National executives regarding the printing of the first of the new Chaplin comedies.

Select Co. Appoints
H. G. Till Manager
New Orleans Branch

Select Pictures Corporation has appointed H. G. Till, manager of its newly established New Orleans branch, to take effect immediately. Mr. Till, who is one of the youngest managers in the business, has also had one of the most remarkable rises to this important position.

He was four years in the sales department of the Magnolia Petroleum Company in Dallas, receiving valuable training in salesmanship. In 1917 Mr. Till entered the ranks of the motion picture industry. As a salesman attached to the staff of C. C. Ezell, manager of Select Pictures in Dallas, he had remarkable successes on the road. This led to his promotion in the Dallas branch, and finally to his selection for the position of Branch Manager in New Orleans.

New California Corp.
Buys Lynch Reissues

An addition to the ranks of state right distributors on the Pacific Coast has been made through the organization of the Sunset Film Corporation which has just been announced. The initial purchase of the new company is the list of Hart, Fairbanks, Keenan and Talaladji reissues which the S. A. Lynch Enterprises, are selling through the Wilt, Inc. In addition to the reissues, the Sunset company has secured the California rights to the Evelyn Nesbit Thaw picture, "Redemption."
Twelve Killed; Twenty-three Injured
In Winchester, Ky., Theatre Holocaust
Falling Wall Crushes Out Lives of Patrons, Majority of Whom Were Children. Panic Among Survivors Follows

Winchester, Ky.—Twelve persons were instantly killed, ten of whom were children, and twenty-three others were injured, some probably fatally, when a wall of a burning building adjoining a moving picture theatre, here, collapsed, crashed through the roof of the playhouse and buried patrons under an avalanche of brick and mortar.

Winchester's worst theatre horror occurred Saturday night when the motion picture playhouse was crowded to capacity. That the death toll was no higher is attributed to the fact that the entire roof did not collapse, thus confining the death dealing debris to a restricted section of the theatre.

News of the holocaust spread rapidly throughout the business and residence section of the city and it was necessary to throw a cordon of police about the theatre to restrain frantic relatives of those known to have attended the performance from rushing into the wrecked structure.

Others Injured Slightly

In addition to the twenty-three seriously injured who were rushed in ambulances, commandeered automobiles and other vehicles to the Clark County hospital, thirty other persons were slightly injured by flying glass, pieces of timber and bits of stone from the falling wall.

Six of those taken to the hospital are believed to be fatally injured. The majority of these, as well as those not so seriously injured, were children, several hundred of whom were crowded into the moving picture theatre when the crash came.

The wall which collapsed was also used as one wall of the theatre, but projected considerably above the roof of the building. When it collapsed a part fell on the roof of the playhouse. The wall’s collapse at the same time removed the support from under the roof on that side and it crashed down into the theatre.

One Section Struck

The greatest force of the roof’s fall was spent upon one section of seventy-five seats and it was here that all of the fatalities and serious injuries occurred. A considerable number of persons seated in other parts of the house, however, were cut and bruised by flying debris.

Immediately following the crash, patrons of the theatre were plunged into a panic. Hundreds of children and many grown persons engaged in a struggle to reach the entrance. What is considered remarkable is that no one, apparently, was injured in the wild scramble for safety. The wide doors giving entrance to the theatre yielded easily to the struggling mass and it is believed that all reached the street safely.

Northwest “Raffles” Rights
To Supreme Feature Film

Despite a premature announcement made by a booking organization in the northwest that they were exploiting “Raffles,” Hiller & Wilk, Inc., selling agents for the L. Lawrence Weber Photo Dramas, Inc., announce the sale of the Minnesota, North and South Dakota and Wisconsin rights to “Raffles, the Amateur Cracksman” to the Supreme Feature Film Company of Minneapolis, Minn.

The Supreme Feature Film Company has issued Hiller & Wilk, Inc., that their exploitation of this production would be in keeping with the standard set by the L. Lawrence Weber Photo Dramas, Inc.
Exhibitors Units In Thirty-two States Approve Co-operative Plan—Pettijohn

General Manager of Producers & Exhibitors Affiliated Issues Statement—"Direct Sales Arrangement a Movement" he Asserts

Through a statement issued this week by Charles C. Pettijohn, general manager of the Producers & Exhibitors Affiliated Direct Sales Plan, addressed to the exhibitors of the United States and Canada, it became known that the arrangements for this exhibitors' booking plan, which has claimed the attention of exhibitors of the country for several weeks past, is nearing completion.

In speaking of the work that has been done during the past sixty days by Louis Levine and himself, Mr. Pettijohn says:

"We are now able to assure the exhibitors definitely that the plan will be in practical operation on a scale of vastly greater magnitude than was at first contemplated, within a very short time.

"Exhibitors' units in thirty-two states have definitely approved this principle of co-operative booking and completed arrangements to participate in the benefits to be derived from the undertaking. The balance of the states, which have not yet been reached, constitute only twenty-four percent of the total days of booking necessary to assure the successful completion of the plan."

Styles It a Movement

"This remarkable alignment of forces has been due to the fact that the Producers & Exhibitors Affiliated Direct Sales Plan, is a movement and not a commercial enterprise, a movement which even the veriest schoolboy can appreciate as being so fundamentally right in principle that it is an absolute guarantee of relief for both exhibitors and producers.

"Up to the present time eight independent producers of known ability have been granted franchises to produce under this plan, but within the immediate future, four of the most representative companies in the field will be embraced in this arrangement, giving a product, not only of the first quality, but of such volume as to ensure exhibitors of a supply sufficient to take care of their every requirement, regardless of how frequently they may change their program.

"In other words, the principle back of this plan is so comprehensive that it has been found big enough to embrace many new additions, both in ideas and forces.

"These additions have presented themselves as a result of considerations which challenge the attention of every man interested in the motion picture business.

"The following statement is a broad one, but it will not be denied. If it is not true, let it be denied:

"All producing companies now doing business are compelled to make more pictures than they really want to make. This is necessary because they must each independently maintain a so-called program of pictures. Everyone of these larger companies would be delighted if they could make one-half or one-third as many productions as they are now making, and they could make them better, and we repeat here they will not deny this fact. This would enable these same companies to make money instead of losing money, as they are now doing. They are producing themselves out of business."

"Such co-operative relationship of producing interests is assured when every exhibitors' unit in the United States, complete their exhibitors' booking units, and own and control their own co-operative booking power."

"It is not necessary for motion picture exhibitors to buy their own co-operative booking powers, nor is it necessary for the individual exhibitor to put up any sum of money at all to realize and utilize that which is already his own. It is simply a case of mustering and marshalling the rights and powers of this branch of the industry which heretofore has been utilized and manipulated by other branches of the industry for their own aggrandizement. As soon as these units are completed in the United States exhibitors will be able to not only frame the policies of their own branch of the industry, but exercise a powerful influence on behalf of the entire industry."

Notable Cast in "The Splendid Sinner"

The cast chosen by Goldwyn to support Mary Garden in "The Splendid Sinner," is one of especial excellence. Goldwyn announces. While the production is an elaborate one, it is said, there is not a conflict of principals. Goldwyn's casting director considered a long list of available players before entrusting them with the work of portraying characters calculated to tax the resources of any actor.

Hampton Revelle appears opposite the star, Anders Randolphi, noted for his excellent "heavy" work on the screen, plays Mary Garden's evil genius in "The Splendid Sinner," a role which demands finesse and power.

Others in the cast are Roberta Belle, Eric Mayne, and Henry Pettijohn. "The Splendid Sinner" will be published throughout the country March 24.

Peggy Hyland's Debut As Fox Star March 10

"The Debt of Honor," Peggy Hyland's initial production as a Fox star, was published March 10. There is a spy plot and war atmosphere to the play. Irving Cummings plays Hyland. Others in the cast are Frank Goldsmith, Hazel Adams and Eric Mayne. O. A. C Lund, who directed Miss Hyland in "The Debt of Honor" will have charge of her second production on which work has already been begun.
New York, March 12, 1918.

Don't blow your horn in a competitor's face too loud, unless he has his car mired and one wheel off, quoth J. Joseph Sameth, late of the Physical Culture Pictures Co. 

Lieut. Wells Hawks now of the Navy Department and better known to fame as press agent extraordinary, and more recently Mary Pickford's representative, has just achieved the saddest assignment in his career as publicist—he has been given the role of "men lost in action" to handle.

Eugene Clifford, brother of the Knight of the Blue Pencil, is helping put on "The Eagle's Eye." Good lad, too.

Lieutenant Leon Horstman has just received his commission from the war department, donned his uniform and is off to the camp. Best of luck, Lieut., and may you return with silver leaf on your shoulder.

Henry MacMahon has finished his "Zongar" work and is now furnishing big ideas for the United Picture Theatres of America, Inc., for which company he is the Generalissimo of advertising and publicity.

The famous J. J. Dingwall is now the V. P. of the Burwell Special News and Letter Service. Aaron McBurk is president of the company and by joining Bur and the Wall we get the Burwall. What becomes of the Aaron-Burr?

Alice Howell has just returned to her home from the hospital where she underwent an operation for appendicitis. There was no comedy in that.

Burton Rice and Raymond Cavanagh are linked up in an art service in the Times building. Since people always abbreviate Raymond's last name, it is easy to see that now we will have Caviar and Rice.

The Rothacker scenes are making a great hit at the Rialto this week, and when the "Old Reliable Gusher" was shown the applause went as high as the steam.

Charley Burrell has joined the forces of the First National Exhibitors' Circuit, not as spiritual adviser; he is simply helping the Chaplain.

Wally Van has just completed a society pageant picture at the Hotel Biltmore. There were more than a thousand people in the ball room scene. Miss De Jersey Moor Hackensack Too played the lead, assisted by Coooley d'Brathwait McCafferty.

Frank A. Keene has placed the "Girl With the Beautiful Eyes" on the most conspicuous corner on Broadway. By and by he expects to have her on all the leading signs of the city as "The Girl With the Beautiful Lamps."

Ed Rosenbaum, Jr., is the lad who is now putting the atmospheric quality into the Graphic. Watch for his next.

"Over The Top"

with J. B.

Exhibitors' Herald

"Constance Talmadge"

In Her Latest Select Production, "Up the Road With Sallie."

Dr. W. T. Hornaday says, "The Eagle’s Eye" will throw its talons into the Hun propaganda, and without the doctor telling us we know the propaganda bird to be a carrion whose habitat is Berlin and who migrated to the United States some thirty years ago."

Thanhouser Company
Elects New Officers

At a meeting of the Thanhouser Film Corporation, held Wednesday, the following officers were elected:

Crawford Livingston, president; W. E. Shallenberger, treasurer; Dr. Addison Jones, secretary; Miss Jessie B. Bishop, assistant secretary; W. Ray Johnston, assistant secretary.

First National Opens
New York Exchange

Work has just been completed upon the offices of the First National Exchange, Inc., at 509 Fifth Avenue, New York, and the entire force is now located in permanent quarters, where the product of the First National Exhibitors Circuit can be handled to the best advantage.

The offices are finished throughout in mahogany, with plate glass partitions separating the different suites, giving light to every part of the floor. Owing to the amount of space that will be required for business purposes, a projection room will be erected on the roof and is expected to be ready for the showing of films within a short time.

Carey Wilson, manager, who was confined to his home by illness for some weeks, is back at work. Mr. Wilson's staff includes H. Kram, L. Hanover, David Rosengarten and Ben Levine.


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United Pictures Adds Many Exchange Men To Selling Staff

C. R. Seelye to Tour Country To Enlist Others Under Banner

C. R. Seelye, vice president and general manager of the United Picture Theatres of America, Inc., has started on a tour of the principal exchange centers of the country to enlist 100 exchange men under the United banner.

A. S. Abeles, formerly New York exchange manager for Pathe and more recently special representative, is now in charge of the New York office, with A. V. A. Hagopian, Mr. Abeles' assistant, in charge of the Paramount after two years of successful service.

H. M. Osborne has opened a United exchange in Philadelphia. Stanley Hand, after three years as World Film exchange manager in Boston, will handle the New England territory for United. Mr. Hand and members of his staff have covered the Albany, N. Y. section for years, now represents United in Northern New York.

D. W. O'Connell has transferred his activities in Washington from Pathe to United. He will have in the Virginia and Maryland territory two of the best salesmen in those states. C. W. Bunn has opened offices in the Consumers' building, Chicago, to promote the United propaganda in the section which depends upon Chicago for film distribution.

During his tour of organization Mr. Seelye will spend several days in Los Angeles in conference with stars who have indicated their desire to co-operate with exhibitors in the United association.

Cast of "Eagle's Eye" Makes Conservation Film for Committee

The Whartons have made arrangements for producing a special picture for an Empire State Conservation Committee in which will appear all the members of the company now working in "The Eagle's Eye," the twenty episode serial on view of the German government's spy system in America.

The Conservation Committee has not prepared the scenario, but will leave it to The Whartons and members of "The Eagle's Eye" company to put over the idea they have in mind. King Baggot and Marguerite Snow, who are featured in "The Eagle's Eye," will have the leading parts and King Baggot Jr., for whom there was no part in "The Eagle's Eye," will appear in the feature.

Both Miss Snow and Mr. Baggot have taken an active part in preparing the script. The State Conservation Committee informs the Whartons that they wanted anything that would show the public, especially the farmers of upper New York State, the necessity of saving coal, or any other fuel, in compact form. The suggestion is made that the public use wood in place of coal or oil.

The Whartons have planned a thousand-foot film and special attention has been given to scenes showing essential industries which have been closed down on account of lack of coal during the coal shortage. Scenes of ships and locomotives receiving their supply of coal will be used to emphasize the great demand the war has made for fuel.

Several unusual scenes showing the pleasure and enjoyment that can be gotten out of log fires, will have prominent places in the picture. A romantic story has been prepared by the principal of "The Eagle's Eye" Company, to make the Conservation Picture interesting as well as instructive.

Lou Burstein Goes West To Visit King-Bee Plant

Lou Burstein, president of the King-Bee Films Corp., left New York last Wednesday on the "Twentieth Century," bound for Hollywood, Calif., to visit the King-Bee Studio.

During his four days' stay on the train Mr. Burstein expects to write two new scenarios for Billy West, which he will start making immediately upon his arrival in Hollywood.

On March 23 Mr. Burstein will return to New York and will take with him the two King-Bee comedies just completed entitled, "The Scholar" and "The Messenger." These he will edit and cut on his way back to New York and upon arriving there a trade showing will be given.

California Troops In Louise Glaum's First Paralta Play

Three hundred members of the California National Guard, headed by the Coast Artillery band from Fort MacArthur, were mustered at the Paralta studios in California last week to aid in creating a patriotic atmosphere in some of the war scenes in Louise Glaum's picture, "An Alien Enemy," in which this star will make her debut in Paralta Plays.

These scenes gave the companies their first opportunity to train with complete uniforms, guns and helmets and they depicted the entry of a contingent of American troops into a French town behind the lines. They were staged under the direction of Wallace Worsley. While the soldiers who took part have been organized for two months, all having been enlisted in the "Bears," a regiment of California National Guardsmen, they have not yet been called into actual service, but have been carrying on regular training in Los Angeles without uniforms or equipment.

For the battle scenes in the film they were uniformed and equipped by the wardrobe room and "prop" department of the Paralta studios. Regular army officers from Camp Kearney were present at the maneuvers to inspect the troops, which will soon be mustered into active service. Not only did the companies get their first drill in uniform and steel helmets, but they also were given a glimpse of what they may expect in France, as much as the scenes were staged in the streets of a French town built in replica at the studios from the design of Robert Brutton, manager of productions.

FRENCH VILLAGE SCENE FROM "AN ALIEN ENEMY"

THE CALIFORNIA COAST ARTILLERY BAND LEADING A CONTINGENT OF "THE BEARS," A COAST REGIMENT, WHICH TAKES PART IN LOUISE GLAUM'S FIRST PARALTA PLAY.
<table>
<thead>
<tr>
<th>Ray McKee in</th>
<th>&quot;THE UNBELIEVER&quot;</th>
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<tbody>
<tr>
<td>Edison-Perfection war-drama; seven parts; published George Kleine system</td>
<td></td>
</tr>
<tr>
<td><strong>As a whole</strong></td>
<td>Spectacular</td>
</tr>
<tr>
<td><strong>Story</strong></td>
<td>Greatly impressive</td>
</tr>
<tr>
<td><strong>Star</strong></td>
<td>Capable</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td>Strong</td>
</tr>
<tr>
<td><strong>Settings</strong></td>
<td>Well selected</td>
</tr>
<tr>
<td><strong>Photography</strong></td>
<td>Excellent</td>
</tr>
</tbody>
</table>

There is that in "The Unbeliever" which should make it a picture that every one will want to see. There are many spectacular moments in it, the fighting scenes are realistic and impressive and the whole stands out strong and appealing.

It is primarily a story of little touch of the social prejudice existing between those of the higher and lower classes, and the feeling which comes with the hatred of our enemies. An interesting account of how the unbelievers on the rim field of battle, are forced to realize there is going a little interesting little love story at the end make the production well balanced.

The picture has the endorsement of United States war officials and while it endeavors to bring to the people a realization of the onerous "over there," at no time is there any gruesomeness or my over amount of pathos found. It is an impressive story old in an interesting manner containing more truth than power supporting Ray McKee are Marguerite Courtot, Kate Lester and Jarvis Karr. The direction is by Alan Crossland.

The story: Phillip Landicott has always held the people of the lower classes as being far beneath him; he is prejudiced against everyone with German blood in their veins and is an unbeliever. He joins the Marine Corps and goes to France where constant association with the various members of his battery and nearly answering the call of above make him see things differently and he returns to his home, crippled, but with a broader knowledge of God and man. During a Belgium raid he saved a young Belgian girl who is then sent home to his mother. When he beholds a beautiful girl in his mother's home it is the old story.

<table>
<thead>
<tr>
<th>Francis X. Bushman and Beverly Bayne in</th>
<th>&quot;THE BRASS CHECK&quot;</th>
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<tbody>
<tr>
<td>Metro comedy-drama; five parts; published March 11</td>
<td></td>
</tr>
<tr>
<td><strong>As a whole</strong></td>
<td>Entertaining</td>
</tr>
<tr>
<td><strong>Story</strong></td>
<td>Pleasing</td>
</tr>
<tr>
<td><strong>Star</strong></td>
<td>Well cast</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td>Very good</td>
</tr>
<tr>
<td><strong>Settings</strong></td>
<td>Faithful</td>
</tr>
<tr>
<td><strong>Photography</strong></td>
<td>Good</td>
</tr>
</tbody>
</table>

"The Brass Check" comes up to the standard of recent Bushman and Bayne productions. It contains sufficient interest and entertainment to make it an acceptable offering for audiences interested in comedies. Both Mr. Bushman and Miss Bayne make their roles capably with a sufficient touch of appeal and humor to make them pleasing. In their support appear Frank Currier, Augustus Phillips and Rudolph De Cordova. The direction is by W. S. Davidson, a story by Clovis Coates and Mary Missiman.

The story: Ordered out of the house by his father because his refusal to marry the girl of the father's choice, Albert sets himself in the world without funds or means of earning any. He finds a suitcase head and following the trailings him to a private insane asylum. As a detective he helps to save Everett escape. Young Everett then assists Everett and a sister over the state line and returns to line up the man who made Everett their victim. He is surprised to find that his own father is at the bottom of the scheme and that the boy was taken as insane because he perfected a device for the manufacture of rubber and had refused to sell it, in a clever manner, Albert brings his father around to paying Everett a $3 price for the patent and then Albert introduces Everett's sister as his future wife.

<table>
<thead>
<tr>
<th>William Desmond in</th>
<th>&quot;THE SEA PANTHER&quot;</th>
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<tr>
<td>Triangle drama; five parts; published March 10</td>
<td></td>
</tr>
<tr>
<td><strong>As a whole</strong></td>
<td>Entertaining</td>
</tr>
<tr>
<td><strong>Story</strong></td>
<td>Romantic</td>
</tr>
<tr>
<td><strong>Star</strong></td>
<td>Good</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td>Strong</td>
</tr>
<tr>
<td><strong>Settings</strong></td>
<td>In keeping</td>
</tr>
<tr>
<td><strong>Photography</strong></td>
<td>Fine</td>
</tr>
</tbody>
</table>

In producing "The Sea Panther," Triangle has brought to the screen a romantic tale of the early days of navigation when pirates infested the high seas and preyed upon shipping with reckless abandon. While in a sense a costume play this feature does not predominate. An engrossing story of the love of the pirate chief for a girl captive, combined with good photography, make the production an interesting entertainment. William Desmond as the head of the "sea bandits" scores a success as does Mary Warren in the role of Molly Tarpley.

The story: Paul Le Marsan, with his pirate band, boards the British ship Lady Devon and in a successful coup comes into possession. Among the captives is Molly Tarpley with whom Le Marsan instantly falls in love. He takes her to the pirate town, where his affection increases. He determines to see that she reaches home safely, and with his pirate crew sets sail. When off the coast of the Carolinas his band learns of his determination and in the fight that follows members of the crew of the Lady Devon set upon the brigands and Le Marsan is put in chains. Molly, grateful for his kindness toward her, while unable to return his love, sets him free.

<table>
<thead>
<tr>
<th>Mabel Normand in</th>
<th>&quot;THE FLOOR BELOW&quot;</th>
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<tbody>
<tr>
<td>Goldwyn comedy-drama; six parts; published February 23</td>
<td></td>
</tr>
<tr>
<td><strong>As a whole</strong></td>
<td>Entertaining</td>
</tr>
<tr>
<td><strong>Story</strong></td>
<td>Enjoyable</td>
</tr>
<tr>
<td><strong>Star</strong></td>
<td>Amusing</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td>Pleasing</td>
</tr>
<tr>
<td><strong>Settings</strong></td>
<td>Above average</td>
</tr>
<tr>
<td><strong>Photography</strong></td>
<td>Fine</td>
</tr>
</tbody>
</table>

"The Floor Below" presents six reels of enjoyable screen entertainment, interspersed with little touches of pathos and a sufficient amount of humor to make it an exceptionally attractive offering. Mabel Normand has a role that offers a wide range of acting and she shows her versatility at every turn. Tom Moore accords Miss Normand excellent support and Helen Dahl, Wallace McCutcheon, Lincoln Plumer and Willard Dashiel make the most of their roles. The direction is by Clarence Badger. "The Floor Below" is taken from Elmer Harris's story.

The story: Patricia O'Rourke, copy girl on a daily paper, is discharged, but is given another chance when she is sent to get a "line" on some thieves who seem to be lodging in the mission kept by Hunter Mason. The manner in which she breaks into the presence of Hunter makes him believe she is a crook and he proceeds to reform her by taking her into his home and surrounding her with wealth and refinement.

William Desmond, friend of Hunter and a crook, plans to steal some money which Hunter has collected for the erection of a mission. Patsy is accused of the attempted theft, but her "tip" to headquarters results in Monty's capture and Hunter's confession of love.

MABEL NORMAND AND TOM MOORE IN AN AMUSING SCENE FROM "THE FLOOR BELOW" (Goldwyn).
Jack Pickford in
"HUCK AND TOM"
Paramount comedy-drama; five parts; published March 4.
As a whole Well produced
Story Entirely entertaining
Star Enjoyable
Support Refreshing
Settings Suitable
Photography Very good

A quick and successful remedy for the removal of worry-wrinkles from the faces of patrons is "Huck and Tom," the sequel to Mark Twain's famous story, "Tom Sawyer." Motion picture theatre goers who enjoyed the first half will find equal pleasure in the rest of this humorous and entertaining story of a young boy who, reared by a pious aunt, scoffs at the conventions of life as prescribed by this same aunt.

Every foot of film is full of fun and enjoyment. Each scene shows careful direction, good acting, suitable sets, wonderful scenery and excellent photography. The work of Jack Pickford is flawless throughout. Robert Gordon, in the character of Huck, gives a good interpretation of a young lad who has never known any other home but a woodshed and who considers it a nuisance to have to wash his face and comb his hair. Edythe Chapman, Clara Horton, Tom Bates and Frank Lanning handle their roles well. The direction is by William D. Taylor.

The story: While in a graveyard trying to rid themselves of their many woes, Huck and Tom witness a murder. At the trial their repetition of the story clears Muff Potter, an innocent suspect and victim of Injun Joe's plot. Injun Joe escapes to the Painted Cave, where the next day Tom and Becky are lost. After a four-day search the missing ones come home and the entrance to the Painted Cave is sealed. Tom tells the judge that Injun Joe is hiding in it. The seal is broken open and the dead body of the murderer is brought out. Huck and Tom are the possessors of a treasure which they found and with this fortune they plan to become great and fierce robbers.

Rita Jolivet in
"LEST WE FORGET"
Metro special drama; seven parts
As a whole Impressive
Story Trite
Star Fine
Support Ample
Settings Faithful
Photography Fair

The theme of "Lest We Forget" is indeed an impressive one and it will undoubtedly have a strong appeal where war subjects are in favor. Many of the big episodes have been seen in former productions written around the war and while they will always arouse a generous amount of applause, they will not create the amount of enthusiasm that new material would. It seems as if the producer has tried to do something big, but each time just missed it. The production was well received by patrons of Chicago's Ziegfeld Theatre last week and drew large crowds.

The work of Rita Jolivet is never affected. She screens well and has a pleasing personality. Hamilton Revelle and L. Roger Lytton, in the leading supporting roles, were very effective. The French settings were realistic and a number of trench scenes interesting. Leonce Perret is credited with the director, although the film has been re-edited since originally produced.

The story: Rita Heriot, at the outbreak of war, comes to America to appear in operas with the thought that her sweetheart, Harry Winslow, is dead. As a matter of fact Harry, believing Rita dead, joins the French army to avenge the death of his sweetheart. At the close of the opera season Rita returns to England on the ill-fated Lusitania, though warned by Harry Von Berger, a spy, and apparently a friend of Harry's, not to sail. When Von Berger learns that Rita has reported him as a German spy, he endeavors to attack her, but Rita kills him. She locates Harry and goes to him, but he, believing her unfaithful, because of a letter from Von Berger, refuses to have anything to do with her. She relates what has happened to her since their separation and Harry finally forgives.

Olive Tell in
"THE GIRL AND THE JUDGE"
Empire-Mutual drama; five parts; published March 18
As a whole Good
Story Interesting
Star Pleasing
Support Sufficient
Settings Suitable
Photography Good

A pleasing vehicle, with a pleasing star and pleasing story sums up "The Girl and the Judge." The story has been handled in a true-to-life manner and should prove an acceptable offering to theatres where pictures depicting realism are in demand. Miss Tell does some good work and has a winning way about her. John Powell, a dependable personage, gives his usual good characterization. The various other members of the cast have been selected with care as to types and the direction has been carefully handled.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Clara Williams in
"CARMEN OF THE KLONDIKE"

Selsetar drama; seven parts; published state rights
As a whole: Splendid Story: Strong Support: Strong Photography: Exceptional

Probably the outstanding feature, the thing uppermost in the thoughts of those who view "Carmen of the Klondike," will be the recollection of one of the most impressive fight scenes ever filmed which comes as a climax to a picture dealing with the Klondike gold rush; the struggle of men in a country which knew no right but might, where broken heads and shooting affrays were part and parcel of the day's routine. Photograph has it that the producers waited six weeks for the torrential rains and the knee-deep mud in which the memorable struggle was waged, and it was worth it. As a whole it is a strong production, fascinating in its intensity.

Clara Williams is superb in her characterization of Dorothy Harlan, a vaudeville singer who, through a plot, is led to believe her lover unfaithful and becomes a singer and dancer in a mining town cabaret. To remarkable camera work is accredited the realism of the silent, frozen north which envelopes the picture.

The story: Dorothy Harlan is on her way to Alaska to join her fiancé, Cameron Stewart, a young attorney who has opened an office in Prospect City. On the boat she incurs the enmity of Silk MacDonald, boss of the mining town, who makes her life miserable. He learns her love is for Stewart, and on his arrival at Prospect City, through a ruse, he attorney and makes it appear as though he was living with a woman of ill repute. Dorothy denounces Stewart and becomes an entertainer in a dance hall. Following a rush to a new field, Stewart learns of MacDonald's plot against him and a terrific bare-fisted battle follows which is ended when the "boss" of Prospect City is shot by a man whose wife he has wronged. Dorothy and Stewart are reunited.

Bessie Love in
"THE GREAT ADVENTURE"

Pathé drama; five parts; published March 10
As a whole: Average Story: Light Star: Interesting Support: Good Settings: Appropriate Photography: Good

There isn't a great deal to the story of "The Great Adventure," and yet it contains sufficient material to hold one's attention. It has been handled in an appealing fashion and the fact that Bessie Love is the star, will undoubtedly make a great deal toward its success. Miss Love is back in full swing and is entertaining as ever. In her support appear Flora Finch, Donald Fall, Chester Barnett and Florence Short. The screen version was adapted from the story "The Painted Scene" by Henry Mitchell Webster.

The story: "Rags" and her aunt journey to New York where "Rags" hopes to become a great actress. From Billy Hake she learns that one has to hold up the managers to get a position. "Rags" tries it and is booked for the chorus, but when her leading lady refuses to play opposite her husband "Rags" leaves the part. Sheen, the leading man, endeavors to force his attentions on "Rags," but the girl proves too clever for him and leaves in disgust while "Rags" and Billy make preparations for a happy future.

Alice Joyce in
"THE SONG OF THE SOUL"

Vitagraph drama; five parts; published March 4.
As a whole: Good Story: Good Star: Likeable Support: Good Settings: Appropriate Photography: Clear

For a dramatic offering with plenty of human appeal and fairly interesting story lines "The Soul" is a representative production. It's little touches of pathos and mother love, as interpreted by Alice Joyce, stand out realistic and true. Miss Joyce handles her role in a manner most pleasing and at times rises to exceptional emotional heights. Her supporting cast consisting of Stephen Carr, Percy Standig, Walter McGrail, Edith Reeves and Barney Randall, was well chosen and capable. Shannon Fife is the author of the story and the direction is by Tom Terris.

The story: Ann is persecuted when she is tricked by a mock marriage to Fenton and learns that her child is nameless. She is driven from the village and the baby taken from her. Coming a nurse, she meets Dr. Evans, who falls in love with her and promises to marry her. Ann refuses and returns to the village, from which she had been ejected, to be near her boy. Her identity is disclosed and she is again driven away. Finally yielding to the persuasions of the doctor she marries him and is also successful in getting the doctor to adopt her son, although she withdraws from him the joy of true identity. Fenton, learning that Ann is now Mrs. Evans, threatens to expose her past if she does not interfere with Dr. Evans and secure permission to maintain a gambling den in one of Evans' houses. Ann refuses, writes a confession of her past and is about to leave when the doctor enters, orders Fenton out of the house and forgives Ann.

Tsuru Aoki and Frank Borzage in
"THE CURSE OF IKU"

Essanay-Perfection Drama, Seven Parts
As a whole: Fine Story: Excellent Star: Excellent Support: Excellent Settings: Excellent Photography: Excellent

A most extraordinary production is "The Curse of Iku." It presents something entirely original in plot and has been done in such an appealing and interesting manner that one's attention is immediately attracted and held during the telling of the story.

Not alone is the story an excellent one, but the work of Tsuru Aoki is something out of the ordinary. In addition to being an actress of sterling qualities, she is every inch an artist, and her make-up depicting lapse of fifty years is something meritorious. Her work throughout the production is fascinating. Frank Borzage, too, does his role successfully, as do the other members of the cast. The story is laid in Japan and America and the settings are excellent. The production was made at the west coast studios of the Essanay company. The acting is first rate, the dialogues natural.

Madge Evans in
"WANTED A MOTHER"

World drama; five parts; published March 18
As a whole: Interesting Story: Slight Star: Well selected Support: Well selected Settings: Fine Photography: Good

To those who have admired the work of little Madge Evans in the past, "Wanted A Mother" will undoubtedly have a strong appeal. The story is slight in structure with an obvious plot but withal has been done in a pleasing manner. The work of Miss Evans, as well as her two principal co-workers, George MacQuarrie and Gerda Holmes, is very good. The picture has been well produced, is wholesome enough for children and should have a certain appeal for grown-ups. Happy Knories directed.

The story: Little Eileen Homer longs for the love of a mother and her busy father, Dr. Homer, cannot seem to appreciate what his daughter has done to his little girl. When the doctor advertise for a governess, little Eileen changes the advertisement to read, "Wanted—A Mother," and the doctor, learning what his daughter has done, appreciates her longings. A mother finally comes to Eileen in the person of Dr. Thelma Winters, who performs a successful operation on the little girl when she falls and injures her head.
**EXHIBITORS HERALD**

Monroe Salisbury in

**"HUNGRY EYES"**

Bluebird drama; five parts; published March 11

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<th>As a whole:</th>
<th>Splendid</th>
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<td>Star:</td>
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<td>Support:</td>
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"Hungry Eyes" is a repetition of a previous Bluebird feature entitled "The Desire of the Moth," in plot and locale. Its subject-matter may prove entertaining to audiences that have not seen the former picture. Monroe Salisbury gives a finished interpretation of the "hoss" thief and is accorded good support by Ruth Cliford and a capable cast.

**The story:** Dale Reveral, known as a bad man and horse thief, becomes a member of Appleton's cowboys and soon wins the heart of Mary Jane Appleton. Her father is desirous of having her marry Jack Nelda, his neighbor. Mary Jane tells Dale of her unhappy life and tries to make him see that he loves her, but Dale urges her to obey her father. Nelda and Dale engage in a fight, in which Dale is wounded. Nelda and his accomplice are killed. Dale's sister comes in search of Dale and at first Mary Jane is jealous, but soon everything is explained and the dark clouds pass and Mary Jane is made happy.

Taylor Holmes in

**"A PAIR OF SIXES"**

Essanay-Perfection farce; six parts; published April 13

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<th>As a whole:</th>
<th>Splendid</th>
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<tr>
<td>Story:</td>
<td>Entertaining</td>
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<tr>
<td>Star:</td>
<td>Great</td>
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<td>Support:</td>
<td>Efficient</td>
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<tr>
<td>Settings:</td>
<td>Suitable</td>
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<tr>
<td>Photography:</td>
<td>Very good</td>
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The best piece of work Taylor Holmes has done thus far for the screen is to be found in "A Pair of Sixes." He is right at home in this rollicking farce adapted from the stage success of a few years ago and his latest effort under the Essanay banner should prove a "knock-out." From beginning to end there is one laugh after another. The writer unhesitatingly recommends "A Pair of Sixes" to theatres looking for high class farce-farce-comedy.

Mr. Holmes excels in his presentation of the character of T. Boggs Johns. Maude Eburne, in the role of Coddles, gives a highly amusing interpretation of comedienne art. Edna Phil lips Holmes, Alice Mann and Robert Conness gave the comedian excellent support. L. C. Windom is responsible for the splendid direction.

**The story:** T. Boggs Johns and his partner, George Nettleton, couldn't agree on many matters of business and so a friend decided that they play a game of poker, the loser of which was to become butler and valet for the other. T. Boggs is the loser and is immediately installed in the Nettleton home and finds it most personal and gracious. His master has a reputation. The arrival of his sweetheart at the Nettleton home for a visit brings things to a swift climax. When Florence learns the whole story she evolves a plan whereby the jealousy of Nettleton is aroused and he finally agrees to release T. Boggs from his agreement.

**Ella Hall in**

**"BEAUTY IN CHAINS"**

Universal Special; five parts; published March 11

<table>
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<th>As a whole:</th>
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<tr>
<td>Star:</td>
<td>Inconspicuous</td>
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<tr>
<td>Support:</td>
<td>Fair</td>
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<td>Settings:</td>
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<td>Photography:</td>
<td>Splendid</td>
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The exhibitors desirous of showing audiences beautiful scenes will find that "Beauty in Chains" fills the bill very nicely, but for diverting screen entertainment it misses the mark by a wide margin and gives a dizzy feeling at its conclusion. It is about as poor a subject as has been offered followers of the silent drama for some time. There is a large cast of players with names that are popular, but they are mere figures before the wonderful scenery in which the picture abounds.

**The story:** Donna Perfecto has a granddaughter Rosarita, whose life has been blemished by her nephew. When the nephew comes for a visit Donna Perfecto gives him food and when she finds that Rosarita is in love with him, she makes his life unbearable. After becoming involved in an affair with three young ladies the aunt orders him out. Rosarita begs him to remain and before the eyes of his aunt he effects a daring elopement.

**Jewel Carmen in**

**"THE GIRL WITH THE CHAMPAGNE EYES"**

Fox melodrama; five parts; published March 3

<table>
<thead>
<tr>
<th>As a whole:</th>
<th>Well done</th>
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<tr>
<td>Story:</td>
<td>Interesting</td>
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<td>Star:</td>
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<td>Photography:</td>
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"The Girl With the Champagne Eyes" contains plenty of heart interest and melodrama to make it an excellent subject of its type. The story has been well handled and carefully directed by S. A. and C. M. Franklin. In addition to Jewel Carmen and L. C. Shumway, Francis Carpenter, star of the Fox "kiddie" pictures, has quite an important part and handles it with all the eagerness and sincerity which has marked his previous screen work. Charles Eldred, and G. Raymond Ney do their roles justice.

**The story:** James Blair becomes the innocent accomplice of Nellie Proctor in one of her pickpocketing adventures and later she helps him to escape from prison. They go to the gold fields of Alaska and all efforts on Nellie's part to win Blair's forgiveness are futile until Blair learns that she was about to sacrifice her chastity to save him. This brings him to a realization of the woman in Nellie and the depth of her love for him. The story has a pleasing ending.

Frank A. Keeney Pictures Corporation Finishes "A Romance of Underworld"

Having completed "A Romance of the Underworld," the cast of the Frank A. Keeney Pictures Corporation has begun the production of another picture, "Marriage," by Guy Bolton author of "Oh! Boy", "Oh! Lady! Lady!" and other stage successes. Like "A Romance of the Underworld," it will star Catherine Calvert.

In "A Romance of the Underworld" I have tried to present an intimate, accurate, interesting picture of New York life, said Mr. Keeney. "The entire picture has to do with life in Gotham. It has scenes and incidents which will be unfamiliar to the average New Yorker. Take, for instance, the dope scene in Chinatown, with its real Chinese opium smokers, the queer sights on the Bowery after dark; the big revels at the East Side dance hall, with its impromptu set-to between two heroes of the fistic arena impersonated by Kid Broad and Kid Lewis; the court room scene and the incidents set in the surroundings of the criminal court building, the Tombs and the 'Bridge of Sighs.' I am confident that the picture will be a revelation to New Yorkers, who are, for the most part, too busy to take the time to see the sights of their city.

"It is a fact that since the war began New York City has taken on a greater importance in the eyes of the world and therefore, everything pertaining to it will be received with greater interest everywhere. This is one reason why I have selected as my first picture a graphic presentation of New York life. It is, moreover, an up-to-date presentation, numerous special features having been introduced for the screen version of the famous Paul Armstrong play."
"The Decoy" First Mutt and Jeff Cartoon to Be Published by Fox

"The Decoy" is the title of the first Mutt and Jeff animated cartoon which will be issued under the distributing arrangement recently completed by Bud Fisher with the Fox Film Corporation.

It is the story of a big game hunting expedition in which the cartoon characters alternate as decoy and hunter. The decoy camouflages himself in the skin of a wild animal and goes forth to lure real wild animals within range of his partner.

Mutt and Jeff are announced, that is, the plan is that actually happens that the wild animals resent the effort to impose upon them and give the perpetrators of the plot some of the liveliest moments in their sketchy lives.

The date of publication of "The Decoy" is March 24, there will be subsequent releases, all of an average length of 30 feet, at the rate of one each week. The second feature is titled "Back to the Balkans" and shows Mutt and Jeff, particularly Jeff, on a flying trip—airplane— to Turkey and elsewhere. Mutt is routed during an attempt to kidnap the Sultan, but Jeff comes back bringing the desired prisoner and incidentally two or three other samples of royalty, including a saser and an Emperor.

"The Freight Investigation," "The Leak," "On Ice," "A fisherless Cartoon" and "Helping McAdoo" are the names of the other animated cartoons that have passed the Fox reviewing board and been set down on the release calendar. In all, it is announced, ten subjects have thus far been approved and several others are in process of completion.

"All arrangements for handling the Fisher productions are completed prior to public announcement of the new releases," Mr. Fox said last week. "Contrary and details regarding prices and dates are now available in every Fox ranch office in the world. Copies of the prints of the first two also are in the branch managers' hands and they are expected to make bookings as of March 24. Reports thus far received indicate that the demand is going to be decidedly heavy."

essel Barriscale Has Strong Role

In Paralta Play "Within the Cup"

One of the strongest and most gripping dramas in which essel Barriscale has yet appeared, it is said, is her second Paralta Play, "Within the Cup," which will be offered to the public within a short time. The story is set in the Latin quarter of Paris and in Washington Square, the artist section of New York City.

Miss Barriscale plays the difficult role of a woman who is said to love because of a curse which she feels has been placed upon her soul. As "Thise Lorraine" she undergoes several complete transformations of character which afford her ample opportunity to display the remarkable versatility which has prompted the best critics of the silent drama to hail her as one of the most convincing emotional actresses appearing on the screen.

The story was written by Monte M. Katterjohn and the screen version was prepared by Tom A. Geraghty, both of the Paralta staff of authors. Raymond B. West, who directed Miss Barriscale in her first Paralta Play, "Mam'dam Who?" also pervised the production of this picture.

World Pictures Announces Five Films for Publication During Month of April

World-Pictures announces its list of photoplays for the month of April. Montagu Love comes first on the list with "The Cross Bearer," in which Mr. Love impersonates the monsieur character of Cardinal Mercier of Belgium, the outstanding personage of the great conflict. The Cross Bearer's pubic date was advanced two weeks to bring it to Easter Monday.

Ethel Clayton in "The Witch Woman," Alice Brady in "The Trap" and Kitty Gordon in "Devil's Dice" follow, and on April 29 comes the final feature for the month, Carlyle Blackill and Evelyn Greely in "The Leap to Fame."

That Doggone Dog Tale

The story about the strait, hungry, skinny mongrel betried by a fillum star that takes part in a production and then develops into a big, over-fed, lazy purp, and can't be used for a re-take, came bounding into the office again this week. This time from a Coast P. A. Welcome back, Tower, we ain't seen yer in six months.

The middle west will do more canning next summer than it has ever before. News note.

Some of the producing concerns didn't wait until summer to start canning.

Earless Days Along Film Row

The one-armed lunch caves along Seventh avenue did a great business last week. Only one film concern came through with a banquet for the reviewers. —Y. V. Clipper.

And we'll bet the free lunch counters got an awful walloping.

They're All Doing It

Not to be outdone by Carl Laemmle, who has placed a For Rent sign on the Universal City studios, Triangle comes to bat offering the Culver City plant to any star who feels like producing his own plays. "Triangle does not wish to share in the profits of the picture (if there are any) after its completion," the ad reads. (The parentheses are ours.)

A Darn Good Reason

A girl who makes a hit with me is little Sallie Green; She never has aspired to be A motion-picture queen.

—Birmingham Age-Herald.

The reason Sallie ne'er aspired To stardom, it is said, Is one of the best in the world: Poor Sallie she is dead. (Author unknown.)

The Chi. News says there are a few perfectly good publicity agents who never wear flowers in their spots.

Yes, and a lot that never wear much grey matter underneath their hats.

We had a corking good joke all cooked up about Bertie pricking that paramount bubble and bursting it, but now Jacques A. goes and resigns and we can't use it.

Speaking of family skeletons, what has become of "Who is Number One?" That's our paramount thought at this minute.

How True the Words

Count that day lost whose low descending sun views not some new combine formed or picture company begun.

Hats Off to Mr. Laemmle

Far be it from us to, in a manner of speaking, pat ourselves on the back, but we cannot help from feeling a certain measure of satisfaction in noting that our campaign against extravagant claims and in the interests of the conservation of advertise has at last, after persistent pounding, born fruit.

Putting aside all precedent, Carl Laemmle, president of the Universal company, has, in one fell swoop, put a ban on what is, for observation, half the vocabulary of the average press agent. These obsolete, meaningless, trite, over-exerted, moth-eaten words and phrases have been put in the official discard: "Camouflage," "Intensive," "Psychology," "Efficiency Expert," "Somewhere-in-France," "Cinematographer," "Greatest on Earth," and "Hit of the Season."

In giving our thanks to Mr. Laemmle, our heart goes out to the Universal P. A. who, deprived of his choicest weapons, must needs seek the dictionary to learn the many ways of expressing a thought there is provided in the English language.
New Grand Theatre Pittsburgh
Opened by Davis Enterprises

Impressive in its beauty, grandeur and sumptuousness and marking a milestone in the progress of the city toward real metropolitanism, the New Grand, Harry Davis' "million dollar photo play house," was opened to the theatre-going public of Pittsburgh last week.

No expense has been spared to make the New Grand a perfect photoplay theatre, rivaling in its appointments as well as in the magnificence of its equipment, its interior, is said, the Rivoli, the Strand and the Rialto, New York's most important and costly motion picture theatres.

The Grand is built on the lot formerly occupied by the old theatre of the same name, which it supplants, and becomes the focal point of a recreation building which probably has no counterpart in America, for the beautiful, ornamental marquee which graces the Fifth avenue facade links to the theatre all the allied interests of the Harry Davis Enterprises in this location, joining the new building with the older one and forming an arcade through from Fifth avenue to Davis street, its best business street, and become one of the main arteries of travel in downtown Pittsburgh.

Special attention to the musical accompaniment of pictures has been arranged for by Mr. Davis. In the plan perfect co-ordination between picture and orchestration is the primary feature. Mr. Davis intends that the story of the picture shall be conveyed to the ear as well as to the eye—conveyed by musicians who are virtuosos and who will interpret the works of masters skillfully arranged to coincide with every step in the film narrative.

Photoplays at the new theatre will be censored as carefully as intelligently and as prudently as Mr. Davis censored his theatrical performances. He has arranged his scale of prices with the idea in mind of attracting to his "shrine of the silent drama" all classes of people. Seats on the first floor will be sold at 25 cents and in the balcony at 15 cents.

There are loge and private boxes which may be had for 35 cents and children under twelve years of age will be admitted for 10 cents. Considering the quality of entertainment, the scale of prices seems incredible, but it is in keeping with Mr. Davis' policy of presenting amusement of the best class at the lowest possible prices.

In all there are approximately twenty-six hundred seats in the Grand. They are all wide, comfortable leather-cushioned opera chairs, giving ample room for absolute comfort. The seats are arranged upon a graduated floor, which gives a perfect view of the screen unobstructed by any post, pillar or other object. The graduated seating is also used in the single balcony.

Fox to Publish "A Daughter of France"
Starring Virginia Pearson March 24

A war drama, the action of which is laid chiefly in an old French chateau, is Miss Pearson's next starring for William Fox. It is "A Daughter of France," and was directed by Edward Lawrence. It was Mr. Lawrence's first play for Fox. In the company are Hugh Thompson, Herbert Evans, Ethel Kuntz, Rudi Hill, George Moss and Naida Gaye.

"A Daughter of France" is scheduled for March 24 to give a strong preachment on the evils of the present divorce system is "The Blindness of Divorce," scheduled for April 7. Circumstances condemn a guiltless wife. Found guilty in the eyes of the law she becomes a society outcast.

"The Soul of Buddha," starring Theda Bara, is scheduled for April 21. This play is based on the death of Mata Hari, the French spy.

Cohan to Produce "Hit the Trail Holliday"

George M. Cohan's next motion picture vehicle will be an adaptation from his own play, "Hit the Trail Holliday," to be published under the Arcturus trade-mark. This will be Mr. Cohan's third Arcturus picture, his former features being "Broadway Jones" and "Seven Keys to Baldpate."

"Hit the Trail Holliday" is a farce in which George Cohan dramatized Billy Sunday, the noted evangelist, and called him Holliday. It was produced in September, 1915, at the Astor Theatre, New York.

Olive Tell In "Girl and the Judge"
Leads Mutual Schedule Week March 18

Olive Tell, who is appearing in the Empire All Star productions of Frohman stage successes, is announced in a photodrama titled "Girl and the Judge," to be published by Mutual March 18. The picture was made under the direction of John B. O'Brien and is the third of a series in which Miss Tell has appeared for Mutual-Empire.

The action of the picture is intense in character and Miss Tell is given ample opportunity for emotional acting of a high order, it is said. Physically and temperamentally the role is a grateful one for her.

Winifred Stanton, (played by Miss Tell), a girl of refinement and lovable qualities, discovers that her mother is a kleptomaniac, and uses all means in her power to prevent exposure.

When a friend of the family loses a valuable pin at their house, Winifred, believing her mother has again yielded to the mania, assumes the blame for the theft when a pawn ticket for the pin is found made out in her mother's name.

The judge before whom the case is tried, has met Winifred and fallen in love with her. Unaware of the mother's name, but firmly convinced that Winifred is shielding some one, he prompts the prosecutor to go deeper into the case and the result clears Mrs. Stanton while establishing the identity of the real culprit. There is a surprise in the climax which is strongly in keeping with the story.

Supporting Miss Tell is a notable cast including David Powell, Charlotte Granville, Eric Mayne, Marie Reichen, Paul Stanton, Marie Burke and Thomas Curran.

Mutual's Screen Telegram March 10

The Screen Telegram, the new-news-seria inaugural by Mutual, in its second week of issue will be ready March 10 and 13. The contents of the first week's issue of the Telegram augers well for future issues. Probably the most interesting subject was the photograph of Captain Vernon Castle, the famous dancer who won renown as an aviator by his daring and skillful over the ocean in 1919, and was decorated by the British government for his bravery. This is the last picture taken of Captain Castle before his ill-fated flight in which he met a heroic death while instructing a cadet at the aviation grounds. Billie Rhodes, in a Strand comedy, "His Quaker Girl," is announced for March 19, which completes the Mutual schedule for the week. Billie is playing the part of a Quakeress in a motion picture production, and is wooed and won by Jack, who thinks she is a real Quaker. Jack gets mixed up with another girl the night before the wedding, and when she turns up at the bridal festivities, believes he's in for a real hot time, but it's Billie, who has won him in both guises, and he promises to be faithful to both.

Russian Art Film on Pathe Program

Pathe's program for March 17 is headed by a five-reel Russian Art Film starring Ivan Mozukin and Mme. Lesienko and the second episode of the new Pearl White serial, "The House of Hate," as well as Toto in another of his amusing comedies.

"The Beggars Woman" is the title of the feature and it is said to be one of the most remarkable dramas yet published on a Russian Art Drama program. It features Mme. Lesienko as a songbird.

"The Tiger's Eye" is the second episode of "The House of Hate," While "Fare, Please," is the name of Toto's two reel Rolin comedy.

Two New King-Bee Comedies

The March 15 comedy of the King-Bee Films Corp. starring Billy West is entitled "The Scholar." On April 1 King-Bee will publish a Billy West comedy entitled "The Messenger." It is now in the making at the Hollywood Studio of the King Bee Films Corp.
“The Grand Passion” (Jewel)—Reel 1, Pete lunging at reporter with knife; woman in background being pulled over balcony, two views of girls dancing on platform. Reel 2, two scenes of Pete throwing Greek across table; girl striking him with arms around Stowell’s neck. Reel 3, view of dance hall as seen by girl looking from window; putting intoxicated woman into cab. Reel 4, shooting man through window; woman doing wage dance on platform; subtitles: ‘I’ve come for her to kill if she’s been wronged!”; “Shoot the word ‘Revel’, all scenes of girls in Boston Kate’s house after subtitle: “Thank God, a woman,” to include all views of Kate and her looking door. Reel 5, subtitle: ‘She’s at Boston Kate’s in the valley”; two scenes of girl in room looking at barred window; all scenes of man in hall and at girl’s door; two scenes of Viola at window in gown falling from shoulders; woman shooting Stowell; pan across shooting Pete; three scenes of women rushing down street. Reel 6, two scenes of women coming down street; two dance hall scenes at beginning of reel; all scenes of women and men in auto carrying torches, including subtitle: “To the jail, we’ll turn Red Pete loose”; all scenes of riot in street showing rioters shooting and people falling, to include killing of boy; shooting Stowell and Pete; man falling at crossing and dragging body away; subtitle: “You’re marked. Good-night for Red Pete.”

His Royal Highness” (World)—Reel 2, last kissing scene in Apache dance; reduce by half in number riot scenes in Apache den to eliminate all throwing of chairs and missiles. Reel 3, men planting dynamite in road; attack on guard.

The Word of Joe” (Crystal)—Shooting by girl.

The Other Man” (Viagrap”—Reel 1, flash kissing scene between wife and her lover; subtitle: “It is now 2 a.m. and the unexpected man returns”; shooting man in saloon. Reel 2, two saloon holdup scenes.

Ambition” (Keystone)—Reel 1, Chaplin thumping nose; Chaplin dusting off woman’s posterior.

“Oy! Baby” (Century)—Reel 1, girl falling back on bed four times and exposing her underwear.

“An Alien Enemy” Is Title Chosen
For Louise Glau’m’s First Parla Play
Since the announcement made last week that Louise Glau’m’s first Parla Play would be known as “The Iron Beast” instead of “Intelligence,” the executives of the Parla organization have again changed the title.

It is now definitely decided that this production will be published as “An Alien Enemy.” The picture is at present in the course of filming at the Parla studios in Los Angeles. “An Alien Enemy” will mark Miss Glau’m’s entrance into a new field of drama, as it will be her first screen play of importance in which she does not appear in the role of a vampire. “An Alien Enemy” was written by Monte M. Katterjohn and is being staged under the direction of Wallace Worsley.

Tom Mix Writes Own Story
Lynn Reynolds is directing Tom Mix in a new photoplay which is being made for William Fox in the Hollywood, Cal. studios. In this production Victoria Forde comes hack as leading lady for Mix. She will be remembered in the Mix comedies. Others in the cast are Frank Clark and Barney Furey. The story is by Mix and the scenario was prepared by Mr. Reynolds.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS

BIJOU DREAM—Select, “The House of Glass,” with Clara Kimball Young.
ROSE—Select, “The Knife,” with Alice Brady.
ZIEGFELD—“Let We Forget,” with Rita Jenlevet.
Roth, San Francisco
And Two Denverites
Join Hodkinson Plan

Among those who have recently entered into a co-partnership with the W. W. Hodkinson company in its plan which includes, it is said, a distribution system which will eventually cover the United States are Mr. Roth of the Market Street Theatre Company of San Francisco and Messrs. Greves and Ellision of Denver. It is intended that the distribution shall be controlled by exhibitors.

This announcement, which was issued from the home office, 327 Fifth avenue, New York, is the first report on the success of Mr. Hodkinson in his coast to coast trip in the interests of his venture. It is also announced that the Salt Lake section of the west as well as the Indiana section in the middle west are also lined up but the names of those who have act for the company in these territories have not been made public.

Greves and Ellision, well known to the film industry in the vicinity of Denver and owners of the Rialto and Princess theatres, will center their activities chiefly in Colorado, Wyoming and New Mexico. Through this arrangement the Hodkinson company states, its productions will be shown in the best houses in Denver and the surrounding territory.

Through the co-partnership agreement with Mr. Roth the new Californian theatre, recently completed in San Francisco will be available for first showings of the Hodkinson service on the coast.

Mr. Roth’s sphere of influence, as far as the Hodkinson plan is concerned will center about San Francisco and northern California.

While for business reasons Mr. Hodkinson has not yet announced publicly the full details of his plans which are well defined and thoroughly tested, it is said, it is stated that his organization brings the exhibitor to an unusually prominent place in the distribution and consumption of films.

As a matter of fact, so far forward is the move that through the control of distribution and consumption will in turn enable him to control production, it is declared, insofar as necessary for the continued turning out of quality product to be distributed at an equitable price, which is one of the basic principles of Mr. Hodkinson’s plan.

Chandos Brenon Will
Market Productions
P. & E. Affiliated

Chandos Brenon, brother of the producer, Herbert Brenon, paid a hurried visit to New York last week and returned to Montreal after consulting with the executives of Producers’ Exhibitors Affiliated. He submitted a proposition for marketing productions in Canada on which the producers and exhibitors affiliated are working in the United States.

Chandos Brenon represented his brother at the executive committee meeting. He has complete charge of the exploitation of Brenon pictures in the Dominion.

French Comedian to
Return to America

Max Linder, the French comedian, who was compelled to terminate his Essanay contract because of a physical breakdown, after only three productions were made, has recovered his health and will return to the United States in April, it is said.

He will make a new series of pictures, which will in all probability, be written especially for him by Tom Bret.

At the time M. Linder was signed by George K. Spoor of Essanay, to make a series of twelve comedies for that company, much publicity was given his coming here. His first three productions were well received, but the strenuous work at the Chicago studio and peculiarities of the climate did not suit him, as he was at the time still convalescing from serious injuries received during the first year of the war, while serving with the French Army. It was decided to make future Linder productions in California.

city, very quick service can be given the exhibitors in the western Connecticut territory.

Taking over the new district, Branch Manager Henry Siegel made such arrangements that there will be no interruption whatever in the exhibition service. L. W. Adler, office manager of the New York exchange, has been on several days in Boston going over records and making arrangements necessary to the transfer.

Love-sick Gorilla
And Police Sergeant
In Newest O. Henry

A romance of stage life, with the climax cleverly concealed until the last flash, makes "The Song and the Sergeant," the current General Film O Henry picture, a tempting short-length production for feature showings. Bernard Siegel, Stanley Dunn, Temple Saxe and others are in the cast. The half-century mark in O. Henry productions has been reached with this subject.

A dispute among the members of the Carroll Comedy Company in a Broadway restaurant resulted in being taken to the nearest police station. Members of the company insist that the big scene in which Miss Carroll has been accustomed to make a hit has been spoiled by her, and the desk sergeant consents to witness a portion of the performance and give his opinion.

In the middle of the scene—the woeing of the nymph by the gorilla—Miss Carroll stands still while the tears roll down her cheeks. The members of the company wrathfully explode a second time, but the disturbance is suddenly quieted when the gray-haired matron rushes forward with a solution of the trouble. She explains that the comedian has been wearing his heart out for the leading lady and has been woeing her in his song. The matron springs into his arms and the sergeant dismisses the case.

Fox Directors Busy
At Biography Studios
On Three Photoplays

William Fox activities in the Biography studios, New York City, have given that picture making building the busiest appearance in its history, film reports.

R. A. Walsh’s drama, “Woman and the Law,” with the sets which have been constructed lately for the prison scenes, the lavish sets which were put up for scenes in the William Parnam-production, “Rough and Ready,” and several sets which have been prepared to facilitate the completion of the unfinished vehicle of the Fox “Baby Grand,” Jane and Katherine Lee, have crowded the studio to its capacity.

Director Richard Stanton has installed fountains and plants to lend reality to his conservatory and ball-room interiors which, together with the Stanton orchestra, which is used in the staging of plays in which there are emotional scenes, giving the working floor the general appearance of a well arranged Boston trunk.

Despite the somewhat congested conditions under which the directors are forced to work, rapid progress is being made on all three photoplays.
Exchange Managers Meet and Discuss Cancellation Evil

Ontario Exhibitors Called to Account for Unbusiness-like Methods

For the last few weeks the Exchange managers Association has been having regular weekly meetings to discuss serious problems which have come up during the week, such as certain exhibitors who refuse to pay for the Monday tickets on which they were forced to close order to conserve fuel and also to scold exhibitors in which they could not cancel the cancellation evil which is becoming so prevalent.

On Saturday, March 9, a special meeting of the Exchange managers and salesmen was held in order to take up the matter further of the cancellation evil although nothing definite has been ported, it is believed that some understanding was to go into effect whereby there would be impossible for any exhibitor to contract without the consent of the exhibitors unless the exhibitors' notice of cancellation is given.

The exhibitors of Ontario have gotten to the very bad habit of booking a film for a special date when the traveler for certain film company called on him and then when another salesman called the exhibitor would get the impression at his feature was not very much better an contract would cancel the other contract and book the second veele's feature. In this way, sometimes the exhibitors would book two or three films for the same days, knowing that he could cancel whichever one wished. However, he will be unable to do this in future, as exhibitors must fill all contracts entered into.

Gaiety Reserves Seats

The presentation of special features by the Gaiety theatre, Winnipeg, has proved so successful that the management has decided to sell a portion of tickets for each performance in advance. As reserved seat policy was started the week of February 13 when the attraction was "The Honor System." This is the first instance of a moving picture theatre in Winnipeg selling reserved seats. Although the Gaiety has a seating capacity of 800 and is not the main thoroughfare of the city, extensive advertising, the instance of a good orchestra and the presentation of good pictures the theatre has become a live proposition. The theatre is giving two shows daily from Monday to Friday and four shows on Saturdays. Afternoon prices are 15 cents and 25 cents and evening prices 25 cents and 35 cents. On Saturdays the seats are reserved only for the first matinee and first evening performances.

Quebec Inaugurates New Tax Schedule; Adds Twenty Per Cent. to 5c Admissions

Without any official announcement the Cinema managers Association of Montreal and the Montreal Theatre Owners Association recently visited the box offices of Montreal theatres and took up all rolls of one cent tax tickets, leaving those of the two-cent tax variety. The exhibitors could do nothing but charge the two cent rate as designated on the tickets. Thus the assessment on five cent admission tickets became a twenty per cent charge and for ten cent admission tickets the tax has become a ten per cent charge.

The Quebec tax schedule now stands: Two cent tax for admission tickets from one cent to 34 cents; three cents for tickets from 35 cents to 74 cents; five cents from 75 cents to $1.45, and ten cents for tickets costing from $1.50 up.

The motion picture theatre managers were also warned that they must be more strict in admitting children under sixteen years of age. Montreal exhibitors now are insisting that children present a note from parents that their admission to theatres is sanctioned and approved.

The reading of these notes has wasted considerable time at the box office and also disappointed many children who have appeared without notes. However, it is interesting to note that apparently the parents generally approve of the presence of the children at the motion picture theatres because invariably the children return with notes.

Censors Arouse Ire

Of Exchangemen by Drastic Decisions

The Exchange managers of Winnipeg and the Censor Board are still maintaining an attitude toward each other. The Exchange managers point out that the Manitoba Censor Board is particularly unreasonable, as many films condemned by this board and passed on other provinces of Canada.

The case was cited of "Kick In." The Manitoba Censor Board condemned this feature until an item was carried in the Ladies Home Journal recommending it. Then the Manitoba board rescinded its previous decision. The local censor board is frequently referred to as the "slaughter house," because of the manner in which many releases are cut to pieces, making them of no marketable use.

Moving picture men declare that the Manitoba Censor Board has no mind of its own because features are frequently condemned and then later approved, such as was the case with "Queen G" and the serial "Vengeance and the Woman." Unless a change of censorship conditions is affected in the very near future exchange officials of Winnipeg state that it is their intention to close the exchange branches. Word to this effect has been presented to the authorities and to the local press.

In the case of comedies it seems that the Censor Board takes a particular objection to pie-throwing. There is nothing immoral or depraved in this form of comedy and it usually gets a good laugh. On the other hand, if a feature has passed a number of pictures which can be classified as saucy, it is stated by local film men. However, regardless of what is open there is a feeling among exhibitors that the board is over cautious, and every attempt is being made to get the censorship rules changed in the near future.

Soldiers Open Theatre

Another theatre in western Canada has opened under the management of returned soldiers. The first theatre to open was the Cedar Cottage theatre, Vancouver, B. C., and now The Veteran theatre, in Edmonton, the capital of Alberta.

The manager of the theatre is Sergeant F. H. Clarke and all male employees are returned warriors. The orchestra is composed of musicians from the Great War Veterans’ Association. Programs are changed twice weekly.

Manager Clarke is doing extensive advertising in the local newspapers and the theatre is enjoying a goodly share of patronage. The fact that the house is controlled by returned soldiers is being featured in all advertising.

Heathless Mondays Off

The broad smile appearing on all the exhibitors’ faces one happened to meet on Saturday, March 9, was the result of the Fuel Controller at Ottawa rescinding the law that all amusement, moving picture theatres must close on each and every Monday in order to save fuel. The theatres were only closed for three Mondays.

John Patrick Kiely is one of the survivors of the Florizel, which was wrecked on Cape Race during a storm a few days ago. Mr. Kiely is manager of the Nickel and Casino theatres, St. John, Newfoundland, and was on route to Montreal exchanges when he was ship-wrecked.

The new Allen Theatre, Toronto, under the management of Ben Cronk, is forging ahead. "Woman and Her Wife," taken from the book, "Jane Eyre," and featuring Alice Brady, lined the people up in the slush for nearly a block.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

REVENUE TAX REPORT ON ADMISSIONS

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RECAPITULATION

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We hereby certify that the above report is correct to the best of our knowledge.

Signature of Mgr. Signature of Cashier.

Certified check covering the above specified War Revenue Tax was mailed by me this day of 1917, to the Collector of Internal Revenue for the District of.

Signature of Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
"HUNGRY EYES," Five-reel drama. Featuring MONROE SALISBURY. Produced by Bluebird.

STORY: Mary Jane Appleton loves Dale Reveal despite the fact that he is a bad man. Dale, while loving the girl, realizes her worthlessness and paints his character even worse than it is in an effort to discourage Mary Jane. Jack Nelda, anxious to marry Mary Jane, tries to take Dale's life, but fails and succeeds in wounding him, while he himself meets death. The picture ends happily.

"THE UNBELIEVER," Seven-reel drama. Featuring RAY McKIE. Produced by Edison-Perfection.

STORY: Philip Landicutt, aristocrat and unbeliever, joins the Marine Corps and goes to France with the feeling that he is just a little bit better than any other man. However, this feeling is soon dispelled, and when he tries to face his Maker he is willing to acknowledge there is a God. A pretty love story between Philip and a little Belgian girl brings the story to a happy close.


STORY: At a game of poker T. Boggs loses to his partner and is forced to become Nettleton's butler. The arrival of his fiancee is about to upset T. Boggs' future happiness, but the revelation of circumstances and a clever plot laid by Florence brings the matter to an abrupt as well as happy ending.


STORY: Iku kidnaps Virginia Stanford when he learns that she is the sweetheart of Nettleton. Three generations back the house of Iku had cursed the house of Stanford and Iku believed he was doing his duty. Nettleton suspects Iku and has followed him and when he locates Virginia and Iku he attacks the latter and kills him.


STORY: Blanche De Montfort, whose husband has been killed by a blow to the head, has lived the life of an apathetic. But an operation restores her to normal condition, and she does not realize that she has been an apathetic. "The Stag," a notorious character, saves her from the onslaught of De Guise. He reforms and they marry.

"REVELATION," Seven-reel drama. Featuring NATHALI ALEXANDRA. Produced by Natra.
"THE ANSWER."

Five-reel drama.

Produced by ALMA RUBES.

Produced by Triangle.

Author, E. Magnus Ingleton.

Directed by Ralph Rader.

STORY: John Warfield enters socialistic work and is aided by Goldie Shepard, and when he falls heir to his mother’s mansion he marries Goldie. With all the luxury Goldie forgets the poor and will not listen to her husband’s pleading. Goldie is killed and Warfield returns to America to find his work carried on by Lorraine Van Allen, and finds all of the very rich. And eventually they marry.

"FAITH ENDURIN."

Five-reel drama.

Produced by Triangle.

Author, Kenneth B. Clarke.

Directed by Frank Reicher.

STORY: When the brother of Helen Dryer sees Crane forcing his attentions on her he kills him. Because Flagg and Crane had had difficulties over land, Flagg envies the murder. But the real murder is finally ferreted out and Flagg wins Helen.

"BEAUTY IN CHAINS."

Five-reel drama.

Produced by Triangle.

Directed by Frank Reicher.

STORY: Pepe loves Rosarito, but Donna Perfecta, his aunt, intercedes and drives the young man from the house. When Pepe learns that Rosarito wants to go with him he effects a daring elopement before the very eyes of his tormentor.

"THE SONG OF THE SOUL."

Five-reel drama.

Produced by Triangle.

Director, Tom Terris.

STORY: Ann Fenton learns that her marriage to Fenton is illegal and that her child is nameless. She is driven from the village and becomes a nurse. She and Dr. Evans and after much persuasion she marries him and her son is adopted into the family with the aid of the doctor’s knowledge of his history. How the doctor learns the truth and the manner in which he accepts makes the end pleasing.

"THE WASP."

Five-reel drama.

Produced by Triangle.

Directed by FRED DEAN.

STORY: Eva Culver is successful in assisting others to capture spies who have been working havoc in her father’s large manufacturer. She learns that her chauffeur is in love with her, and when she finds out that he is a rich man’s son trying to earn a living she is willing to visit the nearest parsonage with him.

Evelyn Grecle Signs

Another World Contract

Evelyn Grecle, the young star who has attained considerable following among film fans since her first appearance in World-Pictures about a year ago, has been induced to renew her contract with the World Film Corporation.

“Miss Grecley’s tremendous rise in popularity has been due to her winsomeness, her beauty, her intelligence and the superior histrionic ability evidenced in all the productions in which she has appeared. A considerable number of contracts have been offered the company. ‘Starting originally as a ‘support in World-Pictures, the film fans all over the world actually forced her advancement to the position of star through their interest in her and their manifestation of this interest in hundreds of the letters written to Miss Grecley and to World-Pictures.

Just recently Miss Grecley appeared as a star with Carlyle Blackwell in “His Royal Highness,” one of the best liked pictures issued in months. Her next appearance on the World program will be in “The Leap to Fame,” with Carlyle Blackwell.

“Hearts or Diamonds?”

Russell’s First Film

Under Own Banner

The first picture to be made by the William RussellProduced at the American Film Company studios, Santa Barbara, Cal., will be “Hearts or Diamonds,” written from the William Hamilton Gibson story of “Adrian Gascoyne.”

Charlotte Burton will be Mr. Russell’s leading lady in this picture and Henry King, who has directed many of the American Film Company successes during the past year, will direct it. William Parker, who has recently been added to the Russell staff, will write the continuity.

Mr. Russell, in the role of a young clubman and diamond connoisseur is given many opportunities to display his athletic ability. Charlotte Burton makes her return to the screen after an absence of many months. Others in the cast will be Howard Duff, Carl Stockdale, John Gough and Robert Klein.

Pathe Closes Deal

To Exploit Serial

Throughout World

Through arrangements concluded by the Export & Trading Department of the Pathé organization, “The Hidden Hand,” serial starring Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton, will be shown throughout the world.

Contracts have been closed for the presentation of this picture throughout the Far East, China, Singapore, Strait Settlements, India, Philippines, East Indies, Japan, Austrialasia, Mexico, West Indies, Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, and the other South American Republics, England and its colonies, France, Italy, Spain, the Scandinavian countries, Sweden, Denmark and Norway.

“The Hidden Hand” is a serial in fifteen episodes, written by Arthur B. Reeve, author of the “Craig Kennedy” stories, and Charles A. Logue. The cast is said to be an exceptional one. Pathe will also release the recently purchased machinations of the Mad Monk who was so largely responsible for the fall of the Czar.

House Organ for Those Theatremen

Booking “Eagle’s Eye”

As a part of the special campaign which he has been conducting on behalf of the exhibitor who has booked “The Eagle’s Eye,” a house organ to be devoted entirely to this twenty episode serial story will be written by William J. Shepard, retired Chief of the United States Secret Service, will make its appearance this week. The house organ is the culmination of the conference held by M. H. Hoffmann, head of the Foursquare Exchanges, which are distributing the picture, and the publicity department of the Whartons, who are producing it.

Early showings indicate that many exhibitors have seized upon the picture as a means of advertising their houses as being places where photodramas of unusual interest may be seen. In doing this, the exhibitors have used many unique ways of calling the attention of their patrons to the picture. Mr. Shepard’s expose of the activities of the Imperial German Government may be seen in their house.

The managers of the branches of the Foursquare Exchanges realize that other exhibitors who have booked the picture, but who have not yet shown the first episode, will soon see how their fellow exhibitors have had it. These have written Mr. Hoffman seeking a medium by which every exhibitor in the country can ascertain what other exhibitors are doing with “The Eagle’s Eye.”

The house organ followed as a matter of course. Staff correspondents of various trade journals and others connected with the motion picture industry have been secured as reporters and contributors to the new magazine. Each number will contain accounts of what exhibitors are doing in various parts of the country with “The Eagle’s Eye” and also suggestions which are the result of correspondence of The Whartons and the various branch managers of the Foursquare Exchanges.

“The Accusing Toe” is

Next Judge Brown Story

“The Accusing Toe,” a Judge Brown Story with a vein of boy humor, is the current publication in this General Film series. Players in other Judge Brown Stories make their reappearance. Dale Faith plays the part of the boy with the injured toe, Wharton Jones, the superstitious miller’s son, and Clayton plays the part of the boy’s mother.

The miller’s attempts to win the hand of Steve’s mother, despite the latter’s unvoiced objections, forms the basis of the story. The miller becomes aware that he is not wanted in the family circle. He decides then to carry on an unvoiced campaign to separate the two. He manages to leave the impression of his injured toe in every spot likely to be visited by the couple as a constant reminder of his objections. The accusing toe even haunts the mill, until the miller becomes desperate and baffled.

Following “The Accusing Toe” will come “Thief or Angel,” a heart interest story, in which Ruth Hampton is featured, together with a capable boy east.
Disastrous Fires

Cause Heavy Loss

Beaumont and Dallas, Texas,
And Philadelphia Scenes

Of Conflagrations

An exchange was razed and two theatres partially destroyed by fire recently which did property damage in excess of $30,000. The city of Beaumont, Texas, and Philadelphia, Pa., were scenes of the conflagrations. The Kyle Theatre, in the heart of the business district, was visited by an early morning blaze which seriously damaged the playhouse. Damage in excess of $80,000, it is estimated, was done to the building in which the theatre housed. It is a five-story structure and the fire is believed to have started in the roof, due to a short circuit in the elevator hall. The heaviest losses were the Elk's Club and the Neeches Club. The former's fixtures are valued at about $15,000 and the latter's at $20,000. The new second and third floors were damaged by water which was also the principal cause of loss sustained by the theatre.

A new and larger film house is promised to the city of Dallas by N. F. Wettimer, owner of the concern, which was destroyed by fire and an explosion recently. It will be built on the site of the former building, which stood at 1919 Main street. Ruins of the old building will be razed and the lot prepared for a fireproof structure, which will be erected as soon as the work can be begun.

A two-alarm fire which destroyed sixty-five automobiles and swept a motion picture theatre before it was extinguished, caused a loss estimated at $40,000 in Philadelphia. The blaze started in the garage, a two-story brick building, and the place was quickly filled. The blaze then spread to the Colonial Theatre, on the west side of the street, and to the home of William Ger. Gerson is the owner of the burned house. Beaumont and Dallas.

The theatre and the Gerson home were damaged by fire and water and Gerson and his family were forced to flee from the burning house in their night clothes.

atjetjohn Author

Of State Rights Film

"Carmen of the Klondike," the Selex production which has just been offered to the public in place of the initial feature, State-of-Rights Distributors, is from the pen of Monte M. Katterjohn. "Carmen of the Klondike" is a story of the gold rush years, similar to that of "Flame of the Yukon," but the plot entirely different and Mr. Katterjohn asserts it is much stronger than any skaskan picture which he has yet written.

The cast and direction of the feature are excellent, it is said, and the completed picture, which is in several tenses, is replete with suspense and action.

Exhibitor's Briefs

Middleburg, Pa.—F. F. Sechrist, proprietor and owner of the Palace Theatre, will soon begin work on a 30x40 foot extension to his playhouse.

Manchester, N. H.—Members of the Mother's Club of the First Congregational church here are making a study of the present seating capacity of the motion picture theatres. Cards provided by the pastor will be used for the making of reports.

Springfield, Mass.—Edward P. McCarthy of the New Nickel motion picture house, has plans under way to enlarge the theatre so as to include a gallery and good-sized lobby. The present seating capacity of the house is about 625 and the proposed addition to the building would make the capacity about 1,200.

Chillicothe, Mo.—The Empire theatre here reopens March 1 under the management of Sears & Jones, managers of the DeGraw opera house at Brookfield, Mo.

Philadelphia, Pa.—The Old Fidelity Market House, 1234-1236 South street, which was bought by Abraham & Wright of Camden, N. J., will be demolished to make way for the erection of a large motion picture theatre, it has been announced.

Palisade, Neb.—The Clarkson building here is undergoing alterations which will convert it into a motion picture theatre to be operated by Krehmeyer & Wright. It will have a seating capacity of about 300.

Muskegon, Mich.—Carl Ray, some years ago owner of the four motion picture theatres here, is under arrest in Los Angeles, Calif., on a charge of bigamy.

Birmingham, Ala.—Marvin Wize, owner of the Osceola One Theatre here, has purchased the Alcazar Theatre from the Alcazar Amusement Company at a price said to be $12,000. No change in policy is announced by the new management.

Clinton, Okla.—The Lyric Theatre management will erect a new theatre.

Miami, Okla.—Dr. W. L. McWilliams will remodel his theatre building here.

Greenville, S. C.—The Rialto Amusement Company, organized to build and operate a theatre at the corner of Main and Coffee streets here, has been commissioned by the secretary of state with a capital stock of $10,000.

New Castle, Del.—John L. Tobin has received completed plans of a theatre which he will erect in Delaware street here. It will seat 500, be built with tappery brick front, stone trimmings and will be modern throughout.

St. Cloud, Minn.—Owners of the Miner and Princess Theatres here closed their playhouses in the afternoon recently in honor of the drafted men who left for Camp Dodge to take up army life.

Newton, Ia.—J. C. Starnes has purchased the Lyric motion picture theatre here.

Clarinda, Ia.—John Waller has purchased the Swan Theatre here and has taken possession.

Hawkeye, Ia.—Sorg & Burkhart have reopened the Cozy Theatre here.

Elliott, Ia.—Garey Smith has opened his new theatre in this city.

Storm Lake, Ia.—The Linn Grove Improvement Company has purchased the Empress Theatre here.

Manchester, Ia.—Wayne Dutton, W. W. Mathews and Robert Cooley have purchased the Plaza Theatre from Thorps Brothers.

Clay Center, Neb.—R. N. Rife has purchased the Dixie Theatre here and will take over the management immediately.

Fairbanks Performs

Daring Acrobatics for Screen Telegram

Douglas Fairbanks participated in an unusual celebration of the presentation of Mutual's initial Screen Telegram at Grauman's new million dollar theatre, Los Angeles.

The stunt was arranged by D. J. and Sid Grauman to help put over the first Screen Telegram. Jack Callicott, Joe Merrick and the Graumans participated in the event.

Mr. Fairbanks climbed one side of the entrance, walked across the projecting work above on his hands, and slid down a rain chute on the other side.

H. H. Brownell, Screen Telegram cameraman, filmed the stunt and "shot" the crowd which gathered to watch the remarkable performance.

SNAPSHOT OF DOUGLAS FAIRBANKS BEFORE GRAUMAN'S NEW MILLION DOLLAR THEATRE, LOS ANGELES. (Mutual.)
First National to Issue Novel Press Book on Chaplin

Special press material and exhibitors' aids are being prepared by the publicity and advertising department of the First National Exhibitors' Circuit for the exploitation of the first of the new series of Charlie Chaplin comedies, which will probably be ready soon after Easter.

In making a compilation of facts regarding Chaplin's career for use in putting over his forthcoming production, it has been discovered that the $1,000,000 slapstick genius ranks third among those personalities that have received mention in the public press during the past two years. The Kaiser and President Wilson both lead him in actual amount of space, according to the estimation of the manager of a well known clipping bureau, but the film star's face is undoubtedly known to more people in various parts of the globe.

It is also a noteworthy fact that Charlie Chaplin has secured attention from many of the most intellectual critics both here and abroad. Some time ago the New Republic published an article written by the late Harvey J. O'Higgins on Chaplin's screen work. Mrs. Fiske also contributed an article to the Century Magazine on the little comedian. Gilbert K. Chesterton has written about him in the New Statesman of London; McClure's Magazine ran the story of his life not long ago, and Vachel Lindsay, the poet and play commentator, has devoted considerable attention to Chaplin in his books and special articles on the screen.

Selections from this material will be utilized in the new press book on "A Dog's Life," it is said, just to convince a few remaining skeptics that Charlie Chaplin is a real celebrity in addition to being the world's most successful buffoon.

National Board O. K.'s Sterling Production "The Hypocrites"

George Loane Tucker's production, "The Hypocrites," which is to be published by the Sterling Film Corporation under the "Sterling system" on or about April 1, was shown to the National Board at a private review last Thursday and the following report was made by that body:

Entertainment, excellent; Education, excellent; Photography—excellent. Coherence of narrative—clear. Acting—good. Technical detail—excellent. Atmosphere quality—excellent. Moral effect—good. Intelligent, artistic direction, good acting and a splendid story, it is said, are combined in "The Hypocrites," which was written by Sir Henry Arthur Jones and was originally produced by Charles Frohman at the Lyceum Theatre, New York, where its success was without doubt for the first part of the year. It ran there a whole season.

Its remarkable story, its sincerity and faultless quality to life are the outstanding features of the production which should make it a popular screen offering, it is said. George Loane Tucker adapted the scenario from the play and produced it under his personal direction.

Miss Elizabeth Risdon, now featured in the current Broadway drama, "Seven Days Leave," playing at the Park Theatre, is the featured member of "The Hypocrites." She is surrounded by a typical Tucker cast.

Kate M. Lacey Named Ohio Representative Of Wholesome Films

General Manager M. J. Weisfeldt, of the Wholesale Films Corporation, returned to Chicago this week from a tour of eastern cities. En route to Marion, Ohio, where the Wholesale production, "Little Red Riding Hood," played to record crowds at the Marion Theatre, he booked all of the Wholesale pictures as a result of the success attending the initial showing of that program, Mr. Weisfeldt.

Little Mary Burton, the star in "Little Red Riding Hood," was a guest of the theatre, on Washington's Birthday, appearing personally before the performance.

Mr. Weisfeldt announces the appointment of Miss Kate M. Lacey, of Columbus, Ohio, as the representative for Wholesale in that territory.

West Point, Neb.—Harry Plattner has purchased the Ideal Theatre here.
Chicago Censors
Pass "Loaded Dice"
With New Subtitles

After nearly three weeks of effort Ralph Proctor, manager of the Chicago Pathé exchange, and his assistant, W. W. Anderson, have been successful in getting "Loaded Dice," the drama starring Frank Kennan, through the censor board. The picture was given a white permit.

It was necessary, however, before the permit was granted, to send the print back to the home offices in New York where an almost complete revision of subtitles was made. Mr. Anderson then succeeded in having the picture viewed by the entire body of censors.

The revised production was passed by the Pennsylvania state board without dissenting vote and without a cut. This information was given to Major Funkhouser's board which passed the picture with three small cuts. According to Mr. Anderson, these are so infinitesimal that in running the film they are hardly noticeable.

Central Film Co., Shows
"Fall of the Romanoffs"

The Central Film Company gave a trade showing of the Herbert Brenon production, "The Fall of the Romanoffs," at the Bluebird projection room on Tuesday of last week. The Central Film Co. will have charge of distribution of the picture in Illinois for the First National Exhibitors Circuit. The affair was well attended by exhibitors and representatives of the trade press.

Receiver for Hamburg

The E. A. Hamburg Company, 79 West Monroe street, Chicago, manufacturers of posters, lobby displays, frames, etc., went into the hands of a receiver last week. The affairs of the company are now in charge of Howard Hews, receiver.

PERSONALS

William Jenner, who has had charge of the Kleinex destinations in Chicago for three or four years is now head of the new Fox exchange. When that human dynamo gets accustomed to his new surroundings just watch the business improve.

F. B. Warren, vice-president and chief publicity of the Goldwyn Pictures Corporation, was a Chicago visitor last week looking over the Goldwyn exchange and other points of interest in the "windy" city.

"The EXHIBITORS HERALD is a paper with a punch on every page."—Frank Vanzon, manager of the Temple Theatre, Elgin, Ill.

Wm. Jenner Resigns
Geo. Kleine Post to
Head Fox Exchange

William Jenner, for four years manager of the Chicago office of George Kleine's distributing organization, has resigned his position to take charge of the local exchange of the Fox Film Corporation.

Before his entry into the exchange field, Mr. Jenner operated several of Chicago's larger motion picture theatres. This experience has given him a keen insight into the problems faced by exhibitors.

WILLIAM JENNER
Mr. Fox Chicago Exchange

Mr. Jenner in his new position will continue his "open door" policy, it is said, which he has worked to success during the time he was in charge of the Kleinex office.

Upon his leaving, Mr. Jenner's associates presented him with a fountain pen and assured him of their best wishes in his new circle of activities.

On the Firin' Line

A familiar figure entered the corridor of the College building a short time ago.
DELL HENDERSON SIGNS WITH WORLD PICTURES

Will Direct Carlyle Blackwell and Evelyn Greeley in His 200th Production

Dell Henderson, the director, has just signed a contract with World Pictures and has been assigned to the direction of Carlyle Blackwell and Evelyn Greeley. Mr. Henderson has now commenced work in the World studio on a forth-coming production. It is said to be a strikingly interesting story in which these two stars will be seen to splendid advantage.

The picture on which Mr. Henderson has commenced work will be the 200th production that he has directed and he declares that he is going to celebrate the occasion by making the picture the biggest and best thing he has ever done.

Mr. Henderson was connected with the Biograph in the old days and took the first Biograph company to California. For Biograph he directed Mary Pickford, the Gish sisters and other famous stars. After being five years with Biograph he went to Triangle, then to Famous Players, then to Frohman's Empire Company. Among the other stars, in addition to those named above, who have been directed by Mr. Henderson, are the following: John Barrymore, Irene Fennwick, Marguerite Courtot, Raymond Hitchcock, Weber and Fields, Willie Collier, Edna Goodrich, Ann Murdock, Julia Marlowe, Henry Walthall, etc. His particular forte is society drama.

Exhibitors Manifest Interest in "Shame" General Production

Announcement by General Film last week that it had undertaken national distribution of the John Noble production, "Shame," for the Duplex Films, Inc., has been followed by a display of interest on the part of exhibitors and producers.

One of the important assets of the production, General states, aside from the fact that it presents two popular and capable stars, Zenna Keefe and Niles Welch, is the sympathetic nature of the story. Inquiries have been received from Atlanta, Boston, Chicago, Cincinnati, Denver, Dallas, Detroit, San Francisco and St. Louis.

The argument which "Shame" presents for greater tolerance toward unfortunate children, General Film emphasizes, is handled in a discreet and dignified manner, although with great dramatic force. As the cold war time social conditions are also brought in by means of a prologue, without, however, touching upon any battle atmosphere.

Unique Theme for Walthall's Second Paralta Feature

Can a small town man whose mind, whose personality, whose education have been confined until the age of thirty to the advantages, or rather disadvantages, of a little backwoods community, keep up with the rush of humanity and reach the goal of success that he is suddenly thrown into in the swirl and rush of the great city?

This problem comprises the theme of the second Paralta Walthall play, "Humdrum Brown," which is soon to be produced in Chicago, has been written, according to Paralta, by Edward H. Boyce, and distributed through the W. H. Hodkinson Corporation. "Humdrum Brown" is a production of a type which stands out as being entirely different from the kind in which Mr. Walthall has previously appeared. While it is at once drama, there are none of the over-melodramatic scenes which are so prominent in a feature starring emotional stars so unconvinvying.

The story in this play, while filled with suspense, is relieved at frequent intervals by touches of comedy, and Mr. Walthall's delineation in the part of "Humdrum Brown," a struggling ambitious youth whose fight to satisfy his ambitions which are so cramped, will be a revelation to those who have followed his career.

Gertrude Atherton's "Patience Sparhawk" Petrova's Next Film

Purchase of the screen rights of Gertrude Atherton's novel, "Patience Sparhawk and Her Times" is announced by the Petrova Picture Company. It will furnish the next vehicle of eight which Mme Olga Petrova, with her own organization, is producing for the First National Exhibitors Circuit. Work on the picture will be begun as soon as "The Great Star" now being produced is finished.

Thus far the Petrova productions have each had a different director, but in the case of "Patience Sparhawk" this plan will be deviated from. Ralph Ince, at present directing "The Great Star," has been re-engaged to direct the Polish artist's next vehicle, according to an announcement from Frederic L. Collins, president of the Petrova Picture Company.

To Mary Murillo, who has been responsible for many screen successes during the past year, has been given the responsibility of putting the Atherton novel into cinematic form. It will be remodeled somewhat, it is said, to fit the distinctive personality of the star. Mme. Petrova expressed herself as well pleased regarding the purchase of "Patience Sparhawk" and believes that it offers splendid opportunities for the display of emotional talent.

"De Luxe Annie" for Norma Talmadge's Next

One of the big prizes of the present dramatic season has been secured by Norma Talmadge for one of her forthcoming Select productions. This is "De Luxe Annie," the successful drama which was written, by Arthur Hammerstein, early in the present dramatic season at the Booth Theatre in New York City.

"De Luxe Annie" was written by Scammon Lockwood, and first appeared as a two-part serial in the Saturday Evening Post. This story was assigned to Edward Clarke, and when it appeared upon the stage it was hailed by practically all of the dramatic critics as a distinct novelty.

He was confronted by the elevator man with the question: "Who are you?" "I. R. Parnass," replied the intruder. The man was sure enough, boys, 'twas he. Back with Goldwyn in Chicago and darn glad of it to hear him tell it.

George Wilson and W. E. Haines, who have been threatened with writer's cramp filling out contracts for the U. S. Exhibitors Booking Corporation, have been rescued from their dilemma by the closing of the City branch. The good right hands of Wilson and Haines are now safe but we think there will be enough for all three of the boys to keep them busy.

While all the casualties are not yet in from that Paramount cleanup, among those named to number eighteen, who went through the swinging gate for the last time on Saturday, were A. G. Spencer, Dryer, Snell and Smith.

Smith and Snell sit right side up with cards in the office of one RalphBradford and were busy the first of this week extolling the virtues of Triangle productions to as many exhibitors as could be found in their places of business.

And then to make the situation more complex we haven't been able to find yet who Spencer hooked up with. But while looking into this we found out that Bromley and Mitchell had resigned from the Triangle forces.

If this doesn't clear up the situation sufficiently we have this further report to make: Max Cutler has resigned from the U. S. Exhibitors Booking Corporation.

Now that we know the whereabouts of all the salesmen who are changing their locations we can get back to the straight-away again. Rex Lawhead of the Foursquare forces, assigned to the Hoosier state, landed eight contracts for the Eagle's company in the five-way last week. Losing your pep, Rex? What is the matter with the other two houses?

It is refreshing to find, however, among the general confusion one salesman who is either sure of his job or knows where he can get another one he wants it. We refer to Van Gelder of Pathe who has signed a life contract with "the best little girl in the world." Well, here's luck to the newly-weds May old H. C. of L. never down them.

Walter Altdorf of the Foursquare exchange took out his little old Maxwell last week and from telegraph reports if he can ever get the bloomin' vehicle back to home pastures he's got a tonneau full of contracts.

So as not to leave our readers up in the air on the question of salesmen we will report that F. O. Nielsen is selling Triangles in Wisconsin and A. L. Normal has joined the Chicago staff for the same company.

F. H. McMillan of Foursquare, reports that many exhibitors have signified their intention of observing Irish Yom Kippur on March 17.
THE OPEN MARKET

STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

A KAY COMPANY
"Goldens Spoon Mary," C, 1,000.

AMERICAN JAPAN PICTURES
"The Land of the Rising Sun."

AMERICAN STANDARD PRODUCTIONS
Oct. 7—"The Mystery of the Bouie Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY
"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.
"Where D'ye Get That Stuff?" five reels.

ARKROW FILM CORPORATION
"The Deemster," nine reels, with Derwent Hall Caine.

REX BEACH PICTURES CORPORATION
"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
"Who Knows?" five reels.

David Bernstein
"Redemption," with Evelyn Nesbit Thaw.

BIOPHIA COMPANY
"Her Condoned Sin," six reels.

BLUEBIRD
"Eagle's Wings," five reels, war drama.

"Even as You and I," five reels, with Lois Weber.

"Come Through," seven reels, with Herbert Rawlinson.

BRENN PRODUCTIONS
"Wolf," seven reels, with Hazel Dawn.

"Fall of the Romanoffs," eight reels, with Nance O'Neill.

"Empty Pockets," seven reels.


CARDINAL FILM CORPORATION
"Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY
One reel comedy per week.

CINEMA WAR NEWS SYNDICATE
American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION
The Thirteenth Labor of Hercules," twelve reels.

CINES CORPORATION OF AMERICA
The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED
The Birth of Character," five reels.

The Heart of New York," five reels.

CLUNK PRODUCTIONS
Ramona," eight reels.

The Eyes of the World," seven reels.

COMMONWEALTH PICTURES CORPORATION
The Frozen Warning," five reels, with Charlotte.

CORONA CINEMA COMPANY
"The Curse of Eve," seven reels, with Enid Markay.

COSMOPHOTO FILM COMPANY
I Believe," seven reels, with Melton Rossmer.

CREATIVE FILM CORPORATION
The Girl Who Didn't Think," six reels.

CREST PICTURE CORPORATION
The Chosen Prince," eight reels.

The Grain of Dust," six reels, with Lillian Walker.

F. P. DONOVAN PRODUCTIONS
Billy's Day Out," one reel, with Billy Quirk.

Billy's Elvgement," one reel, with Billy Quirk.

Billy, the Governor," one reel, with Billy Quirk.

Putting In Society," one reel, with Lou Marks.

EBONY FILM CORPORATION
Comedy.

"Dat Blackhand Waitin' Man," one reel.

Shine Johnson and The Rabbit's Foot," one reel.

EDUCATIONAL FILM COMPANY
"The Marriage Bond," five reels, with Nat Goodwin.

E. L. S. MOTION PICTURE CORPORATION
"Trooper 44," five reels, with George Soule Spencer and June Daye.

EMERALD MOTION PICTURE CORPORATION
A Sleaker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION
"Inliten Thy Daughter," seven reels.

ERNEST HARRIS FEATURE FILM COMPANY
Alice in Wonderland," six reels.

EUGENIC FILM COMPANY
"A night," six reels.

EUROPEAN FILM COMPANY
"Lighting for Verdun," five reels.

JUVENILE FILM COMPANY
"hip's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION

EXPORT & IMPORT FILM COMPANY
"Humility," five reels.

"Ivan the Terrible," six reels.

"Loyalty," seven reels.

"Subspire," seven reels.

"Tyranny of the Romanoffs," six reels.

FAIRMOUNT FILM CORPORATION
"Hate," seven reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Trial," nine reels, with Sydney Chaplin.

"Alimony," with George Fischer.


"The Light Within," five reels, with Mme. Petrova.

"The Life Mask," five reels, with Mme. Petrova.

"The Sign Invisible," six reels, with Mitchell Lewis.

BUD FISHER FILM CORPORATION
"Submarine Chasers," six reels.

"Home's Camera," five reels.

"Janitor," six reels.

"A Chemical Calamity," six reels.

FORT FITT CORPORATION
The Italian Battle Front.

FRANCE FILMS, INC.
"The Natural Law," with Marguerite Courrot.

FRATERNITY FILMS, INC.
"The Devil's Playground," with Vera Michelena.

"The Witching Hour," six reels, with Jack Sherrill.

"Conquest of Canada," five reels.

FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Mac Murray.

FROHMAN AMUSEMENT CORPORATION

"My Own United States," with Arnold Daly.

GENERAL ENTERPRISES
"The Little," six reels, with Jane Gail.

"Mother," six reels, with Elizabeth Risden.

"The Warrain," seven reels, with Maceoute.

"Crucible of Life," seven reels, with Grace Darmond.

GOLD MEDAL PHOTOPLAYS
"The Web of Life," five reels, with James Cruze.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.

"Rex Beach in Pirate Haunts," five reels.

"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Lash Baird.

D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Waithall.

"Intolerance," nine reels, with H. B. Waithall.

HANOVER FILM COMPANY
"Moaiste," six reels.

"How Uncle Sam Prepares," four reels.

"Lamile," six reels, with Helen H apologa.

HARPER FILM CORPORATION
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.

HERALD FILM CORPORATION

HILLER AND WILK
"The Battle of Gettysburg."

"Wraith of the Gods."

HISTORIC FEATURE FILMS
Apr. 80-"Christian."

M. H. HOFFMAN, INC.
"A Trip Through China," eight reels.


"The Bar Sinister," eight reels.

"Her Fighting Chance," six reels, with Jane Gay.

"Whither Thou Goest," five reels, with Gracia Johnson and Reva Mitchell.

"The Sin Woman," with Irene Fazwick, Reina Davies and C. Bruce.

Aug. 11-"Madame Sherry," five reels, with Gertrude McCoy.

"The Submarine Ege," seven reels.

"Should She Obey," seven reels, with Alice Wilson.


"One Hour," six reels, with Zena Keefe.

"The Cast-Off," five reels, with Bessie Barriscale.
THOSS. H. INCE

The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

One Law, for Both," twelve reels, with Leah Baird.

Bubbling Tongs," five reels, with Grace Valentine.

"Married in Name Only," six reels.


"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Phillips.

"Sirens of the Sea," five reels, with Louise Lovely.

"The Man Without a Country," six reels, with Florence La Badie.


"The Price of All Time," with Mildred Harris.


"The Doctor and the Woman," five reels, with Mildred Harris.

KING BEE COMEDIES

One two-reel comedy per week.

KNOX AND STREEDER, INC.

"Whither Thee Goest," five reels, with Orrin Johnson and Rhea Mitchell.

"The Secret Trap," five reels.

RULES FEATURES

"Germany on the Firing Line," five reels.

"France on the Firing Line," six reels.

"The Unborn," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LIBERTY FILM CORPORATION

The Three Musketeers," seven reels.

LINCOLN CIRCLE PICTURES

"My Mother," two parts.

"My Father," two parts.

Scotch," two parts.

"The Call to Arms," two parts.

"Old Abe," two parts.

"At the Slave Auction," five parts.

"The President's Answer," two parts.

LINCOLN MOTION PICTURE COMPANY


Trooper of Troop K," three reels.

MARINE FILM CORPORATION

Aug. 25—"Lorelei of the Sea," five reels, with Tyron Power.

C. POST MASON ENTERPRISES

The Wonder City of the World.

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor," seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," five reels, with Peggy Hyland.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

NATIONAL FILM CORPORATION OF AMERICA


NEWFIELD'S PRODUCING COMPANY


JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Reefe.

OGDEN PICTURES CORPORATION

"The Lust of the Ages," five reels, with Lilian Walker.

SIDNEY GLOOT PLAYERS, INC.

"The Belgian," with Walker White and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate," five reels.

"The Russian Revolution." five reels.

"Man's Law," five reels.

PARAGON FILM COMPANY


PARAKLA PLAYS


"Madame Who," five reels, with Bessie Barriscale.

"His Rohe of Honor," with Henry R. Walthall.


Mar. 1—"Within the Cup," seven reels, with Bessie Barriscale.


PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

PIioneer FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAPF


"The Struggle Everlasting," with Florence Reed.

HARRY RAVER


CHARLES HANKIN

"A Modern Cologne," with Tyrone Power.

RENOWED PICTURES CORPORATION

"In Treason's Grip," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SEelig SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Miners," seven reels, with Bessie Eyton and Thomas Santch.

"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.

"Who Shall Take My Life?" five reels, with Thomas Santchi and Franzi Brunette.

"The Three Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Schastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

SEPT. 8—"Camille."

Oct. 7—"When a Man Sees Red."

Oct. 14—"Aladdin and the Wonderful Lamp."

Nov. 14—"The Rose of Blood," six reels with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.


Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.

Dec. 16—"The Heart of a Lion," six reels with William Farnum.

Dec. 30—"Du Barry," seven reels, with Theda Bara.

Jan. 30—"Scheatin'," seven reels.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 10—"The Miserables," eight reels, with William Farnum.


SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

"S. O. S."

S. O. S., six reels, with Richard Travers and William Buckley.

SUPERIOR FILM COMPANY

"The Faucet," five reels.

"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michele.

"The Passion Flower," five reels.

UNIVERSAL

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOING CORP.

"The Zeppelin's Last Raid," five reels with Ered Markey.

"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuer's Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

"The Slave Mart," five reels with Margaret Snow.

"The Sunset Princess," five reels with Margery Daw.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inherited," five reels.

EDWARD WARREN PRODUCTIONS


L. LAWRENCE WEBER PRODUCING CO.

"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 10—"The Penny Philanthropist," seven reels, with Percy O'Neill.

"His Awful Downfall," one reel with Rex Adams.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
PERFECTION PICTURES

Dec. 2—"An Ice Man's Bride," two reels with Doris Rogers and Eddie Gribbon.
Dec. 9—"Redemption," two reels with George Beams and Maude Wayne.
Dec. 20—"Welcome Home," two reels, with Milt Sims.
Dec. 25—"His Punctual Lady," two reels, with William Francy.
Jan. 13—"Dimples and Dangers," two reels, with Harry Gribbon.
Jan. 20—"Court's Cabaret," two reels, with Pegsie Pierce.
Jan. 27—"Ruined by a Downtown," two reels, with Alton Marlon.
Feb. 3—"A Sea Serpent's Desire," two reels, with William Francy.
Feb. 10—"Wounded by a Pirate," two reels, with Harry Gribbon.
Feb. 17—"His Double Life," two reels, with R. Griffith.
Mar. 3—"A Lady Killer's Dream," two reels, with William Francy.
Mar. 10—"Did She Kill Him?" two reels, with Harry Gribbon.
Mar. 17—"Mud," two reels, with Ray Griffith.
Mar. 24—"A Safe Danger," two reels, with Al Edmund.
Mar. 31—"A Playwright's Wrong," two reels, with Wm. Francy.

UNIVERSAL FEATURES

Jan. 7—"The Wolf and His Mate," five reels, with Louise Lovely.
Jan. 14—"The Next One" five reels, with Grace Conard.
Jan. 21—"Madam Spy," five reels, with Jack Mulhall.
Jan. 27—"Phantom Rider," five reels, with Harry Carey.
Feb. 4—"Painted Lips," five reels, with Louise Lovely.
Feb. 10—"New Love," five reels, with Mabel Williams.
Feb. 16—"The Flash of Fate," five reels, with Herbert Rawlinson.
Feb. 25—"Wild Women," five reels, with Harry Carney.
Mar. 4—"Nobody's Wife," five reels, with Louise Lovely.

GREATER VITAGRAPH-V.L.S.E

Nov. 5—"The Fettered Woman," five reels with Alice Joyce.
Nov. 12—"I Will Repay," five reels with Charles Gorman.
Nov. 19—"The Grill Mystery," five reels, with Earl Williams.
Dec. 6—"When Men Meet," five reels, with Mary Anderson.
Dec. 31—"His Own People," five reels, with Harry Morey.
Jan. 7—"The Blind Adventurer," five reels, with Edward Earle.
Jan. 14—"The Wild Cat," five reels, with Neel Shimpan.
Jan. 21—"The Menace," five reels, with Corinne Griffith.
Feb. 1—"A Mother's Sin," five reels, with Earl Williams.
Feb. 4—"The Other Man," five reels with Harry Morey.
Feb. 11—"The Woman Between Friends," five reels, with Alice Joyce and
g Marc Medermott.
Feb. 18—"The Wooing of Princess Pat," five reels, with Gladys Leaft.
Feb. 25—"Cavanaugh's Forest Rangers," five reels with Neil Shimpan and
and Alfred Whitney.
Mar. 4—"The Song of the South," five reels, with Alice Joyce and Walter 

WORLD FILM CORPORATION

Oct. 15—"Shall We Forgive Her?" five reels, with June Elvidge and Arthur Ashley.
Oct. 29—"The Dangerous," five reels, with Ethel Clayton.
Nov. 5—"The Burglar," five reels, with Carlyle Blackwell and Madge Evans.
Nov. 8—"The Maid of Belgium," five reels, with Alice Brady.
Nov. 14—"Adventures of Carol," five reels, with Madge Evans.
Nov. 19—"Easy Money," five reels, with Ethel Clayton.
Nov. 26—"Her Hour's Five reels, with Kitty Gordon.
Dec. 2—"The Awakening," five reels with Montague Love and Dorothy 

TRIANGLE COMEDIES

Dec. 2—"An Officer's Miss," one reel.
Dec. 9—"San Francisco," one reel.
Dec. 16—"Their Striking Feet," one reel.
Dec. 23—"When Men Meet," one reel.
Jan. 13—"His Bad Policy," one reel.
Jan. 20—"A Discordant Note," one reel.
Jan. 27—"A Coming Scandal," one reel.
Feb. 3—"A Birthday Blunder," one reel.
Feb. 10—"His Water Rink," one reel.
Feb. 17—"His Double Fiver," one reel.
Feb. 24—"A Married Man," one reel.
Mar. 1—"His Ray of Doom," one reel.
Mar. 8—"A Straight Cigarette," one reel.
Mar. 15—"A Marriage Not," one reel.
Mar. 22—"Their Indian Uncle," one reel.
Mar. 29—"The Price of His Head," one reel.
Apr. 5—"A Butler Bust Up," one reel.
Apr. 12—"The Many Husbands," one reel.
Apr. 19—"A Safe Disaster," one reel.
Apr. 26—"Airing Their Troubles," one reel.

SERIALS

George K. Spoor presents

TAYLOR HOLMES

in "A Pair of Sixes"

THIS is the greatest picture in which the famous comedian, Taylor Holmes, has appeared. He is supported by an all star cast, including Maude Eburne and Alice Mann. Critics call it the best farce comedy ever screened. It's a SHOW.

Arrange your booking dates now.

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George Kleine System

A SELEXART PRODUCTION

"Carmen of the Klondike"

Conceived and Written
by
Monte M. Katterjohn
Directed by Reginald Barker
Featuring

CLARA WILLIAMS

A Tremendous Sensation!

A RECORD-BREAKING WEEK AT
THE STRAND THEATRE,
NEW YORK

STATE RIGHTS DISTRIBUTORS, Inc.
418 Longacre Building, NEW YORK CITY
THREE PRODUCERS AVAL SELVES
OF UNIVERSAL'S STUDIO OFFER

That Universal's invitation to all producers to close down their studios, move into the Universal City plant and start production on their present overtures, has struck a responsive chord, is evident from the statement issued by Carl Laemmle to the effect that three producers have already accepted this invitation.

The Astra company, the George Beban company and one unnamed organization, are the producers mentioned in the universal announcement. Astra has already started one company at work in the Universal City studio and plans to have three units working by the end of the month, it is said. The Beban and the unnamed organization will also be operating within the next thirty days.

It is also stated that negotiations are now pending which will, if closed, result in the closing of other large producing plants on the West Coast. The names of the companies affected by the deal will, in all likelihood be made public within the next few weeks.

Letters that have been received by Mr. Laemmle from the producers and exhibitors during the last week have congratulated Universal upon its initiative in proposing the one practical solution to the producing over-head problem. As far as the exhibitors are concerned, it is evident they are evincing a keen interest in the manner in which Universal's general plan for Universal's invitation has been set up.

In a letter which that organization has addressed to the various manufacturers, it is pointed out the fact that utilizing the Universal City resources is the first step towards cutting the cost of producing pictures. Producers are urged to put aside all pride of studio ownership and to look at the Universal offer from the cold blooded, business standpoint of saving the dollars that are now wasted in heavy individual overheads. The producers generally greet Universal's invitation. "We are urging other producers to follow the examples set by Astra, George Beban and the third company and to forget their pride in studio ownership. "A studio ownership means lessened profits. Even if the producer cannot sell such a studio to some one else for other purposes, the studio work, if by paying them to close it tighter than a drum, pay the rent, or taxes and insurance, and bring into Universal City. The saving our plant will enable him to effect will be more than off-set whatever expense he may entail as the result of closing up his own studio."

Russell Inquires
Into Public's Wants
As to Film Shows

William Russell, who has begun work on "Hearts or Diamonds," the first of his pictures for William Russell Productions, spent much of his time during his recent engagement in conference with exhibitors and salesmen in an effort to determine more exactly the most successful type of motion picture.

During his stay in Chicago the star director attended a number of exhibition problems with the sales department of the Mutual Film Corporation through which concern his new pictures will be distributed, and in New York he held several conferences with M. J. Sullivan, Mutual's New York branch manager, and the New York sales force. He took the opportunity of these visits to meet as many exhibitors as possible, discussing with them the type of pictures in public demand and gathering suggestions for improving his own work.

Mr. Russell takes a personal part in the selection of his stories, has his say in direction and spends hours editing the film before it is permitted to leave the studio. He believes in giving the public what it wants. The same thoroughness and sincerity which has marked his work before the camera, was apparent in his investigation of the conditions of the market. He went to the exhibitor and the film salesman to find them.

Among the things he found was that pictures of the calibre and type of his last few features, "Snap Judgment," "New York Luck," "In Bad" and "The Midnight Trail," are big demand, that they are the sort of pictures which most delighted the public and brought the biggest returns at the box office.

"Heart or Diamonds," which comes from William Hamilton Osborne's novel, "Adrienne Gascoyne," will be a red-blooded play of the Russell type. It is now in the course of production under the direction of Henry King.

Mastercraft Corp.
Produce "One Woman"

"The One Woman" will be the first picture to be offered to the public by the new Mastercraft Photoplay Corporation. It is now in the course of production at the Paraleta studios in Los Angeles, California.

The scenario, which was prepared from Thomas Dixon's book by Harry Chandler, was the third on "The One Woman" to be submitted to Mr. Dixon for his approval. Mastercraft is planning to film practically every novel which Mr. Dixon has written, that contains dramatic possibilities for the screen. It will also, in the course of time, make feature productions from the best works of other famous authors. It is understood to subordinate the stars and place the emphasis of production upon the story.

Two N. Y. Houses Show "Carmen of Klondike"

"Carmen of Klondike" is a Selex art production featuring Clara Williams and all of the scenes are laid in the Klondike mines and mining settlements far away from civilization. She deals with the prospectors who went to this desolate country during the gold rush days and defied the barriers of snow and ice to write the treachery of gold hidden beneath the frozen earth.

The picture is being exploited by the State-Rights Distributors, Inc., and is being distributed in New York by th Pioneer Film Corporation.

Mr. Farnum's most recent film was directed by Richard Stanton in the Fox studios and at Port Henry, N. Y., in the Adirondacks. The story is of the East and West and is interpreted by a large supporting company. Mr. Farnum appears in the role of a man who seeks the solace of the snowy trail to escape thought of the woman he left behind.

During his stay in New York the star has made three photoplays, "The Heart of a Lion," "Les Miserables" and "Rough and Ready."
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It Is Not a Trade Paper—
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OUR FIGHTING MEN NEED SMOKES!
What are you doing about it? 25c to $1.00 will do it.
DO IT NOW
"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street NEW YORK CITY
Endorsed by the War and Navy Departments

PICK O' THE PICTURES
4th Releases—WEEK OF MARCH 18
"The Wasp" 2 reels Vivian Rich
"Out of Bondage" 2 reels American
"Spirit of the Bell" 2 reels Kay-Bee
"Home Breakers" 2 reels Keystone
"Cash Parrish's Pal" 2 reels W. S. Hart
10 reels

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DeBERRI SCENIC CO., 922 W. Monroe St., Chicago
Third Petrova Film

"The Life Mask" is Ready for Premiere

The final stages of cutting, assembling and laboratory work have now been reached, and the production of Madame Petrova's third special feature, "The Life Mask," and the famous Polish star has placed her personal O. K. upon the film. The picture will receive its New York premiere at either the Rialto or the Rivoli, following which it will be presented in the various first run houses throughout the country.

Madame Petrova's is the leading character of a mystery story in "The Life Mask," her third starring vehicle made under the auspices of her own producing organization. As Anita Courtland, unwilling wife of Woodruffe Clay, waster and society man, the Polish star contributes one of the best pieces of screen artistry of her long career, it is said.

The picture has been scenarized by Mrs. J. R. Quirk, producer of the Photoplay Magazine, and has been written by the anonymous author of the celebrated novel, "To M. L. G.", which created a literary sensation some years ago. As is customary with all the pictures in which Petrova appears, a special cast was engaged to support her in "The Life Mask." Thomas Holding appears in the leading male role; Wyndham Standing interprets the character of Woodruffe Clay; Christine Mayo has a characteristic "vampire" role and the balance of the cast consists of Lucille La Verne, Matilda Brundage, E. J. Burns, Edith Hincle and Jean Burnelle.

"The Life Mask" is six reels in length, and will be distributed through the various branches of the First National Exhibitors Circuit during the early part of March. Frank Crane, who pictured the Goldwyn success, "This," starring Mary Garden, has directed the latest vehicle. The laboratory work has been accomplished under the personal supervision of Walter R. Roper, of the photoprocess plant in Chicago, and many novel effects are promised in the way of tinting and toning.

World-Pictures to Film

A Leroy Scott Novel

World-Pictures has secured from Leroy Scott, the novelist, the screen rights to one of his best "walking" novels, it is announced, and the work of producing will begin shortly.

Mr. Scott is one of the group of noted literary artists whose work has been published by the leading periodicals. For a number of years he has lived in New York City and devoted his entire time to writing. Among his novels are "The Walking Delegates," "To Him That Hath," "The Shears of Destiny," "The Counsel for the Defense," and others. Publishing his own work exclusively, in writing Mr. Scott was assistant editor of the Woman's Home Companion and was also in newspaper work.

Chaplin Finishes

Film "A Dog's Life"

The director of publicity at the Chaplin studios, Hollywood, Cal., announces that the finishing touches are being added to the comedian's first picture for the First National Exhibitors' Circuit.

This will be called "A Dog's Life," and close to eight weeks have been consumed in the films. It is longer than two reels, it is announced, and is the star's own creation.

It is said to be a swift-moving, rapid-fire comedy with touches of pathos blended with a wholesome and human story. Throughout the production Chaplin appears in his famous characterization. Edna Purviance appears opposite the comedian and serves as an excellent foil as in the past.

Magazine Secures

Rights to Serial

Through an arrangement completed between the Whartons, the producers of "The Eagle's Eye," and J. R. Quirk, publisher of the Photoplay Magazine, the magazine has secured the publication rights to the serialization of the twenty-episode serial "Riley's of the Rockies," written by Cooper.

The first four episodes will appear in May. The next month, Photoplay, on sale April 1, and four chapters of the serial will appear in each issue thereafter for five months.

Arrangements have also been made for the publication of the story in serial form in the daily newspapers throughout the country.

Raise Admission Prices

To Harrisburg Theatres

Harrisburg, Pa.—Managers of motion picture theatres in the city have announced an increase in admission prices to seventeen cents. The admission for adults had been fifteen cents. This latter price was adopted when the war tax on theatres went into effect.

At a meeting of the managers it was decided that soaring costs to secure adequate release and high operating expenses, made the second increase in admission necessary. The increase of salaries and production at the studios has thrown a heavy demand on the managers, the cost said, and the control of keeping their theatres in operation, they think, warranted their increase in the admission price.

Kansas City Exchangeman

Compiles Novel Record

Publicity and advertising co-operation of a sort calculated to be of considerable value have been devised by Richard Robertson, Goldwyn Pictures' branch manager at Kansas City. He has issued from his exchange a four-page prepared release for the pictures covering the selling virtues of all the Goldwyn Pictures since the first feature, "Polly of the Circus" starring Maile Marsh, up to and including the new Madge Kennedy picture, "The Danger Game," to be issued April 7, following Mary Garden's second Goldwyn production, the "Vendetta." In his release sheet Mr. Robertson has summarized the salient box-office features of each production. The title, the star, the tickets and the number of reels in each is specified. As a whole the pamphlet makes a handbook for exhibitors which should prove of much use.

Franchise Holders

Of First National

Look over Market

During the past week A. H. Blank of Des Moines, Ia., and N. H. Gordon of Boston, two franchise holders in the First National Exhibitors' Circuit, spent several days in New York looking over the film market and giving special attention to "Tarzan of the Apes," to prepare for the exploitation of the feature in their own territories.

Robert Lieber, of Indianapolis, was also represented by his brother Herman Lieber, and S. Barret McCormick, managing director of the Circle Theatre.

Mr. Blank reports the resumption of big business throughout the middle west after a winter that has already passed into history as the most temperamental on record. During the seven years that he has been in the business A. H. Blank has built up an enviable reputation as a developer of prosperous territory and it is safe to say that there is no man controlling film distribution in any section of the country who has a better knowledge of his territory or more keen judgment in solving his particular problems.

In the state of Iowa alone, Mr. Blank owns and operates four theatres: the Garden in Des Moines, the Strand in Marshalltown and the Family, Garden and Casino of Davenport. He is also running a new theatre in Des Moines, seating upwards of 3,000 people, to be known as the Rialto. This theatre will be opened about May 15 and is said to be the best feature to date of the motion picture art. The Strand of Omaha is another valuable property that has known great prosperity under Mr. Blank's administration.

Encouraging news was also brought from Boston by N. H. Gordon, who says that the picture-going public is beginning to react normally again after the rapid spell of demand that has gripped the states. Gordon has already placed orders for special sets to be used in showing the big production to best advantage at the Circle.

American Camera Men

Film Beauty Spots

The camera men of the American Film Company's studios at Santa Barbara, Cal., have prepared a notable film consisting of beauty spots of Santa Barbara, which will be shown at the prominent picture theatres of California this spring.
Essanay's famous dramas of the hills and plains, featuring the popular film hero, Broncho Billy, already have proved the great demand for these western thrillers. If you have not already arranged your booking dates, you still have a chance. New process photography, 1000%, better.

Show One Each Week

"Broncho Billy's Leap"
"Broncho Billy and the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
Broncho Billy's Indian Romance"
"Broncho Billy, a Friend In Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"
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BILLIE RHODES
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In first class Theatres Everywhere
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HERBERT BRENON'S
THE FALL OF THE
ROMANOFFS
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NOW
A "FIRST NATIONAL" ATTRACTION
Rasputin, the “Sacred Devil” from Siberia, and his accomplice, Mme. Viroulbova, whose ill-starred intrigues brought about the downfall of the royal family of Russia.
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JEWEL CARMEN in The Girl with the Champagne Eyes
PEGGY HYLAND in The Debt of Honor

March Releases

VIRGINIA PEARSON in A Daughter of France
GLADYS BROCKWELL in The Devil's Wheel
GEORGE WALSH in The Kid is Clever

Contract Now
FOX FILM CORPORATION
QUESTIONS and ANSWERS

Taking up and answering one by one the Moving Picture World’s objections to cooperative plans and its doubt as to the organization and personnel of

United Pictures Theatres of America, Inc.

QUESTION. Is the United Picture Theatres of America working unselfishly for the exhibitors’ interest?

ANSWER. It is, because it is a mutual cooperative organization, legally under the control of its exhibitor membership, designed to reduce film rentals to its members from 30 to 50 per cent. and improve quality.

Q. Will United Picture Theatres engage in the making and marketing of film?

A. It will not. The plan is to buy film, not to manufacture or peddle it.

Q. Is our plan a reversion from open bookings to programme?

A. Emphatically no! We shall book by the “star series” system and such acceptable productions as the market affords.

Q. How do we expect to get the exhibitors to stick?

A. By making every member an actual benefiting partner. Twenty-two thousand druggists stick together. Why not a few thousand exhibitors?

Q. How can we please both producers and exhibitors?

A. The producers, by giving them cash and a guaranteed profit besides, for their negatives. The exhibitors, by giving them pictures that their membership prefers and by eliminating film waste of all kinds.

Write today to Dept. E for booklet

United Picture Theatres of America, Inc.
1600 Broadway, New York

(To be continued)
Rise of the Percentage Plan

The percentage plan is daily coming into more general use and it is carrying with it a solution of many vexing difficulties of the rental situation.

The scheme of the renter and the exhibitor cooperating in a speculation on the drawing ability of a picture is a thoroughly economic plan and one which has many advantages for all concerned.

Under the old plan and the one which necessarily is in more general use the exhibitor, in most cases, does not receive the protection in event that the picture does not draw well, and on the other hand if it is a good success it may be that a large part of the income is absorbed by the high rental.

The situation with the distributor is very similar. If he books a picture at a flat rental his opportunities of profit stop there and if the picture happens to be a big success he does not participate in any additional income. If, through local conditions, the renter is compelled to book the picture at a low price the transaction is unprofitable at the start and there is no possible hope of gain even though the picture be a big success.

Until recently the percentage arrangement was confined almost exclusively to a few big special features and it seemed presumed by almost all concerned that such an arrangement could not be advantageously employed on ordinary feature productions on the open market.

The percentage arrangement means a great deal to those distributors who have a picture that has convinced them of its great drawing power and which involves an investment that precludes the renting of it at low prices. The history of many of these pictures—that do not happen to have a popular star or some other concrete selling argument—is that the distributor goes ahead renting the picture regularly at a figure which means a certain loss.

With a division of the income beyond a certain figure, the exhibitor is protected and the distributor, if his picture is a success is placed in a position in which he will be able to make a profit. Again, under such an arrangement the exhibitor is not obligated to pay a large fixed rental when there is no certain indication in advance that he is going to be able to get it back.

This plan is a reversion to the practice which has been tried over a period of years in the theatrical business and found to be satisfactory to all concerned. And there are now many indications that its more general adoption in the film trade will work out profitably to distributor and exhibitor alike.

The show business in all its various ramifications contains many elements of a speculation and it is only correct that while all parties concerned are compelled by the nature of the business to participate in the speculation that all these same parties should be placed in a position that their gain will be commensurate with the interests at stake if the gamble is successful.

There is one fact that has long been recognized as an essential element in the economic success of the motion picture business: It is that the really successful pictures return big profits to the owners because the very nature of the business provides that certain pictures are destined to be failures and financial losses.

Under the percentage arrangement the exhibitor’s fixed charges are amply provided for and in event of the picture being a success his profits are even larger than under the straight purchase plan and if it is a failure he is protected.

As to the distributor, if the picture is a failure he shoulder the burden of the loss, but if it is successful he shares the profit with the exhibitor.

* * *

Daylight Saving

The Daylight Saving measure is no longer a theory in the distance; it is a fact at hand and exhibitors should now concern themselves calmly with the stern realization that they must face it for better or for worse.

In our opinion the proposition has not merited the strong opposition which has been directed against it by various elements in the trade. While in a few
instances at the start it may cause the tardy appearance of patrons at the theatres in the evening we are inclined to believe that because of the uniformed operation of the measure the public will adapt itself to it speedily and that it will make little or no difference in living routine.

At any rate it is a step that comes under the classification of "Win the War" measures and there is now but one proper attitude toward it: Fullest cooperation and sanction with a view of seeing that it achieves the objective set for it by the government.

* * *

Casual Comment

The bromide about "they can't come back" was knocked into a cocked hat last week by that cinema wizard David Wark Griffith with his "Hearts of the World." Unbiased critics declare it to be "greater than 'The Birth of a Nation.'"

The exhibitors of New York state are alive to the fact that they must secure the passage of a bill to permit Sunday motion pictures, now or never. It means concerted action, energetic and unceasing and they have mapped out a plan of "personal appeal" which should bear fruit. They have the united support of the press. What they need now is legislation that will forever wipe out the old blue laws that were enacted long before motion picture entertainments were ever thought of.

Now comes the state appellate court with another clean-cut ruling on the powers of the Chicago censor. With such men as William Fox and W. W. Irwin willing to fight an issue through to the finish it is only a matter of time before Major M. L. C. Funkhouser will have his duties clearly defined.

The Virginia censorship law, one of the most drastic yet drawn up by the so-called reform element, through the fortunes of war, will lie in state for two years. Thanks to a lengthy debate on prohibition legislation, the state legislature was unable to consider the bill. It is to be hoped that the film industry will make good use of the time given them in which to enlighten the people of Virginia as to the asininity of the proposed bill.

M. J. Quigley.

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Published Weekly by
EXHIBITORS HERALD CO.
at 203 South Dearborn Street, Chicago
Tel., Harrison 7355

MARTIN J. QUIGLEY; Editor

NEW YORK OFFICE
1480 Broadway Tel., Bryant 5111
James Beecroft, Manager

Member Audit Bureau of Circulations

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office.

Subscription Price $1.00 Yearly

Forms close at 6 p. m. on Monday of each week
No Revision of Theatre War Tax Is Forthcoming

Hope for Relief Now Based on Concerted Industries Protest

While hope has not been abandoned, the chances of an early revision of the tax as applied to admissions to motion picture theatres is very remote. This is the gist of a statement made by A. Ochs, president of Motion Picture Exhibitors League while in Chicago last week.

Mr. Ochs also revealed the fact that B. Varner is no longer on the payroll of the allied exhibitors convention and has not been for more than a month. Was found, it is said, that immediate action could not be obtained and that paying a representative in Washington is an almost needless expense.

The hope of the allied exhibitors' committee is now dependent on a large number of industries prostrating. If the volume is sufficient, it is said, Congress will probably find it necessary to reopen the revenue bill, nothing definite, however, as to when this may occur, can be obtained.

Considerable surprise was occasioned among Chicago exhibitors who were of the impression that relief from Congress would be obtained in the near future. A number of Congressmen were noted as being convinced that the present tax was too great a burden and this led to the hope that the revision would be made.

Mr. Ochs was particularly emphatic declaring that Mr. Varner's release of the allied exhibitors should not in any way be construed to reflect upon the ability of the man whom they had chosen to represent them in Washington. He had worked indefatigably, it was said, to obtain the relief sought by exhibitors and was worthy of the support of his colleagues.

The situation, however, is being closely watched and whenever any indication is given by the Capitol that the revenue bill is to be reopened for the purpose of listening to protests, representatives of the motion picture theatre owners will be on the job, Mr. Ochs assured the auditors.

Miss Lillian Cook Film Actress Dies

Miss Lillian Cook, ingenue in motion pictures and for three years associated with the World Brady Made Pictures Corporation, died last week in her apartment at the Remington Hotel at the age of nineteen years.

Miss Cook was born in Hot Springs, Ark.

Daylight Saving Bill Passed By Congress and the Senate

Will Be In Effect for Period of Six Months—Sunday, March 31, Named for Bill to Become Law

The Daylight Saving Bill under the provisions of which all clocks in the United States will be set ahead one hour for a period covering six months, has passed both the House and the Senate and will go into effect at 2 a.m. Sunday, March 31. The new time will prevail until 2 a.m. Sunday, October 27, when chronometers will be set back one hour, thus restoring the present or astronomical time.

As a result of the change Americans will rise and go about their occupations an hour earlier than has been their custom. They will finish their work an hour earlier and have an additional hour of daylight for recreation.

While a number of men and organizations prominent in the motion picture industry opposed the measure during its discussion before both branches of the government, now that the bill is about to become a law it is believed that the industry may not be the great sufferer that it was at first thought it would be.

Attendance Not Affected

When it is realized, those who favored the measure point out, that the readjustment will take place all over the country at the same time; that while it is true that industries will close an hour earlier at night, it is also true that the retiring hour will also come earlier and that the attendance at motion picture theatres should not fall off to any appreciable extent.

Along the same line of argument these men point out that the dinner hour will also be pushed forward a similar period of time and that persons who have sought entertainment at the picture theatres at 7 o'clock in the evening will automatically seek this form of recreation an hour earlier.

These men also wish to discourage a movement among exhibitors, which has gained some strength, to start their night performances an hour later. They are strongly set against an action of this kind. It would, they say, in effect cut down the average motion picture theatre to one show a night. This, it is declared, would be almost fatal.

Later Show Decided

The chief talking point of these exhibitors has been that the public will not attend the theatre when the opening hour is set for broad daylight. In, in refutation of this it is argued that in the summer months it is practically daylight at 7 o'clock in the evening as much so, almost at it is at 6 o'clock.

Then too it is argued that for years the time piece has been the governing factor in the lives of the public. In other words they are slaves of the watch. The fact is that it is daylight and the sun has not yet sunk below the horizon, if the clock or watch points to the hour of 7 o'clock, those who have been accustomed to attending the motion picture theatre, will obey its dictates.

Advocates of the plan, which has been adopted by twelve other countries, also say that lighting bills will be reduced millions of tons of coal will be saved. Exhibitors can not fail to benefit by this phase of the question, it is pointed out.

Liberty Theatres Get Latest Films At Special Rates

War Motion Picture Committee Arranges With Federal Commission and Exchanges

At a conference between Malcolm L. McBride, of the Federal Commission on Training Camp Activities, and P. A. Powers, chairman of the War Camp Motion Picture Committee, held in New York on Wednesday, March 13, it was decided that a part of the time of the Liberty Theatres in the training camps should be set aside for motion picture entertainments at which the latest films should be shown.

It is not intended that these entertainments shall conflict in any way with the exhibitions of the same pictures in the communities outside the camps, as they will not be exhibited in the Liberty Theatres until after the first runs in the neighboring towns. Special rates are to be made for these camp shows. It is expected that the plan will be in operation within a week.

The plan is this: The managers of the Liberty Theatres will be placed in possession of the lists of pictures selected by the National Board of Review from the productions of the different companies, together with the addresses of the co-operating exchanges and the names of those in charge, and the special rates named by the co-operating companies. This will enable them to go to the exchanges and arrange for the pictures they wish.

The War Camp Motion Picture Committee has sent a letter of instructions to the co-operating public and the Federal Commission on Training Camp Activities is sending to the managers of the Liberty Theatres one explaining the plan of the new service.
Associated Motion Picture Advertisers
Will Help to Stamp Out Insidious Rumors

At Meeting in New York Pass Resolution to Kill German Propaganda—To Aid Trade Papers Combat Zoning Postage Plan

The Associated Motion PictureAdvertisers held an important meeting March 14, at Keen's Chop House, New York, at which they passed resolutions and appointed committees to assist in camp Training Activities Committee, furnish camp papers with publicity matter and cooperate with trade papers in the motion picture field to combat the Federal legislation to increase the postage rates on second class matter.

The presence of Sergeant Victor Shapiro, one of the stars in the A. M. P. A.'s service flag, and action looking toward meeting insidious German propaganda in this country, as well as the appointment of the aforesaid committees, made the regular meeting of the Association one of the most important it has yet held.

The guest of the luncheon, and the principal speaker, was Sergeant Shapiro, who was formerly in the press department of Vitagraph and the Frank Seng Enterprises. The former publicity man is now top sergeant of Company I, 300th Infantry, 77th (Metropolitan) Division, stationed at Camp Upton. It is secret that the Metropolitan Division is the first of the draft army which will be sent abroad, and that it is expecting to embark in the very near future. Sergeant Shapiro made this a farewell to all of his friends and former associates.

He gave the members of the Association a very interesting account of the transformation of forty thousand civilians into an army which is certain to give a splendid account of itself when it reaches the front line. He also brought a message which found expression in definite action by the Associated Motion PictureAdvertisers.

Kill Vile Rumors

Sergeant Shapiro said that the most dangerous enemy the young draft army has to fight is not the bomb throwers and flame shooters of the hunsoldiery, but the insidious German propaganda which starts in old women's gossip, and which has for its object the destruction of the morale of the army and of the support of the army right here in our midst.

"The government," said Shapiro, "is trying with might and main to stamp out the whole work of the German spy system. Every soldier has definite orders to stamp on all rumors of peace, or reverses, of weakness, of thousands of wounded Americans, and the like; of the struggle, etc. They are ordered to repute them on the spot, and under no circumstances to spread them. The greatest weapon of the M.P.A. is to kill this propaganda in every possible way. The will to win, and the determination to prosecute the war to the uttermost and destruction of Germany is the only business which matters at the present time. If the members of the Association feel moved to give money, or support in other forms, it can be safely entrusted to the Y. M. C. A., the Knights of Columbus, and the Jewish Welfare Board. These three agencies are doing a noteworthy and wonderfully efficient work. They deserve the support of every loyal American.

A motion was then passed instructing the secretary to send a letter to the editor of every screen weekly, calling attention to this insidious propaganda, and asking their assistance through the screen in stamping it out.

Electors for Camp Papers

A report was then made from the committee appointed to assist P. A. Powers' Camp Training Activities Committee, outlining a plan for supplying the weekly papers published in training camps with electors and reading matter for the pictures which are soon to be booked not only in the Y. M. C. A. and other halls, but in the new Liberty Theatres as well. The news that the Liberty Theatres were to be so used was brought to the Association by Herbert F. Sherwood, who was present at the meeting. The report of the committee was accepted, and plans will be immediately adopted for putting into force a regular service from all of the publicity departments to the training camp papers.

The extreme danger which lies in the zoning plan of postage which threatens the magazines of the country was called to the attention of the Association by Charles Barrell. This danger threatens particularly the trade papers which come under the same classification as other magazines, many of which will have to pay postage as high as fifteen cents to reach the Pacific Coast, if the Federal legislation which is under way becomes a law.

The danger to the trade magazines was so apparent to the Association, that a committee, with Mr. Barrell as chairman, was appointed to co-operate with the trade papers in the motion picture field, and give them any assistance in the power of the Associated Motion Picture Advertisers in meeting this threatened danger.

W. S. Rothacker and The Whartons Confer On Serial Printing

Watterson S. Rothacker of the Rothacker Film Manufacturing Co., Chicago, was a visitor in Ithaca, N. Y., last week, where The Whartons are producing "The Eagle's Eye," by William J. Flynn, former chief of the U. S. Secret Service. Mr. Rothacker went to Ithaca to confer with Theodore and Leopold D. Wharton and make provision for the quick printing of all episodes of the great spy serial, so that no railroad or express congestion might possibly result to the detriment of the distribution of any of the installments.

At the conference provisions were made against all exigencies with the result that all the Four Square exchanges through which the serial is being distributed are assured of having their prints well ahead of their publication dates.

PRETTY SCENE FROM "QUEEN OF THE SEA"

ANETTE KELLERMAN AND SUPPORT IN A SCENE FROM THE FOX SPECTACLE. BETTY JOINS IS SEEN IN THE FOREGROUND AS "AURILLA," THE FAIRY PRINCESS.
Second Reverse to Funkhouser Administered by State Court

Vitagraph Company Wins Long Fight to Obtain Permit to Show Film “Within the Law” In Chicago

The second legal wallop within a week was handed the Funkhouser censorship regime, when the Illinois court of appeals ruled that the Vitagraph production “Within the Law” which has been shown under the protection of an injunction in Chicago, was within the ordinance governing censorship and was, therefore, entitled to a permit.

Less than a week previous to this the Federal court of appeals had ruled that Major Funkhouser had exceeded his authority in his ruling on “The Spy,” a Fox production, and limited him in his censorship to the provisions of the ordinance and denied that he had any discretionary powers.

The ruling of the state court comes as a climax to a long drawn out legal battle waged by the Vitagraph company on the censorship board to have the production, which was shown in Chicago almost a year has passed since the picture was first submitted to the censor board.

Irwin Leads Fight

Although the legal end of the battle has been in the hands of Attorney Lewis J. Jacobson, Walter W. Irwin, general manager of the Vitagraph company, has taken a prominent part. The official has made a number of trips to Chicago in an effort to show the police officials that in attempting to eliminate several of the most important features of the picture they were not only spoiling the picture as an entertainment, but also denying the public the right to see the stage play reproduced in the same form which had made it one of the biggest money makers the stage has ever known.

Mr. Irwin then suggested that an audience of prominent citizens see the picture and pass on it. The showing was held in the Studebaker Theatre and the opinion of the audience was almost unanimous in favor of the film. Despite his, however, the censor board still remained obdurate. It was following this that Mr. Irwin determined to seek legal redress in the courts.

“Vitagraph never knowingly has released a picture to which objection could be raised,” said Mr. Irwin in discussing the decision. “Within the Law” as produced by this company is a faithful reproduction of the stage play which proved by its popularity that it was a great modern melodrama.

Exhibition Right Denied

When we were denied the right to exhibit the picture in Chicago and the people of Chicago were denied the right to see the production, we were startled, because the production is the same as the stage play, was showed- several times in the country there. We tried in every way we knew to convince the authorities if the soundness of our position and when they continued adamant we had to protect ourselves by going into court.

We contend that the picture instead of containing anything detrimental to the public interest, was decidedly beneficial and we made our fight on this basis.

“The decision of the Appellate Court naturally is very gratifying to us, but we are further pleased by the knowledge that we have caused to be set a precedent which inures to the benefit of the whole industry.”

The decision in full follows:

“This applies largely for review the overruling of a general demurrer to a petition for mandamus to compel Herman F. Schuetter, as general superintendent of police of the City of Chicago, to issue a permit under the city’s ordinances to exhibit a certain play, ‘Within the Law.’ While certain averments raising questions that need not here be discussed, might be repugnant to a special demurrer, it is enough to say, without setting them forth, that we do not think they were repugnant to a general demurrer.

“Is contended that the petition sets up mostly conclusions as distinguished from allegations of fact. While it contains surplusage and much that is subject to criticism it sufficiently sets forth by appropriate averments ground for the writ in so far as it pleads facts tending to show that the play, as represented by the film conforms to and does not in any way conflict with the requirements of the city’s ordinances, and that a permit was arbitrarily refused. We deem it unnecessary in support of this conclusion to enter into a discussion of its length and numerous averments. Hence, Appellant, having elected to stand by his demurred, the judgment awarding the writ will be affirmed.

“But it will be in accordance with practice or the spirit of the law for the court to defer passing upon the duly presented motion for appeal until after the writ had issued. Its action in that regard, however, has no bearing on the question of error in entering the judgment. Affirmed.”

“Marriage” Will Be Next Keeney Film

Director James Kirkwood has commenced work on “Marriage,” the second Frank A. Keeney production to be made at the Biograph studios, New York. The scenario was written by G. B. Webster.

Catherine Calvert, who was featured in “A Romance of the Underworld,” the Keeney Pictures Corporation’s first feature, will be starred in “Marriage.”

In her support will appear David Powell, Thomas Holding and Walter Heirs, all well known and popular actors in the company, and Robert Shallenberger, who was popular in stock in the west and also in comedy work upon the screen, will appear in Miss Calvert’s support, as well as Ida Darling, formerly with Famous Players.

DEATH ENDS CAREER
WELL-KNOWN FILM MAN

C. M. Simmons, one of the most widely known men in the motion picture industry, died of pneumonia in Dayton, Ohio, March 12.

A short time ago Mr. Simmons left the Artcraft organization to become general manager of the State-Rights Distributors, Inc., and at the time of his death was making a tour of the country exploiting the feature “Carmen of The Klondike.”

For a number of years, Mr. Simmons has been actively engaged in the motion picture industry and is well-known to thousands of exhibitors throughout the country. In 1906, Mr. Simmons left the commercial field of endeavor to devote his energies to amusement enterprises.

For more than a week before he left New York he had been suffering from a severe cold and was absent from his office for several days. He recovered sufficiently however, to start out on his trip, but when he reached Dayton he contracted another cold which rapidly developed into pneumonia. His death came as a severe shock to his business associates as word had been received the day before he died that he had passed the crisis and was expected to recover.

Shipman Sells New Territory for Series

Ernest Shipman announces the sale of additional territory for the Shorty Hamilton series, as follows: V. H. Hodupp who recently purchased the Indiana rights of the series, is planning to take out a campaign, wired for Missouri upon the same terms; Nathan H. Gordon of the Globe Feature Film Corporation, Boston, is planning on taking in additional territory, and the bookings of the Associated Theatres, Minneapolis, indicate that they will be working four prints in their district. About 60% of the territory for the Shorty Hamilton series has been disposed of, it is stated.
United Picture Theatre Plans
Explained to Chicago Exhibitors

More Than One Hundred Gather to Hear Project
Outlined by Lee A. Ochs—Shares
Cost $250 Each

Lee A. Ochs, president of the Motion Picture Exhibitors League of America and holder of a similar position in the newly formed United Picture Theatres, Inc., addressed more than one hundred Chicago theatre owners at the Hotel Sherman last week, outlining the plans and purposes of the latter organization.

Prior to taking up the plan in detail Mr. Ochs made a strong plea for unity among exhibitors. He announced that under no conditions would he be a candidate for any office of the M. P. E. L., at the annual convention, which will convene in Boston the second week of July.

"I realize," he said, "that many of you here disapproved of the way I ran the convention held in your city last July. Many of you do not like me, personally. But I hope you will consider it for the interests of our group, if you will not, under any consideration, be a candidate for any office at the convention. The thing it is for you to do is to select a man, go to Boston, and work to have him elected."

Attorney Urges Unity

Attorney Lewis F. Jacobson, after being introduced by Mr. Ochs, also talked upon the benefits to be derived from organization. He declared that present conditions demanded that all men pursing the same line of endeavor should be joined in some sort of organization. He intimated that a problem now confronting the exhibitors of Chicago would soon call for the closest kind of unity.

The plan, as briefly explained, is a stock proposition, each exhibitor being required to hold one share of stock for each play day. The cost of each share is $550. Ten per cent of stock have been issued by the company, which is incorporated under the laws of the state of New York.

Mr. Ochs explained that he and his four associates, originators of the plan, had taken over 1,000 shares, leaving 9,000 to be disposed of. C. R. Seelye, Louis Blumenthal and two New York attorneys incorporated the company with Mr. Ochs.

Conditions of Contracts

Under the conditions of the contract 90 per cent of the money received from each exhibitor buying a share of stock will be deposited in a trust fund. The other ten per cent will be used in furthering the project. Mr. Ochs said that it would take $500,000 to swing the deal. He declared that there is no doubt, but that it would go through to a successful conclusion.

"Do you mean then that each exhibitor buying a share of stock gains a $25 on the deal being put through?" queried an exhibitor.

"Yes," Mr. Ochs answered.

He then related how he had taken the plan to all of the prominent producers and asked them to look it over and make known any flaws in it.

"They found no flaw in the plan itself," he said, "but each of them refused to enter into it principally because they feared to lose their identity. I explained to them that while the pictures would have to carry a trailer announcing that they were distributed by United Picture Theatres, the films could still carry the names of the producers."

The saving to be effected under the new plan, Mr. Ochs explained, would run from twenty-five to fifty per cent. In theory the service to be furnished to shareholders of United Picture Theatres will cost about one-half of the present price paid for film rental. To be able to distribute at this figure 4,200 play days must be guaranteed, the speaker said.

Films distributed to members of the organization, having been shown throughout the circuit, will be retired and will not, under any circumstances, be rented to exhibitors not holding a franchise in the company, the speaker said. While he denied that his company had already obtained the services of a woman star of international prominence, he intimated that once the machine was in good working order he would use every effort to obtain her services.

No Stars Signed

"But we must have the $500,000 question before we can do anything," he said. "Frankly, at the present time, we have closed no contracts with any stars. We have nothing along this line. All our cards are on the table. I want to deny a rumor that we have obtained the services of a certain star. We haven't."

Mr. Ochs announced that Harry Cran- dall and Jack Wells had both looked into his promised proposition and had signed up, the latter buying shares for both his brothers in Washington. The speaker pointed out that both these men had been opposed to him in the conduct of the national exhibitors organization.

The last half hour of the meeting was devoted to answering questions from the exhibitors present concerning various phases of the project. C. W. Bunn, former manager of the Biograph exchange and three assistants have charge of the sale of stock in this section.

Contract Not Aligned

Following the meeting, Ochs was asked if it were true that J. A. Berst, former vice-president and general manager of the Pathé company, had joined the United Theatres.

"Not to my knowledge," he replied. "You would know if he had, wouldn't you?"

They ought to tell me out of commmon courtesy," he said, smiling. "How ever, I know nothing about it."


TURNER AND DAHNKEN GET CHAPLIN FILMS; PAY RECORD PRIC

Turner and Dahnken, who hold the franchise in the First National Exhibitors Circuit for Northern California and Nevada, have arranged to buy seven of the new $1,000,000 series of Chaplin comedies through the Strand Theatre, San Francisco, instead of the Hippodrome, as originally announced. The Hippodrome will have first run of "A Dog's Life," carrying out the provisions of the contract with Turner and Dahnken, but that the picture will be shown at the Strand Theatre, together with all forthcoming Chaplins.

It is understood that the Strand executives paid a bonus of $10,000 to the managers of the Hippodrome to secure the rights to the series and that the latter are paying a rental price of $3,500 per two weeks' service on each picture. These figures establish a record price for two-reel comedies and are a significant commentary upon Chaplin's popularity on the Pacific coast, where he is said to possess the largest clientele per capita of any film star.
M. P. Committee Holds Big Meeting To Move Against Sunday Closing

Forty Exhibitors Gather at Ten Eyck Hotel, Albany, and Outline Work of Sub-committees

The Allied Committee of the Motion Picture Industry made considerable progress last week in its fight to make the New York Motion Picture Option Bill a law. The bill amends the State laws, permitting the exhibition of motion pictures on Sunday after two o'clock, except where the governing body of the community may later adopt an ordinance forbidding such exhibitions.

A big and enthusiastic meeting of the motion picture men was held at the Hotel Ten Eyck, Albany, on Thursday, March 19. Forty representative leaders of the industry attended. John Manheimer, chairman of the allied committee of the state, which is pushing the campaign for the amendment, presided. Highly optimistic reports were received on the progress already accomplished in making public opinion of the state behind the proposed bill. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry and secretary of the allied committee, presented a detailed account of the work accomplished during the week past from the New York and Albany headquarters.

It was decided to make the divisions of the state according to the 51 senatorial districts the basis of the campaign and to appoint an exhibitor-capain for each district to direct the work in the amendment. Each exhibitor-capain in turn will appoint three other exhibitors of his section who will look after the assemblyman divisions of the senatorial district. This means a direct, personal and strenuous state campaign in every part of the state.

Exhibitor-Captains Appointed

It was further decided to call a joint meeting of the exhibitor-capains and the members of the Allied Committee at the Hotel Ten Eyck in Albany, Tuesday afternoon, March 19, at 3 o'clock, at which time the state-wide work will be reviewed and further plans made.

The wholehearted and thorough way in which the ground was covered at the last week's Albany meeting and the fine work already done throughout the state foreshadows the most complete campaign ever conducted by the film interests in a legislative campaign.

The Albany and other state newspapers gave wide news space to the committee's session. The newspaper accounts predict that the Motion Picture Option Bill will be entered in the senate by Senator Alfred J. Gilchrist of Brooklyn and in the lower house by Assemblyman George Blakely of Yonkers.

At the Albany meeting, J. Robert Rubin, secretary of the Metro Pictures Corporation, and Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, were present and made addresses of encouragement and offered their cooperation. Another enthusiastically applauded address was made by Max Spiegel, treasurer of the allied committee and secretary of the Mitchel H. Mark Realty Corporation, controlling the Strand chain of theaters in the state.

State Officers Present

The various state officers of the Motion Picture Exhibitors' League of New York were present, including Sydney S. Cohen of New York, president; Samuel Suckno of Albany, first vice-president; Walter A. Zeisor of Schenectady, second vice-president; Rudolph Sanders of Brooklyn, third vice-president; L. A. Buettner of Cohoes, fourth vice-president; John Wittman of the Bronx, treasurer, and Sam Berman of New York, secretary. Others at the session were William Brandt of the New Albany Theater, Brooklyn; Benjamin Apple of the King, Troy; Louis L. Levine of Brooklyn; Henry Cole of the Royal, the Bronx; John L. Mynser of the Broadway, Schenectady; George Roberts of the Hudson, Albany; Frank X. Shay of the Pearl, Schenectady; Morris S. Silverman of the Happy Hour, Schenectady; Frank Barhydt of Troy; Walter M. Powers of the Colonial, Albany; Charles McCarthy of New, Hoosic Falls; F. Frayne of the Palace, Schenectady; F. E. Mensereh of the New Albany, Schenectady; John J. Walker of the Lincoln, Schenectady; Allan Beckett of the Lyric, Saratoga Springs; Charles O'Reilly of the 65th Street Playhouse, New York; W. H. Gray of the Rialto, Schenectady; William Fait, Jr., of the Avon, Utica; W. H. Linton of the Hippodrome of Little Falls, and of the Richmond, Herkimer, and Fred Ellett of the Clinton Square Theater, Albany.

Harry Rapf Enters State Rights Field With Two Features

“The Struggle Everlasting” Starring Florence Reed
To be Published April First

Harry Rapf, the well known independent producer, issued a statement this week concerning the publication on a state rights basis of two big productions, “The Struggle Everlasting” and “The Accidental Honeymoon.”

The first of these productions will be “The Struggle Everlasting” in which Florence Reed is starred, supported by a typical Rapf Broadway cast, including Milton Sills and Irving Cummings. This picture was originally shown at the 40th Street Theatre, New York.

The performance of Florence Reed as the central figure at the time of showing, fairly dominated the picture, the spirit she manifested and the mondaine appeal she provoked, being the cause of unusual comment. This story of Edwin H. Royle, was staged in New York by the late Henry B. Harris, and had an extended run.

In preparing the picture for state rights distribution, Mr. Rapf has made another big box office attraction, it is said which excels his two productions, “Today” and “The Mad Lover.” The date of publication in order to accommodate several long runs in and around New York, has been set for April 1st.

“The Accidental Honeymoon” is Robert Warwick’s last production prior to his enlistment in the service of the U. S. A. It was written and directed by Leonce Perret, and again offers the charming Elaine Hammerstein as support for Captain Warwick.

Director Perret has supplied a breezy story, it is said, tingling with the romance of youth with a decidedly original plot. Mr. Rapf has set April 10 as the issue date for “The Accidental Honeymoon.” Both these productions have popular stars in appropriate plays, well staged, carefully directed and stories that have a quick and wide appeal with the photoplay followers, which should make them unusually popular at this time, it is said.

Gaumont Company Enters Open Mart With News Films

After giving the matter serious consideration for the past year, the Gaumont Company states that in future it will use its production through independent exchanges. The announcement that this company, which has more than fifty branches throughout the world, will hereafter sell its output in the open market, will be welcome news to many state right buyers.

As soon as it was learned that the news service of the Gaumont Company, with its world-wide affiliations, was to be withdrawn from program booking and published semi-weekly, letters and telegrams from independent exchanges signifying a desire for this service began to pour into the Flushing, L. I. office, the company announces.

Beginning March 26 the Gaumont news service will be published twice a week, the Gaumont News every Tuesday, and the Gaumont Graphic every Friday. The news reels will be edited by Telf Mitchell, who made the Gaumont-Mutual Weekly so successful. Mr. Mitchell is an old newspaper man who has surrounded himself with a staff of cameramen who also served an apprenticeship on the daily papers.

The entire staff of cameramen who have served the Gaumont Company for so many years in the United States and all over the world, has been retained. The Gaumont Company, pioneer in the making of news reels, is now free to inaugurate, it is said, many long-planned improvements which will make the News and Graphic the best examples of pictorial news ever shown.

Barret McCormick’s Advertising Talks
Business Getters

S. Barret McCormick, managing director of the Circle theatre, Indianapolis, has during the past eighteen months forged to the front as one of the liveliest exhibitors in the United States.

A native of the west, Mr. McCormick was an editorial writer on the Rocky Mountain News, Denver, and at that time a colleague of George Creel, now official publicist for the United States, before he entered the exhibiting field.

He has put over some of the most effective advertising campaigns carried on by any motion picture exhibitor in the country of late. His success in this respect is chiefly due to the fact that he seems to possess an unfailing sense of the psychological value of every feature that is accepted for exhibition at the Circle, and has been remarkably successful in driving home the particular punch of each picture in his advertising talks to the patrons of the house.

His copy has many unique angles, and is always the kind that commands attention, whether exploiting the seductive charms of Theda Bara in “Cleopatra,” or bringing out the high lights of a timely news feature such as “The Battle of the Tanks at Ancre.”

Mr. McCormick’s backer at the Circle is Robert Lieber, one of the directors of the First National Exhibitors’ Circuit, and the keen-witted manager of the Indianapolis house is frequently called upon for suggestions in conducting the affairs of the circuit.

Wolfberg Buys Clune Films

Harris P. Wolfberg of the Harris P. Wolfberg Attractions, Pittsburgh, has bought, through the Arrow Film Corporation, the Western Pennsylvania and West Virginia rights to W. H. Clune’s big feature productions “The Eyes of the World” and “Ramona.”
Los Angeles Would Create Zones For Segregation of Film Studios

Residents Consider Present Plants Noisy and Sets Unsightly—Council Will Likely Pass Ordinance

The disension between residents of big and smaller cities about the location of film companies has reached a point at which city councils will segregate all film-producing plants to certain fixed areas and place certain regulations upon the activities of the producers. At the request of the industry, the Los Angeles City Council has taken the matter in hand, and has appointed a committee to study the situation.

The committee has taken charge of the task of organizing a plan for the segregation of film studios. It is likely that the ordinance will be adopted by the Los Angeles Council.

Of the other regulations the ones which are most important are those which restrict the places inside the studio lots to be devoted for the use of applicants for work in order to prevent crowds from gathering to the annoyance of persons in the neighborhood. Another new regulation is the prohibition of the use of explosives in the use of explosives should be prohibited during certain hours of the night.

Of the five principal zones around the chief centers of the motion picture industry, the third is located in one of the most important districts in the City of Los Angeles. This zone includes eighty-two acres of ground which is the property of the Paralta Plays, Inc., upon which the Paralta studios are located. The Paralta plant has many permanent and expensive buildings upon its property, but according to the ordinance there is no possibility of their being affected detrimentally by the ruling.

U. S. Man O' War Used For "Stolen Orders"

Wm. A. Brady's Play

Among the many interesting and unusual scenes in "Stolen Orders," William A. Brady's picturization of the Dry Lane melodrama, "Sealed Orders," and the first of the series of big pictures announced by Mr. Brady, are those taken on a United States gunboat.

These are especially unique and interesting at this time when the eyes of the world are focused on our fighting ships. It is not permitted to mention the name of the battleship which will be shown in "Stolen Orders," nor the location of the time the scenes were photographed. Suffice it to say that it was somewhere in America, and that episodes of intense dramatic interest were filmed on its deck.

The entire personnel of the crew, officers and men, alike in large numbers, and in their enaction, lending not only atmosphere but realism as a background, were in the action in which Kitty Gordon, as the wife of an Admiral of the American Navy, George McQuarrie as the Admiral; Carlyle Blackwell, as a young naval officer, and June Elvidge and Monkey Love figure prominently. Mr. Blackwell is the hero of a spectacular dozen over the rail.

In addition to the scenes referred to, there is pictured a dance given by the officers of this particular ship on the starboard deck, where the fox trot and one step are danced across the shadows cast by the big guns towering above.

Favorite Scenario Theme Knocked Out

The Chicago Medical Society last week dealt a death-blow to one of the screen writers' favorite themes for photoplays—the twin sister of the errant brother assumption of his place and passing himself off as the brother by reason of the resemblance. It can't be done. The Society says so and you can't buck nature.

Therefore, writers who have been turning out scenarios for acts with a penchant for playing dual girl-boy roles, will have to cease making twins to suit themselves. Prof. H. H. Newman, of the University of Chicago, says that in every case where twins look exactly alike they are both of the same sex. They don't look alike if one is a boy and the other a girl.

And further the Professor states if scenarioists must use this as their favorite plot, they must look for exact resemblances among the lower animals, such as the Texas armadillo. Prof. Newman is backed up by Prof. Frank Paralta, also of the Chicago University, who declares boy and girls twins are non-identical in every case.

So there you are. Another pet theory busted!

Madge Kennedy Wins Favor in Northwest

Madge Kennedy has won her way into the hearts of picture lovers in Minnesota, Wisconsin and the Dakotas, according to Goldwyn. The little star's work in "Baby Mine," "Nearly Married" and "Our Little Wife" has pleased exhibitors of the Northwest and she is in high favor with theatre-goers of that territory. So emphatic is Thomas Furniss, owner of the Rex Theatre, Duluth, Minn., in the belief that Miss Kennedy is without peer in her line that he has arranged for a "Madge Kennedy Week." He will repeat "Baby Mine" and "Nearly Married" during the week that he plays Miss Kennedy in "Our Little Wife."

Among other Northwestern exhibitors who were enthusiastic over the success they had with Madge Kennedy productions is Gust. Myers, manager of the Metropolitan Theatre, Grand Forks, N. D. Mr. Myers states that "Nearly Married" proved his biggest three-day run of the year and that "Baby Mine" might have equaled it but for a storm that few of his patrons cared to brave.

Harry Chandlee Promoted

Harry Chandlee, who for a number of months has been in charge of the Eastern scenario department of Paralta Plays, Inc., has been promoted to the head of the scenario department at the Paralta Studios in Los Angeles, California. This promotion will place Mr. Chandlee in active charge of both the eastern and western divisions of this department. He left New York for the coast this week where he will at once take up his new duties.
Essanay Names 
April 1 to Show 
"Pair of Sixes" 
Will Billboard Country in Interests of New Feature 

"A Pair of Sixes," the latest George K. Spoor production, now is being shown to the trade. Many advance bookings already are reported from the George Kleine releasing exchanges. The picture is to be taken from the stage production of Edward Peple, and famous Snakeville comedian, Taylor Holmes. It is in seven parts. Critics who have seen the picture declare that it is the best play in which Taylor Holmes has appeared, and one of the best farce comedies screened. Holmes is ably supported by Maude Eburne, Robert Conness and Alice Mann, all well known on both stage and screen.

The publication date has been set for April 1, but there are several advance bookings in the larger cities so that the play will be showing the latter part of March.

In this production, Mr. Spoor is adhering to his policy of a national bill board advertising campaign on each feature subject, and the 24-sheet posters now are to be seen in all the large cities of the country.

Other Essanays for the month of March include: the Broncho Billy one-reel western dramas which began March 1, to be published one a week for ten weeks.

Two Chaplin comedies are also being put out, "The Tramp" and "His New Job." New prints and new paper have been made up on these.

The short subjects being distributed through the General Film Company include: "Wild Alg of Piccadilly," "All Stuck Up," "The Lie That Failed" and "The Jazzbox," with special comedies released. "The Lie That Failed" features Virginia Valli and Robert Connex. Don Barclay, the famous comedian of the Ziegfeld Follies takes the leading role in "All Stuck Up."

On March 23 Essanay will begin the issuance of new prints on many of its famous Snakeville comedies. In these the well known comedians, Victor Potel, Margaret Joslyn, Harry Todd and others. They will be distributed through the General Film Company.

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Charles Gunn Signs With Paralta Plays

Charles Gunn, noted both for his work on the stage and the screen, has just been engaged as a member of the Paralta company. This company regularly in Paralta Plays as leading man. For his first picture he has been assigned to the support of Bessie Barriscale in the production which she has just commenced entitled "Patriotism."

Mr. Gunn has for the past five years been prominent as a screen player although his professional work on the stage dates back to eighteen years ago when he entered a theatrical career as a member of the Alcatraz Stock Company of San Francisco.

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"Great Star" to Be Petrova's Fourth Film 
For First National

The Petrova Picture Company announces that "The Great Star," Madame Petrova has been working on, is now finished and ready for the assemblers and cutters. This picture, which marks the fourth appearance of the Polish actress on her calendar of eight special features, was written by George Middleton. The production has been made under the direction of Ralph Ince. It embraces a cast of well known screen performers who appear in support of Madame Petrova herself.

The leading role of Lucille Caruthers is interpreted by Mme. Petrova, while opposite her appears Thomas Holding in the part of Richard Sheldon. The "heavy" role of "The Great Star" is enacted by J. Herbert Frank, well known to screen fans for his various appearances in support of Clara Kimball Young, Marguerite Clark, Theda Bara and other leading players. Prominent among the actors in the latest Petrova picture is E. J. Radcliffe, who has to his credit forty years of experience on the legitimate stage. He is making his screen debut with Madame Petrova. The feminine contingent is well represented in the persons of Edith Hinckle, Mrs. Helen Walton and Matilda Brun-adge.

"The Great Star" is scheduled for publication through the exchanges of the First National Exhibitors Circuit during the latter part of next month following the publication of the third Petrova picture, "The Life Mask," on March 14. 

Ralph Ince and a corps of assistants are now cutting and assembling the various scenes which make up the picture. The negative will be turned over to the Rothacker Film Laboratories for developing and printing under the personal supervision of Watterson Rothacker himself, it is said.

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Eleven Reasons Why The Country Needs Sunday Film Shows

The following eleven reasons for the Sunday motion picture will be of interest not only to the 1,000 exhibitors of New York state, where a bill is now pending to amend the present law and permit motion picture performances on Sunday, after two o'clock, but will be of valuable assistance to exhibitors in other states where they are endeavoring to have such legislation passed. Exhibitors would do well to enjoy this out and preserve it for future reference.

1. It is necessary to the Government as a channel for war propaganda, since Sunday is the day when the whole family attends the theatre.
2. Closing the theatre, on Sunday means a big loss in tax revenues, Uncle Sam. At present 600 out of 1,200 New York State theatres are closed, meaning a yearly loss of $8,500,000, a marvelous sum.
3. Sunday recreation is necessary in war time to prevent unrest and maintain optimism. One million, five hundred thousand would attend theatres on Sunday. New York State the state during the first month and 20,000 theatres were open. Figure out the staggering amount of pessimism created if they were closed.
4. The proposed New York bill makes theatre the one matter of local option. Motion picture men are not trying to force anything on a community not desiring it.
5. The present statute, upon which all efforts to close the "movie" theatre or Sunday are based, was derived from one of the earliest laws of New York, being first enacted on Feb. 23, 1788. It is exactly 150 years old.
6. We are not doing business on the basis of the way things were done in 1788. Films were not thought of in those days. Motion picture men are simply asking for the progressive legislation.
7. From a business angle, the Sunday opening is vital to the successful management of many theatres of the state. To shut them one day a week is to lose business for all seven. Motion picture men have $600,000,000 invested in real and personal property in this state and they as for a square deal.
8. The film provides the one entertainment for the masses on Sunday. This is proven by the fact that the average Sunday attendance is 25 per cent of the week's business.
9. The daily amount of instruction provided by films is beyond computation. Is it right that the narrow-minded few should eliminate this? The same theory would shut our art galleries, libraries and museums of science on Sunday. To Sunday newspaper would cease to be published.
10. The Sunday "movie" would not conflict with church services. The proposed New York bill provides that Sunday entertainment start at 2 o'clock the afternoon of that day.
11. Progressive ministers and teachers throughout the country are motion picture enthusiasts. They are using it in connection with the Sunday school and their classes. The most ardent Sunday closing advocates prove, on investigation, to be people who know nothing about modern motion picture
Superfeatures, Ltd., Joins Foursquare To Handle Canadian Distribution

Contract with Metro Film Service Dissolved—General Manager Stevens in Accord with the Hoffman Policy

Foursquare Pictures and Superfeatures, Ltd., of Canada, have joined forces in a campaign which will have most important bearing upon the motion picture situation north of the United States border, it is claimed.

By the terms of a contract drawn a few days ago, in which M. H. Hoffman, of Foursquare Pictures and Messrs. Williams, of Superfeatures, were the active participants, the entire Foursquare product is to be handled in the Dominion by the concern which has established itself along lines which are being followed throughout the United States by the Foursquare organization.

The contract which has existed between Foursquare and the Metro Film Service, of Canada, has been dissolved: and in the future it will be Foursquare and Superfeatures.

"I regard this arrangement as one of distinct advantage to everyone in any way concerned with motion pictures," said Mr. Hoffman, just after the contract had been signed by Mr. Williams, for Foursquare and Superfeatures, and himself, for Foursquare.

General Film's Cooperative Plan Proves Success

Statement From Company Official Cites Savings Effected

When a number of months ago General Film Company threw open its exchange facilities to motion picture producers at large as the first step in conservation of costs, it was hailed as a radical step but it promised immediate result in the way of reducing service expenses which had brought about burdensome conditions in the industry.

General Film Company has issued a statement declaring that promise to have been realized.

"General Film's policy of furnishing its maximum of service at a minimum of expense has been followed with a period of progress and prosperity which as never been equaled in the history of the company," said a General Film official. "We are today handling successfully a greater variety of product than any other organization and constantly adding to our long list of releases.

"The offer made some months ago by General Film to act as the clearing house for the meritorious product of many manufacturers has been seized by the gradual increase of releases—big features down to one-reel subjects, until unusual demands seemed made upon the machinery of the organization.

"It took care of them, not only without strain, but even with improved efficiency. Indeed General Film Company's full capacity for service has never been tested nor has its usefulness fount the limit of its possibilities. This insures that General Film will be an important factor in further stabilizing the industry.

"The immediate and successful results obtained at General Film's thirty exchanges by 'Hodkinson Service' in distributing the Paralta Plays did more than any one thing to convince the industry of the resourcefulness and efficiency of the company's clearing house for product. Within a few weeks after the release of the first Paralta Plays the bulk of the whole year's contracts were lined up, without the waste of a single motion. The handling of a film properly was not delayed or interrupted a moment, and the whole service was in full swing in much less time than it would have necessitated to organize a separate exchange system. And it was in full swing at a saving of almost the total cost of building a separate system. The clearing house idea advanced by General Film as a modern plan of business is now in practice—the greatest advance made to date in solving the merchandising perplexities of the industry.

"It is due to the long experience and highly perfected condition of the machinery that it was able to give such prompt and convincing a demonstration of its scope and value."

Frank A. MacNeil Dies

Frank A. MacNeil, who has had organization that it was able to give such prompt and convincing a demonstration of its scope and value."

Johnny Hines Signs Long Term Contract With World Pictures

Johnny Hines, the young comedian who scored success with Marie Dressler in "Tillie Wakes Up," has signed a long term contract with World Pictures and will shortly be co-starred in a new production with Madge Evans.

Only a little over twenty years of age, but already established as a laugh-getter, great things are expected of Mr. Hines in his new association with World Pictures, it is announced. He comes from Pittsburg, Pa., though he spent most of his boyhood at Golden.

Frank A. MacNeil

MacNeil acted many character parts in pictures. He was one of the most widely known and popular men on the coast, having appeared in productions of practically all of the leading coast studios.

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United Picture Theatres of America Will Not Manufacture Features

Will Buy Films at Wholesale and Distribute on Cooperative Basis; Wipes Out Waste Is Claim

Rapid extension of the co-operative organization of the United Picture Theatres of America, Inc., was last week's answer to critics of the scheme of the exhibitors of America to combine in a gigantic film association for the direct purchase and distribution of motion picture features.

Mr. Ochs, president of the new corporation, addressed large and enthusiastic groups of exhibitors in Cleveland, Detroit and Chicago during the first week of a long tour of the country in the faces of the advantages of getting together in their own company. C. R. Seelye, vice president and general manager, announced several additions who, he says, will be one of the strongest selling forces he has ever formed.

In the absence of Mr. Ochs and Mr. Seelye, the organization of the United, Charles M. Rosenthal, made a statement in which he answered several unfounded criticisms that had been made against the organization and the people involved. Temporary are at the heart of it unless the exhibitors themselves decide to retain the present executives.

"It has been charged," said Mr. Rosenthal, "that Mr. Ochs is not animated by the best interests of the exhibitor in the organization of United Pictures. The charge has been repeatedly made by a competing publisher and the organ of the 'stand patter' in the motion picture industry. The trade will recognize the motives.

Plans Outlined

"So much for that. Let me explain as briefly as I may when the magnitude of United Pictures is considered, the system under which its organization is proposed to operate. United Pictures does not intend to make or market film, but to buy it at wholesale and distribute it as any other co-operative association would do. There is no sense of the words United Pictures a manufacturer or peddler of film features.

"Following the original announcement of the plan and scope of United Pictures a few exhibitors in Detroit, to whom Mr. Ochs had not yet explained the purpose of the co-operative association, asked that while they were not opposed to direct looking they wanted to know a little more about United Pictures and to know wherein it was not a version to the antiquated programme system.

United Pictures, which is to be controlled by the most progressive element of motion picture executives, most emphatically is not based on the principle of paying good money for indifferent features. "Sight unseen," United Pictures is designed to be a free selection of stars and productions through the organization democratically controlled.

"Collective buying after collective selection insures the purchase of the best. By making the exhibitor an actual beneficiary, United Pictures makes sure that he will stick; by paying cash and a guaranteed profit to the producer United Pictures makes sure of him, frees him from financial worries and imposes on him the elimination of waste; and by the distribution of features only among members the expensive exchange systems of existing organizations need not be duplicated.

Draws Comparison

"The best answer to the argument that the so-called 'vested interests' of the industry cannot be placated but must be crushed, is found in the present war-inspired control of the railroads by the Government. Director-General McAdoo has reduced salaries of railroad executives, lopped off useless positions, cut unnecessary trains from schedules and no one protests because the result is going to be efficiency. Such methods are badly needed in the film industry: the producers and distributors have not taken the initiative, so the exhibitors have decided to do so.

"United Pictures is prepared to prove that film rentals can be reduced from thirty to fifty per cent and the standard of production raised at the same time. Any defense of Mr. Ochs, Mr. Blumenthal, Mr. Goldsmith or Mr. Seelye appears to be unnecessary. The exhibitors upon whom they rely for support, know them. They enjoy exhibitor-confidence as does no other group in the industry.

Dixon's "One Woman" To Be Produced by Mastercraft Corp.

Work on the first Mastercraft Photoplay Corporation's production, "The One Woman," adapted from the novel of the same title by Thomas Dixon, will be commenced at the Paralta Studios in Los Angeles this week. As was announced a few weeks ago, preparations for filming this picture were started when it went to Mr. Dixon for his approval did not meet with all the requirements and production was delayed.

Harry Chandlee, who has written the continuity of the picture which has passed Mr. Dixon's requirements, is now on his way to California, and as soon as he arrives, will confer with F. Eugene Farnsworth, who is in charge of the Western activities of Mastercraft, and Reginald Barker, who is to direct the picture and work will be commenced immediately.

The cast for "The One Woman" is practically complete although the final announcement has not given all the names. Lawson Butt, an English actor of prominence, will appear in one of the to portray another of the outstanding principal roles, while Clara Williams is parts.

The Mastercraft Company, which will produce its pictures at the Paralta Studios, has made arrangements with the National Drama Corporation, which controls the rights of Thomas Dixon's books, for the screen production of the majority of that author's most successful novels. Mr. Dixon himself is deeply interested in the project and is devoting much of his time to the literary end of the business.

Edwin Carewe Rejoins Metro Picture Staff

Edwin Carewe, director of a long list of Metro's most successful pictures, returns to the firm's directorial staff to guide Bert Lytell, the new Metro star, in his initial All-Star Series picture under the parrot trade-mark.

Michigan Exhibitors Book Paralta Plays

Exhibitors in Michigan territory will be interested to know that Col. Butterfield's circuit of houses in Saginaw, Flint and Kalamazoo, have booked Hodkinson Service of Paralta Plays. The deal was consummated by Mr. Prince of the Detroit General Film Company, and it is stated that officials of the Butterfield Enterprises expressed themselves as very pleased with the picture they had screened for them, subject to contract.
New York, March 19.
Get a Thrift Card and see to it that you buy the stamps to put in it. W. S. S. stands for "We Stand Sponsor" for the boys over there and it's up to you. Do it now.

Frank Keeney's press department reports that there is to be a "Marriage" at the Keeney Studios very shortly. Maybe she's a belle of the underworld.

Harry McRae Webster has joined the promotion service of F. E. Jordan at the head of the press bureau and is doing his best.

It's no wonder that Herbert Lubin and A. H. Sawyer are forging ahead so fast and have put the General Enterprises at the top of the list. The trade is unanimous in the opinion that for genial personalities and business acumen they are in a class by themselves. There is a touch of the lawyer in the office which says, "Play no favorites—a square deal to all!"

Taylor Holmes breezed into town in vehicle called "Ruggles of Red Gap" and by the great horn-spoon he took his village by storm. Any fan of seen in this picture, who doesn't have a laugh at this play, as shown at the Rialto, has an inbred sense of humor. Taylor, you're immense. We congratulate the Essanay-Perfection.

There's one lad in town who started barber shop on the money he got by locking his watch and now he refers to Father Time as his Uncle, and says his barber shop is a time saver. In the language of the inebriate, "Shave your elf and shave your money."

Daniel Henderson of the Petrova Pictures Co. is keeping up his gait on high class advertising and some of the boys who like the style and try to imitate it are having the devil's own time. Well, you can tell it to the world that, like Worcestershire sauce, you can imitate it but you will still be a mile off.

Again this week the Rothaker Scenics are at the Rialto and Bert Ennis says they are the best thing in that line he ever saw and Bert knows more about his scenery of the week than most people.

Carl Krusader, of the Paralta Co., has added another winner to his string of in the money pictures." He has taken the "copy" of the Selexart "Carmen of the Klondike."

Not long ago a producer of pictures remarked as a film reviewer Rowe in sight: "The man who doesn't know a good thing when he sees it is generally the first to pose as a critic." Not long ago this same producer was on the Prohibition ticket out at Squash Corners and got left at the post on election day. Might add that every man who has wheels in his head doesn't run well.

Mat Feely has just purchased a farm in the upper reaches of Connecticut Valley and is going to kiss the "fillums" goodbye. Mat has already purchased a pig and a pigeon, and is now in New York City looking for chicken. Mat thinks white leghorns will do if he can't find what he wants.

A. J. Lang, minister of Foreign Affairs for the Nicolas Power Co., says: "The man who believes that discretion is the better part of valor has to pin on his own medals now-a-days." However, a prophet is not without honor so long as he refrains from saying, "I told you so."

We well have our own troubles in Jersey, and Bayonne takes care of her own. In their campaign to make even "the old man" work, the Bayonne police are turning the light, as it were, on the dark movie house. Perhaps the apparently idle men there are inspectors looking for draft evaders in the crowds on the screen.

A. McArthur, Jr., got his shoulder right behind the wheel and pushed like the good scout that he is. The space is all sold and now you just watch the trade journals come to the fore. Keep his head down boys, and if "Willie" the Hun gets another breathing spell, it'll be a miracle.

For the sake of the mother, wife, sister or child, give Uncle Sam a helping hand and make sure the hand's not empty. E. Pluribus Unum is on every cent you have. Let the Kaiser know it's there to stay.

Many Foreign Buyers Attend N. Y. Showing of "Just a Woman"  
Upwards of fifty well known foreign buyers attended the trade showing of "Just a Woman," the Eugene Walter six-part feature starring Charlotte Walker and directed by Julius Steger, given at the New York Theatre roof garden last week. The new Walter production is an impressive picturization of a big human story and of novel and significant entertaining value, it is stated.

The showing was held under the direction of the Robertson-Cole company of New York and London, and with branch offices in many large cities of the world. This concern is handling the foreign territorial rights to the production, the negative of which recently was purchased outright by Frank G. Hall to be distributed through the U. S. Exhibitors' Booking Corporation, of which he is president.

Eugene Walter's plays are known for their ruggedness and "punch" and it was the consensus of those who attended the trade presentation that "Just a Woman" lent itself to screen treatment better than any of the previous Walter successes. Miss Edna Williams, representative of the Robertson-Cole Company, is in charge of the disposal of foreign rights.

Pauline Welch Joins Metro Pictures Corp.

Pauline Welch, formerly the wife of "Bud" Fisher, the cartoonist, and well known as headline in vaudeville, will make her screen debut in the Metro production, "Social Hypocrites," starring Mary Allston. Miss Welch plays the Duchess of St. Keverne as a girl, later portrayed by Marie Wainwright. Albert Capellani is directing this picture version of Alicia Ramsey's stage play, "Bridge."

SCENES FROM TWO GOLDWYN PLAYS

LEFT—MARSH DURING A TENSE MOMENT FROM THE IRVIN CORR STORY, "THE FACE IN THE DARK."  RIGHT—MADGE KENNEDY AND SUPPORT IN A SCENE FROM "THE DANGER GAME."  (Goldwyn.)
Four Companies to Produce Pictures Under Plan of Bluebird Photoplays

An important change has been made in the line-up of the stars and productions which are to be published on its program by the executive officials of Bluebird Photoplays, Inc.

Starting with the week of April 8th, the stars who will appear regularly in Bluebird productions will be Carmel Myers, Franklin Farnum, Ella Hall, Ruth Clifford and Monroe Salisbury. The last two play opposite each other and therefore are to be regarded as one unit.

There will, therefore, be in the future four regular Bluebird companies, containing the stars enumerated above, instead of the greater number that has turned out the features published by this organization heretofore. These companies will provide at least forty of the fifty-two pictures for the year. Other stars, however, will occasionally appear on the Bluebird program when their productions are of the quality and standard demanded by the officials of that organization.

Friscilla Dean and Louise Lovely are stars who will provide two of the extra features required to round out the full year’s Bluebird output. Productions in which they are starring appear in the April list.

As they appear in the order of their publication, April’s Bluebirds are “Fast Company” starring Franklin Farnum, scheduled to be issued on April 1st. The story tells of how Lawrence Percival Van Horn, overcome by the handicap that great wealth and his parents’ inclination to make a mollycoddle of him have imposed upon him. His desire to be regarded as a “regular feller” by his less wealthy acquaintances lead up to a number of adventures that befell him.

“The Red, Red Heart,” is the Bluebird to be published on April 8th. This production features Monroe Salisbury and Ruth Clifford and was directed by Rupert Julian. “The Red, Red Heart” is a story of the great southwest and shows Salisbury in his favorite character of Western that of an Indian.

Louise Lovely makes her appearance on April 15th, when “A Rich Man’s Darling,” a comedy drama, is published. Miss Lovely enacts the role of a French miss, who, while employed in a modiste’s establishment, bumps into an adventure which ends in her marriage to a young millionaire, when she dons a dress belonging to one of the patronesses of the establishment.

“The Two Soul Woman” is the picture for April 22nd. The story is by Gillett Burgess and originally appeared in book form under the title of “The White Cat.” Friscilla Dean enacts the title role. The character played by Friscilla Dean is Jekyll-and-Hyde in nature. Miss Dean has acquitted herself in such manner that there is every likelihood she will be reproducing the part on the screen according to Bluebird’s publication departments.

April 29 marks the issuance of “The Wife He Borrowed,” a five-act drama in which Carmel Myers is featured. The story is by Blair Hall and originally appeared in “Personis.” Harvey Gates is responsible for the screen adaptation, while Stuart Paton directed the picture.

Wharton Serial to Aid in Training of National Army Men

Indications are that “The Eagle’s Eye,” the twenty episode serial story of the adventures of a German Government’s spies and plots in America, by William J. Flynn, recently retired Chief of the U. S. Secret Service, will be one of the current attractions at the shows being arranged for the entertainment of the second draft of soldiers in training in the various army forts and cantonments during the next few months.

Fort Hancock, N. J., is the first of the army posts to secure a contract for an exclusive showing of the serial. Lieut. A. Arey, made the contract with New York Foursquare Exchange.

The first episode will be shown there on March 21. The remaining nineteen episodes will be shown every other Thursday night following until completed.

According to the letters of inquiry the picture is being booked as a part of the soldier’s educational training. An one with similar to a New York encampment wrote:

“It appears to me after seeing the invitation showing at the Biltmore of the future picture called “The Eagle’s Eye” that it is a pretty good picture for every man in training for work in France, and especially for those in the National army, to see. The first three episodes which I have seen, provided me with three of the very best reasons as to why we should lick the Huns, and with seventeen more to come, I think that two weeks are good enough to raise the fighting spirit to top pitch.”

World Accepts and Pays for Scenario In Fifteen Minutes

World Pictures recently added another name to its roster ofstory writers in the person of Harry O. Hoyt and incidentally made another record for reading and acceptance of a submitted manuscript. At 10:30 one morning last week Mr. Hoyt walked into the office of Charles Sarver, scenario editor of World Pictures, with the script of “The Beloved Blackmailer,” which he had just completed. In 15 minutes the story had been read, accepted and the check for payment handed to Mr. Hoyt.

“During the past nine years,” remarked Mr. Hoyt when leaving, “I’ve written more than 600 stories and have had dealings with almost every producer in the business, and this script surpasses all my previous experiences.”

“The Beloved Blackmailer” will be used as a starring vehicle for Carlyle Blackwell and Evelyn Greely.

Gladys Brockwell in “The Devil’s Wheel” Current Fox Feature

Gladys Brockwell in “The Devil’s Wheel” is the current special feature of William Fox Pictures. The picture is based on the game of roulette which plays a prominent part in the story.

Miss Brockwell is cast as the daughter of a French officer who has lost his fortune and has retired to his chateau to work out a system whereby he can win at roulette. She is inter- ested in the game of roulette by De Guise, a dissolve neighbor, hearing that the scheme to beat the roulette wheel has been perfected, and seeing a fortune in sight, kills the father and steals the system. Defending her father Blanche is struck on the head and De Guise starts with her to Paris. An Apache, one of these Paris grooms, known as “The Stag” holds up the auto, throws De Guise out of the car and himself. Miss Brockwell

When Blanche wakes up she is in an Apache den, having lost all recollection of her former self. She becomes one of the underworld people and later restores her memory but leaves blank her recollection of the underworld.

It is the claim of William Fox that the scenes that show the interior of the old chateau are marvels of correctness and dignified beauty, and that they represent one of the places that have since been destroyed by German shells in the advance to the Marne. Every detail has been carried out to show these scenes of, plus days of the outbreak of the war, is said.

Supporting Gladys Brockwell are Lucille Young, William Scott, Bertram Grassby, D. Crittendon, Pietro Buzzi, Andrew Robson. The scenario was written by Charles Kenyon and the direction was by Edward Le Saint.

Goldwyn Trailers Aid Conservation Of Nation’s Food

In accordance with the request of the U. S. Food Administration, the Goldwyn Pictures will carry trailers urging the public to save foodstuffs. This is in line with previous Goldwyn efforts to further the Government’s program in its campaign on war savings education.

In “Dodging a Million,” starring Mabel Normand, Goldwyn took pains to show the country at large how much waste has costed the public. The only a flash, has won praise for Goldwyn from newspapers and patriotic persons throughout the country.

According to the Goldwyn Food Administration’s slogans that will be used on trailers with Goldwyn Pictures: “Keep the Home Fires Burning; But save in the Kitchen+”; “Bread and Guns Will Beat the Huns”; “Soap Is Made From Fat. So Don’t Waste Soap, for Germany Has Got to Be Cleaned Up.”
Rupert Julian in
"THE KAISER"
Renowned Pictures Corp. drama; seven parts; published state rights

As a whole Timely
Story German Kultur
Star Powerful
Support Excellent
Settings Superb
Photography Fine

Everyone concerned in the production of "The Kaiser the Beast of Berlin," must have a deep sense of satisfaction—a satisfaction which can be obtained only through a worthy task well done. If after viewing this picture the spectator is not filled with loathing and repulsion for everything Hohenzollern it is because the last vestige of decency has dropped from his makeup. Rupert Julian's impersonation of "The Beast," wallowing in the blood of the youths of Europe, his insane frenzy of joy jumping with leaps and bounds at the report of each new atrocity committed at his dictate, is a high tribute to that screen artist's ability.

In making "The Kaiser," the producers have accomplished more than the production of a photoplay—they have been of distinct service to the government and the allied cause. Through this the real danger confronting democratic nations of the earth will be presented to the masses in such tangible form as to defy contradiction.

The story: Every incident related is founded on historical fact, the subtitles constantly referring to these, "with just enough of the dramatic added" to carry the story is the announcement of the company. It begins with the Kaiser's meeting with his ministers and the declaration of war. Then follows incident after incident, including the invasion of Belgium, the tearing up of the treaty by the Kaiser in which he guaranteed the sovereignty of this small nation; the invasion of Louvain; the subsequent atrocities; the famous Gerard interview in which the "deliberately unfriendly" ultimatum was issued by President Wilson; the final victory of the allies and the war lord's incarceration in Louvain, his welfare in the hands of King Albert of Belgium.

Edith Storey in
"THE LEGION OF DEATH"
Metro drama; seven parts

As a whole Good
Story Melodramatic
Star Strong
Support Ample
Settings Faithful
Photography Good

This is a story of Russia during the fall of the Ramonoffs and the reign of Kerensky. It has been done in a fairly pleasing manner and the production will undoubtedly find favor in theaters where melodramatic subjects are demanded. It is an unsuitable offering, however, for theaters of the higher class.

Miss Storey has a strong role and handles it well and her support includes Philo McCullough, Fred Malatesta, Charles Gerard, Pomeroy Cannon, R. O. Pennell, Clarissa Selwyn and H. L. Swisher. The story is by June Mathis and the direction by Tod Browning.

The story: Determined to lay down her life if necessary for her country Princess Marya mobilizes an army of Russian peasant women and is stationed in one of the trench lines. The Huns are about to overcome her little battery when American volunteers arrive and the Huns are dispersed. With autocracy abolished from Russia Marya consents to become the wife of the American Capt. Rodney Willard.

Robin Macdougall and Tula Belle in
"THE BLUE BIRD"
Artcraft fantasy; six parts; published March 31

As a whole Excellent
Story Fantastic
Stars Talented
Support Ample
Settings Elaborate
Photography Excellent

For artistry of acting, elaborateness of settings, good direction, excellent photography and scenic effects this screen version of Maeterlinck's book and play, "The Blue Bird," represents an extraordinary production. However, useful as the picture is, it will require an astute imagination to follow the story and much of its excellence is going to be lost on its spectators. For the children (those of fairy story years) no better production could be imagined. The two little leading roles, Robin Macdougall and Tula Belle, show remarkable talent and the cast with which they have been surrounded is large and well chosen. The direction is by Maurice Tourneur.

The story: Tytiyl and Mytyl, children of parents in moderate circumstances, envy the little rich girl who lives across the street. One night they dream they are sent in search of a blue bird, a token of happiness. Their search brings them to fairytale where they meet the soul of fire, water, bread, sugar, milk and light, while walking through wonderful castles and beautiful gardens. The following morning, still unconscious that all was only a dream, they find their own caged bird is a blue bird and that they have the happiness they so vainly sought right in their own home.

Peggy Hyland in
"THE DEBT OF HONOR"
Fox drama; five parts; published March 10

As a whole Good
Story Interesting
Star Perfect
Support Ample
Settings井
Photography Very good

The dainty charm and petite winsomeness of Peggy Hyland is given full sway in her first production under the Fox banner, "The Debt of Honor." It is a combination of an allegorical story and a love tale, the introduction of a German spy giving it a touch of timeliness. Its odd mixture of various themes gives it originality which should make for its popularity. Supporting Miss Hyland are Irving Cummings, Frank Goldsmith, Hazel Adams and Eric Mayne. The direction is by O. A. C. Lund.

The story: Honor, an orphan, is taken into the home of Senator Middleton, educated and loved as a daughter. Mrs. Middleton, desiring more attention and attention than her busy husband can give her, accepts the attentions of Frank Schiller, a German spy, who has succeeded in getting Mrs. Middleton to give out valuable information. One night Schiller is surprised by Middleton's unexpected arrival and escapes through the window of Honor's room. Rather than hurt the man who has given her so much, Honor accepts his accusations and leaves the house. But when she learns that the safety of her country is at stake, she tells Middleton all. Mrs. Middleton and Schiller meet their death. Honor wins the forgiveness of Middleton and the love of Chester Holbrook, Middleton's secretary. And after their marriage the two plan to "adopt" Senator Middleton.

PEGGY HYLAND IN A SCENE FROM "THE DEBT OF HONOR." (Fox.)
Mary Pickford in

"AMARILLY OF CLOTHESLINE ALLEY"
Artcraft comedy-drama; five parts; published March 11

As a whole... ...Entertaining
Story... ...Enjoyable
Star... ...Excellent
Support... ...In keeping
Photography... ...Clear

"Amarilly of Clothesline Alley" will, the reviewer predicts, conduct a successful and swift drive against worry and the "blues," for the very bit of action and every subtitle contains its laugh. The uncontrollable kind that must out. Pickford's latest is delightful screen entertainment and presents rollicking, refined comedy, artistically produced. It reaches the top notch in comedy of the better sort.

Marshall Neilan's work as director of the production is deserving of the highest praise. Each member of the cast has been carefully and wisely selected and gives a well balanced performance. Important among these is William Scott, Norman Kerry, Kate Price, Frank Butterworth and Thomas H. Wilson. And last, but not least, the work of Mary Pickford is especially commendatory. For the blase who believe Mary Pickford is not an actress, her Amarilly Jenkins should be the means of conversion.

The story: Amarilly Jenkins "keeps company" with Terry McGowan, but when she makes the acquaintance of Gordon Phillips, a wealthy artist, Terry's jealousy is aroused. Gordon's aunt is interested in settlement work and she takes Amarilly into her home to prove her theory that surroundings can "make" a person. Her attitude changes when she finds Gordon in love with her protégé and Amarilly finally returns to her home. She later convinces Terry that she still loves him. Terry is accidentally shot and upon his recovery he and Amarilly are married. The close of the picture shows Terry and Amarilly, after five years, the proud parents of two children.

Mary Miles Minter in

"A BIT OF JADE"
American-Mutual comedy-drama; five parts; published April 1

As a whole... ...Entertaining
Story... ...Cheerful
Star... ...Charming
Support... ...Sufficient
Photography... ...Fine

"A Bit of Jade" is one of those pleasing little stories that leaves a good impression and a satisfied feeling of an hour well spent. It is entertaining all the way through, contains a bit of mystery, but never becomes too involved and is an ideal feature for audiences desiring amusement of the lighter vein. It has good photography and excellent exteriors interspersed with tasty interior sets which have marked previous Minter subjects, are also in evidence in this latest production. Supporting Miss Minter, who is as charming and lovable as ever, is Alan Forrest, David Howard and Alfred Ferguson.

The story: When her brother comes to Phyllis King with a tale of woe, she gives him all her money and then is unable to pay for her luncheon. Grayson Blair comes to her rescue. Blair is the possessor of a jade necklace which is wanted by his Hindu servant. The overcoats belonging to Blair and King become mixed and Phyllis finding the necklace believes her brother intended it for a gift for her. Blair sees her wearing it and believes she is the one who stole it. Through a newspaper article, Phyllis learns that the necklace is stolen and believes Blair a thief. The picture is on the trail of her brother and Blair believing Phyllis a thief the situation becomes serious and mysterious. Matters are finally straightened out and a romance is born.

Alma Rubens in

"THE ANSWER"
Triangle drama; seven parts; published March 17

As a whole... ...Good
Story... ...Socialization
Star... ...Fine
Support... ...Strong
Settings... ...Sufficient
Photography... ...Clear

What would have been a satisfactory five-reel production is harmed perceptibly in Triangle's effort to stretch "The Answer" to seven reels. The first five parts are merely a succession of events with no apparent aim. Practically all the action is confined to the last two reels. The picture is well cast and well produced although Alma Rubens has an almost minor part. Joe King, a recent addition to the Triangle fold, does creditable work.

The story told is that of a girl who, while aiding social workers to uplift the poor, and professing an undying hate for the rich, is put into a life of luxury which turns her head and destroys her former creed.

The story: John Warfield on the death of his father dedi-

ALMA RUBENS AND SUPPORT IN A SCENE FROM "THE ANSWER" (Triangle)

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
"WOMAN AND THE LAW"

Fox Melodrama; seven parts; published March 10

As a whole .................. Average
Story .......................... Well handled
Cast .......................... Capable
Settings ........................ Available
Photography .................. Good

Taken from front page newspaper stories of the recent DeSaulles murder, "Woman and the Law," presents in a vivid manner the trials of a divorced woman driven to distraction through love for her child. While, perhaps, not a subject for the higher class audience, it is a production that, with the proper advertising, can be made a most successful box office attraction for he theatre catering to the motion picture audience favoring melodramas. The story has been well handled by R. A. Walsh and he various roles are well handled by the capable cast.

The story: Shortly after his marriage to a beautiful South American girl whom he considered an heiress, Jack LaSalle tires of her and seeks the company of Josie, his mistress. When Blanqueta learns of Jack's unfaithfulness she applies for a divorce and is granted the custody of his boy for seven months of the year, the father to have him the other five. Jack begs Blanqueta to send the boy to him to visit his father and sister, and that night refuses to send him back. Blanqueta comes begging for her boy and when Jack refuses she shoots him. The sympathetic jury, at the trial, returns a verdict of "not guilty."

Olga Petrova in "THE LIFE MASK"

Petrova drama; five parts; published First National Exhibitors' Circuit

As a whole .................. Enjoyable
Story .......................... Fair
Star .......................... Pleasing
Support ........................ Well selected
Photography .................. Luxurious
Exterior .................. Excellent

"The Life Mask" shows mastery in production, direction and acting. The story is an interesting one, is well developed, and altogether is so interesting in the working out of the various characters' problems that the whole become almost personal.

Olga Petrova has a charming role and throughout is pleasing in her part. She is well supported by Thomas Holding, Wyndham Standing, Matilda Brandage, E. J. Burns and Lucile La Verne. The story is by the anonymous author of "To M. L. G." and the direction by Frank Crane. The interior sets are luxurious in the extreme and the exteriors have been carefully chosen. The photography throughout is excellent.

The Story: To save the family from disgrace, Anita marries Woodruff Clay to whom her stepmother is indebted for a large sum of money. True, the man's life is one of mystery and when her husband mysteriously dies, she goes to Spain where she had planned to spend her honeymoon with the man she loved. Hugh Shannon comes to Spain and again the lovers are reunited, but Anita, addicted to sleep walking, has a fear for herself and child by washing. Belle learns of this and also discovers that she has a voice which if cultivated, would make her, she believes, a prima donna. She decides to get money through the MacDonalds but the sight of her child awakens her mother love and she takes it away with her. She realizes that she is not fit to rear the child and returns it. MacDonald falls in love with Belle and takes her into the circle of their happy home.

Harry Morey in

"THE DESIRED WOMAN"

Vitagraph drama; five parts; published March 18

As a whole .................. Fair
Story .......................... Interesting
Star .......................... Splendid
Support ........................ Adequate
Settings ........................ Faithful
Photography .................. Good

"The Desired Woman" is an average program feature dealing with the eternal triangle in a somewhat different manner, combining heart interest with simplicity that strikes a true-to-life note. If other dramas of domestic life have met the approval of your audience undoubtedly this one will. Harry Morey makes his role an outstanding feature of the production and is ably supported by Florence Deshon, Jean Paige, Charles Hutchinson, Aida Horton and Julia Swayne Gordon. The direction is by Paul Scardon.

The story: Richard Mostyn, worn out by his pursuit of the elusive dollar, goes to the mountains for a rest. His meeting with Dolly Drake forms a friendship which later develops into love. With her answer Richard returns to the city and is soon buried again in the worship of Mammon, Dolly is forgotten and Richard marries Irene Mitchell. After the birth of their little son Irene accepts the attentions of Andy Buckton, finally eloping with him. The death of the boy shatters the nerves of Richard and he returns to Dolly to find that she never really loved him but merely the ideal he represented, and that all the time she loved Richard's partner.

Harry Carey in

"THEIVES' GOLD"

Universal drama; five parts; published March 18

As a whole .................. Average
Story .......................... Good
Star .......................... Sharp
Support ........................ Adequate
Settings ........................ Excellent
Photography .................. Splendid

"Theives' Gold" shows Harry Carey in one of his familiar roles surrounded by western scenery and a fair cast, including Vesta Pegg, Molly Malone, John Cook, L. M. Wells and Helen Ware. The direction is by Jack Ford.

The story: Cheyenne makes the acquaintance of Curt Simmons, escaped from a Mexican jail. Curt endeavors to enlist Cheyenne's aid as his partner in a border holdup and while intoxicated, Cheyenne acquiesces. He later meets Alice and falls in love with her but when Alice learns of his past she refuses to have anything to do with him. Her heart is softened, however, when she finds Cheyenne the victim of a bullet from Curt's gun and she tenderly nurses his wounds.
Carlyle Blackwell in
"THE WAY OUT"
World drama, five parts, published March 25
As a whole .......................... Interesting
Plot ..................................... Well done
Star .................................... Good
Support ................................. Notable
Settings ................................. Fairly lavish
Photography ............................. Clear

In addition to having an interesting story, "The Way Out," contains four World Pictures favorites, all in strong roles and all at their best. Carlyle Blackwell is the featured star, and Governs June Elvidge and Mariel Ostrich are in immediate support and Kate Lester and Jack Drumier balance the excellent cast.

The theme of the story is the old one of the ambitious mother who seeks a wealthy marriage for her daughter, but it has been given a touch of timeliness by showing scenes at the front, the two heroes engaged in the present day conflict and the exact ending is in doubt until the final. Frank Kelson directed.

The story: Alice Thornton becomes engaged to Robert Barr, but her ambitious mother brings another girl into the case and her jealousy arouses Alice to break the engagement. Alice and her mother then go to France where Alice meets and marries Count Louis de Jonville. In search of the girl he loves Robert comes to France, pays Alice a visit and the unexpected appearance of the Count precipitates a duel. In a battle both Jonville and Robert are injured, Jonville succumbing to his wounds and a year later Alice and Robert are wed.

Five Fox Productions Completed;
"Woman and the Law" Heads the List
Five new photoplays have been completed at the William Fox studios in the East, and a sixth is rapidly nearing the end.


The film which will soon be ready for the cutting room is one in which Jane and Katherine Lee are starred. The company, under the direction of Kenean Buel, returned last week from a three-weeks' stay in Georgia, where Mr. Buel was busy filming exterior scenes. The vehicle provides Jane and Katherine with exceptional opportunities, it is said, to indulge in pranks of all kinds. No title has yet been selected for the play.

Peggy Hyland's initial production as a Fox star, "The Debt of Honor," was published as a special feature March 10. "Rough and Ready," Mr. Farnum's production, is the Standard picture for March 24. Richard Stanton, who made "The Spy" and "Cheating the Public," staged this drama of the East and West, which tells the large company that supports Mr. Farnum in "Rough and Ready," are Violet Palmer, Alphonse Ethier, David Higgins, Mabel Bardine, Jessy Arnold, Frank Newton and Franklyn McGlyn.

Meatless days, next to Miss Caprice herself, have the chief part in "A Camouflage Kiss," a rollicking comedy of the lighter side of wartime. Bernard Thornton, Pell Trenton, George Bunny and May McCullough will have their work cut out in its interpretation. Harry Millarde directed the picture. Of an entirely different character is "A Daughter of France," a vigorous drama whose action is laid chiefly in an old French chateau. Miss Pearson appears as the young woman who serves the tri-color. Hugh Thompson, Herbert Evans, Ethel Kaufman, Maud Hill, George Moss and Naida Gary are in the company. Edmund Lawrence screened the play, his first for William Fox. George Walsh has also begun work on a new production.

Title for Alice Brady's Film Chosen
Alice Brady's, second production on which this star and her company are at work under the direction of Emile Chautard, and the working name of which was "The Phantom Feud," has received as its definite title "The Ordeal of Rosetta." The present name, it is said, is more indicative of the action of the picture than the working name of an Italian-American stenographer of gentle birth and breeding.

"The Girl Who Wouldn't Quit" Heads
Universal Program Week March 25
A story by James Oliver Curwood heads the list of Universal productions scheduled for the week of March 25. The production, which is in five reels, is entitled "The Girl Who Wouldn't Quit" and is based upon Curwood's magazine story, "The Quest of Joan."

Louise Lovely is starred and is supported in this feature by a strong cast which includes Philo Mccullough, Charles Hill Mailes, Gertrude Astr, Clyde Benson and H. A. Barrows. Edgar Jones is responsible for the direction. The story tells of a girl's search to run down the man who brought about the imprisonment of her father, falsely accused of murder, and sentenced as the result of circumstantial evidence.

The Nestor comedy for the week is entitled "Nothing But Nerve" and presents Gale Henry, former Joker Comedy star. Milton Sims, Charles Helly and Evelyn Selbie appear in support of Gale Henry. The plot centers about a couple who borrow a house in which to entertain an aunt to prove to her their worthiness to inherit her fortune.

The L-KO comedy with Mack Swain is entitled "Sherlock Ambrose." It is all about a hobo who is mistaken for a detective and who plays the part even to the recovery of a stolen ring through no fault or perspicacity of his own. This week brings the "Universal Weekly No. 15, Screen Magazine No. 64 and Current Events No. 46. It also signals the closing of the serial "The Mystery Ship," which features Ben Wilson and Neva Gerber. The eighteenth and last chapter is entitled "The Fight in Mid-Air" and brings the culmination of its romance of treasure seeking and spy detecting to a successful finish.

"The Bull's Eye," in which Eddie Polo is starred, reaches its eighth episode during the week. The episode is entitled "Dynamite."

The Finley Nature Special concludes the program and is combined with a split-reel comedy cartoon. The Finley picture is entitled "Wild Bowl Nurseries in Southern Oregon" and the cartoon, "How Mr. Noodle Went to a Masked Ball."

Louise Glaum Completes Paralta Play
Louise Glaum's first production which has been made since her connection with Paralta Plays, Inc, has just been completed. Twenty-six working days were engaged in the filming.

The title is "An Alien Enemy," and it was written by Monte M. Katterjohn, who also appears in the screen version. The theme is one of timely appeal dealing with international intrigue and the warnings of powerful and little known military intelligence systems whose giant arms are ever reaching secretly to every branch of human endeavor. Thrilling scenes ranging from intense emotional portrayal, in which Miss Glaum holds the center of interest, to big ensemble scenes where real United States troops are seen marching through the streets of a French village, it is said, feature the production throughout.

While having a background of the Great War, "An Alien Enemy" is distinctly not a war play, Paralta announces, but one in which human emotion is the main element. Miss Glaum will be supported by Thurston Hall as leading man and Arthur Allard in the heavy role. The remainder of the cast of supplementing players includes well-known actors as Joseph J. Dowling, Charles Hammond, J. Morley, Roy Laidlaw and Clifford Alexander. The production was staged under the direction of Wallace Worsley.

"The Rebellion" Next Judge Brown
"The Rebellion," an interesting Judge Brown Story, forms the current publication in the series of boy comedy-dramas distributed by General Film Company. The efforts of a small group of boys to escape from the reformatory home bonded by their love of the drama provides a strong dramatic element which is well worked out in this two-reel subject. Douglas Lansing, Martin Pendleton, Robert Plante and Wharton Jones, the latter an adult, are featured in "The Rebellion." The next release in this series will be "A Boy Built City."
Mutual Features for April Present
Russell, Murdock, Minter and Fischer

Mutual's schedule of April features includes productions from the studios of the American Film Company, Inc., William Russell Productions, Inc., and the Empire All Star Corporation, starring William Russell, Ann Murdock, Mary Miles Minter and Margarita Fischer.

Mary Miles Minter will be seen in "A Bit of Jade" April 1. This is an exotic mystery story built around the disappearance of a rare Hindue necklace which is said to possess a potent charm. The play, which was scenarized by Karl Coolidge from a story by Mildred Carl Graham, contains many tense and dramatic situations, it is said.

Margarita Fischer in "Primitive Woman," published April 1, will be seen in a character different from anything she has recently done. Elementary woman in a twentieth century setting is the theme, and it is said to possess the elements of strength and originality.

Ann Murdock, the popular Broadway ingune, who has been appearing in screen versions of Charles Frohman stage successes, has completed "The Richest Girl," to be issued April 15. David Powell, who supported Miss Murdock in "The Imposter," "Outcast," "Please Help Emily" and other screen successes, will again play the male lead.

William Russell, the athletic star, is putting the finishing touches to his first production made by his own company, William Russell Productions, Inc. This picture is "Hearts or Diamonds," and will be published April 22. Mr. Russell is enthusiastic over the results of his initial effort and believes it will be a real box office winner.

The play is an adaptation of the novel, "Adrienne Gascoyne," by William Hamilton Osborne. The story concerns how a gang of international diamond thieves with whom Adrienne Gascoyne, a beautiful young woman, becomes involved.

Charlotte Burton, who has appeared in several Russell successes will play the lead. The cast includes Carl Stockdale, John Gough and Robert Klein. It was produced under the direction of Henry King.

"The Return of O'Garry" Announces
Ned Finley's Return to the Films

"The Return of O'Garry," the vehicle in which Ned Finley makes his re-appearance upon the screen as a star in his favorite sort of roles, will shortly be ready for publication, according to an announcement by General Film Company, the distributors. In this story Finley plays a Northwest mounted police hero, a role made popular by him, in a series of Vitagraph releases. Marion Henry, a well known screen actress, is the leading woman.

In "The Return of O'Garry," a two-part drama written by Case Russell, "O'Garry" received orders to break up an epidemic of cattle rustling. He finds employment on the Canadian ranch to which the stolen cattle have been taken and immediately becomes involved in a series of adventures which will grip even the most thrized hardened fan. A splendid strain of romance features the story, which ends in a complete triumph for "O'Garry," in love as well as in the line of duty.

Following this subject will come "The Mountain Law" and "The Raiders of Sunset Gap," two strong dramatic vehicles.

Irving Cummings Joins World

The World Film Corporation has engaged Irving Cummings to support Kitty Gordon in "Her Great Moment," a five reel feature now in the course of production under the direction of Oscar Apfel.

"Up She Goes" Next Strand Comedy

Billie Rhodes' next Strand comedy to be published through Mutual is scheduled for March 26. "Up She Goes" is the title, and the story concerns a jealous hubby, a music "professor" who is teaching Billie the latest fad, stable "blues" on the saxophone and the whole ends in concatenated cacophonous melange according to the Mutual press agent.

By Fuller Pep
Scenario writers should take heart at the dispatch with which a script was accepted and paid for last week by World Pictures. The day of low pay and slow pay we trust has passed.

Who would ever think that the "Spirit of '76" would furnish grounds for an espionage charge in these United States? Yet Robert Goldstein was placed on trial at Los Angeles last week and it looks like a long, hard summer for the film man.

It's a Great Life
Report has it that Bernard Thornton, the Fox star, who appears with June Caprice in "A Camouflage Kiss," has been adopted by a wealthy resident of Greenwich, Conn. Some fellows have all the luck. First they get an chance to kiss a young film star and AND GETS PAID FOR IT, and then they get a wad of money handed to them just to stick around and be nice to a foster parent.

Anti-Bidders—Outside
Members of New York city's Anti-Bid Association—a group of film buyers banded together to hammer down prices and state rights features—are playing the part of anti-bidders now all right. They're not getting any bids to private showings. Well, that's one way to combat an evil, keep the knockers without the gates.

And as if Robert Goldstein didn't have enough trouble on his hands with that "Spirit of '76" film, to go and brings a divorce suit.

A Dual Role or Stenog's Error
What's this? Is Metro putting Sid Drew in a dual role? In this Metro thriller ("Pay Day") Mr. Drew plays Doris Fenton, a "poor working girl" and Mr. Drew appears as Kirk frenton, a vitally bad man.

A lot of people are trying to make a joke out of the fact that M. J. Sullivan quits a job with a biscuit company to become G. M. of Mutual Film Corporation, claiming that there oughta be more dough in the former position than in the latter. But Sully will come in mighty handy if ever Mutual starts making these pie-throwing comedies again. These jokesmikes don't look far enough ahead. But then they can't be expected to, they're not in the film biz.

Ah There Barry!
R. W. Baremore in the Picture Play Magazine tells how they "Hooverize in the movies." Fifty-one per cent of it was good stuff, too.

One fan magazine thinks silly interviews with film stars is an insult to the intelligence of readers. How about silly film reviews, silly press stories and silly calamity statements?

Is there a simp public that likes this stuff, and is that why some papers persist in printing it in full?

Answers to Correspondence
Dementia Bean—It's all a matter of taste, anyhow. Some people like "Over the Top" better than the "Periscope" and tell J. B. so, and he takes 'em out and buys 'em a drink and rubs 'em down and gives them a dollar expense money, and we take 'em out and buy 'em a beer when they tell us they like our column best, and w., let them buy a couple of two for a quarter cigars.

Just as Congress passes the day-light saving bill which gives everyone another hour to loaf around in, New Jersey passes an anti-loafer law that keeps its citizens on the jump to avoid being pinched.

According to one N. Y. Sunday newspaper with a motion picture section, there are only three film centres worthy of note—New York, Los Angeles and Cleveland. At least they maintain correspondents in but these three.
Fourth Episode of "The Eagle's Eye" Depicts Activities of Von Rintelen

Further evidence as to the atrocious means adopted by the Imperial German Government in America to hamper the Allied forces of the Entente and disrupt the country has been given in the fourth episode of "The Eagle's Eye," the twenty episode serial story of the Imperial German Government's spys and plots in America, by William J. Flynn, recently retired Chief of the United States Secret Service in league with the Fourth Episode. The episode deals with the beginning of the career of Franz von Rintelen, now in Atlanta prison, as an active tenant of the Imperial German spy-army. "Eagle's Eye" is the title of the episode. It concerns an attempt made to burn the stockyards in Jersey City at a time when there were thousands of head of horses and cattle in the corral. It was a more thorough type than any of the men who had taken an active part in the Imperial German plottings up to the time of his arrival. He surrounded himself with a gang of desperadoes and criminals and was prepared to accept orders of any kind from Ambassador von Bernstorff, or Captains von Papen and Boy-Ed, or Dr. Albert, the fiscal agent of the Imperial German Government in this country.

The action of the episode is more exciting than any of the three which have been published, it is said. The setting—the Secret Service arranged against a gang of reckless cut-throats, with in the stables of old, this story being a screen millions of dollars' worth of property at stake—offers opportunities which have not been overlooked.

Incidentally "Von Rintelen—The Destroyer" provides the opportunity for each of the principals to interest the heart affairs of Harrison Grant, president of the Criminology Club, and Dixie Mason, the Secret Service operative. The efforts Dixie Mason makes in thwarting the Hans puts her in positions from high adventure to low intrigue with the Imperial German spys and plotters. King Baggot and Margaret Snow, who portray these characters, take good advantage of the situations which occur.

Triangle Announces Eight Features Adapted from Big Magazine Stories

Western narratives, society dramas and mystery stories are listed on the Triangle April schedule, which the Triangle Distributing Corporation announces. These will include eight five-reel features. In accordance with the policy of the company, many and the novel material obtained for the program to a marked degree and the recent "Triangle output bears the stamp of contemporaneous fiction.

Heading the list on April 7 is "The Love Brokers," with Alma Rubens in the leading role. This is the screen adaptation of "Another Foolish Virgin," by W. Carey Wonderley. The Beaux Arts section of New York provides the locale of the story, which portrays the adventures of Alma Rubens, a song writer, who finds herself in the power of the dissipated parasites who constitute the pseudo art circles. In the supporting cast are Texas Guinan, Lee Hill, Joe Bennett, Betty Pearce and George Pearce. E. Mason Hopper directed "The Love Brokers.

"The Boss of the Lazy Y," the second picture of the week, is a screen adaptation of Charles Alden Seltzer's novel of the same name, and features Roy Stewart in the title role. The story deals with an ancient feud which exists between two families, and the struggle of the two sons of the respective factions for the love of one girl.

Canadian Story for Margery Wilson

On April 14 "The Law of the Great Northwest," by Ralph Westfall will be published. The author collaborated with Director Raymond Wells in producing this picture. The cast are Margery Wilson, William V. Mong, William Jeffries, William Dyer and Eugene Corey. "Who Killed Walton?" which follows, was adapted from Norman Sherbrooke's magazine story of the same name. Story within the story with political circles. J. Barney Sherry appears as the typical war politician of the "Old Guard." "Who Killed Walton?" serves as a vehicle to introduce a new leading woman, Mary Mersch, who has already captured the attention of the public in the web of a ruthless artist's trap, and saved from disgrace by a ward politician after her reformer fiancé has abandoned her.

A story of the New York underworld, "The Finger Print," heads the April 21 schedule. This is an adaptation of the Collier's Weekly story, "In the Spring," by John A. Moroso.

"The Finger Print" deals with the Italian underworld and shows the inner workings of the police system in the days before the Rosenthal murder. Joe King plays opposite Margery Wilson.

William Desmond in Western Role

William Desmond has the featured role in the second feature of the week, an English society drama entitled, "Society for the Suppression of Sin, a romantic life in the exclusive circles of London, with Desmond as a young aristocrat, who suddenly finds that he has squandered his fortune and must work for a living. Gloria Swanson, who poses as a young woman of wealth, helps him solve his financial difficulties.

Another Moroso play dealing with the question of circumstantial evidence, "The Lonely Woman," is scheduled as the opening feature for the week of April 28, with Belle Bennett in the key role. The cast includes Anna Dodge, Albert Lee, Nellie Anderson, Lee Hill, Percy Challenger, John Lince and Walter Perkins.

Roy Stewart has a dual role in the concluding picture for April which is entitled, "Paying His Debt," an adaptation of "The Dilect." The support includes Josie Sedgwick, five-year-old Dixie Doll, William Ellingford, Walter Perkins, William Dyer, Arthur Miltett and Harry Yammamoto, who has a comedy role as a Chinese cook.

Mae Marsh in Detective Role

Mae Marsh is nearing the completion, at the Goldwyn studio, "For the Love of Henry," as the latest novel of Natasha Selwood. The program is scheduled to open April 24.

Henry King Directing Wm. Russell

"Hearts or Diamonds" will be the title of the first picture produced by William Russell Productions starring William Russell and featuring the unique star vehicle, made from Irvin S. Cobb's story, "The Web," retitled for picture purposes, "The Face in the Dark." The production is being directed by Hobart Henley, who produced the "Parentage." Niles Welch is Miss Marsh's leading man and prominent in her support are Alec Francis and Joseph Smiley.

Miss Marsh has a unique role, it is said, in "The Face in the Dark," a role totally unlike anything she has ever done. She is a woman who acquires secret things—the girl who has the gift of solving mysteries. How and why she could always reach at the heart of a mystery, Jane Ridgeway never knew, but from childhood she was able to trace down, step by step, with the skill of a detective, those events and persons responsible. Then came the biggest test of her life—a discovery that gripped her heart and filled her brain with fear. In her quest for a master. Why she was guilty? "The Face in the Dark" has the answer.

World Changes Title of Play

World-Pictures announces a change in the title of the picture to be published on April 25 in which Kitty Gordon is featured, "The Devil's Dice." "The Purple Lily" is now being known as "Devil's Dice" but the title has now been changed to "The Purple Lily." Director Kelson selected as the cast to support Miss Gordon, Frank Mayo, Muriel Ostrice, Howard Kyie, Charles Welsby and Clay Clement.
OFFICIAL CUT-OUTS MADE BY THE
CHICAGO BOARD OF CENSORS

“The Legion of Death” (Metro)—Original eliminations ordered on Feb-
uary 24, 1919. Reel 1, two scenes; Reel 2, one scene. Two scenes of
between German soldiers and girl; striking girl’s mother on head; five scenes of
German soldiers shooting civilians, and two scenes of woman running
with machine gun from girl’s shoulders; all visions of scenes of girl following subtitle: “And when the raiders left”; struggle
scene between Marya and Orloff where he opens girl’s waist.

“The Girl in the Dark” (Blair-Bird)—Reel 1, Chinaman falling after
jumping through window; Reel 5, Chinaman slugging Spanish woman
in scenes of man tapping telephone wires; two torture scenes in which Chinaman inserts cube in scene; Reel 1, five near-view scenes of fight between Chinaman and olives.

“Eve’s Daughter” (Laske)—Reel 3, two scenes of man rubbing woman’s
arm (one in drawing room and the other in dining room). Reel 2, subtitle:
“Max.” and his Dinos were to go bathing man in scenes of man
in couch. Reel 5, subtitles: “I had no need to make difference to us”; “You will
look better in the morning when you did Alice Duvene”; “I thought you understood.
I am not marrying you.”

“The Hidden Hand,” No. 14 (Pathes)—Reel 2, arrow sticking in man’s
face; lighting fuse; two other scenes of arrow in man’s face (one where man
is standing and one where he is in chair); striking man on head with
un.

“Six Shooter Andy” (Fox)—Reel 1, shootings in street; man and woman
targeting into saloon. Reel 2, subtitle: “That Andy, Crawford knows too
much. I am going after him and his businesses.” Reel 5, scene of sheriff
and gang counting money; man falling in street after shooting; man
shooting into room; all scenes of fight between girl and Mexican except
no scene in shop, in one in hall, one carrying girl up stairs and one in room;

“Myself Joe has the Allen girl, etc.,” all scenes of girl and sheriff after he is shown blocking her exit. Reel 5, subtitles: “You will
care to lose me better, etc.; “The sheriff, he has the senorita in his
room.”

“Vigilante” (Universal)—Reel 1, shooting man from ambush; we
dragging man; picking up and wiggle themselves. Reel 5, man
killing other man’s wife in fight scene.

“The Tramp” (Essanar)—Chaplin sitting in sewer pipe after burning his

“Did She Do Wrong” (Triangle)—Reel 1, two scenes of man with ripped
rouser at window.

“The Bull’s Eye,” No. 9 (Universal)—Reel 1, all but five scenes of turning
taper; five fight scenes; three scenes of gang shooting. Reel 1, all
crime scenes near bridge; man lighting fuse; seven scenes of outlaw gang shooting.

“The Hard Rock Breed” (Triangle)—Reel 5, slugging man with bottle.
Reel 1, eliminate five fight scenes; assault on man adjusting battery; also
irritating with rocks; all scenes of striking man with bottles or last pipe.

“Vengeance and the Woman,” No. 12 (Vitagraph)—Reel 1, outlaw shoot-

Black; outlaw shooting Mrs. Black.

“The Little Roughneck” (Northwood)—Reel 2, all struggle scenes be-

seen man and woman except one first. Reel 5, two scenes; two shots of thing
in scene. Reel 1, letters Monday night, after your kid’s gone; shooting man.

Reel 5, Jules in doorway shooting at man; closeup of dead and

“Shoes That Danced” (Triangle)—Reel 1, subtitle: “The automatic
tricks its message of death”; two closeups of gun in man’s hand; shooting
in jail in cafe and man falling; dead body on floor; shooting of “stool
man.”

“Hungry Eyes” (Blair-Bird)—Reel 2, subtitles: “What about the woman
eating?” “Shall I be out of the way.” Reel 3, subtitle: “You don’t want me
to fight, you want me to commit murder.” Reel 4, subtitle: “Nelda’s
rough.”

“The Mystery Ship,” No. 17 (Universal)—Reel 1, all but last holdup
scene; subtitles: “You mean our wife.” “This is the one that gets the Queen of
crime.” “We’re in it.” Reel 5, all scenes of fight between girl and boy; all scenes of playing cards for girl up to time girl awakens; three scenes of gang on
in shooting at police; two scenes of men shooting each other in cell;

“The Fall of the Romanoffs” (Brenon)—Reel 4, subtitles: “Come, let
us sin together so that we may pray together”; “Be comforted, my child,”
“-two struggle scenes between Rasputin and Sonia; Rasputin carrying
necropsy girl into other room; Rasputin drawing Sonia towards him;
only coming out of room into which Rasputin and Neda fled; closeups of
man at which registering emotion and tears near view of Sonia kneeling floor. Reel 5, subtitles: A fearful thought; “Who is the woman?”

her to my level”; all scenes of Rasputin in sleeping girl’s room except first
where enters, and scene downstairs climbing out of window.

“A Flyer in Folly” (L-Ka)—Reel 1, four scenes of woman in shower
bath where man is shown in room.

“A Daughter of Uncle Sam,” No. 7 (Jaxon)—Subtitle: “Tess, a woman
of the underworld”; closeup of man against electric switches whose face
looking to make keyhole.

“Within the Cup” (Paralta)—Reel 8, in subtitle: “Believing her superior
mentality entitles her to sin” eliminate “to sin” and substitute words “to
devil convention”; oriental dance. Reel 5, in余's daughter’s visit eliminate all scenes showing by after artist replaces her;
subtitle: “Then the corpse-like dawn when anguish comes to haunt
consciousness.” Reel 5, and scenes of girl at table motioning man to join her; two scenes of women delerious drinking and
screaming. Reel 2, when he had tired of me, I went to hell, that’s all!
“Me—for all women there is only one law.” Reel 6, subtitles: “No,
it is not the soul of love but the soul of lust!” “Go, wanton, I loath you.”

“Headin’ South” (Arctre)—Reel 1, two scenes of shooting and men
falling; shooting homeender after his falling at wages; ten scenes of shoot-
ing at town; man at stairway being shot and falling dead. Reel 2, view of
coin. Reel 4, subtitles: “You’ve got to get away from the women,
that leave the choice to us.” “There are fifteen women and a hundred
men—how can we divide them?” “Let’s have a race around the coun-
tree, a leg of the Women’s World Cup.” Reel 2, flash crap game; Harmony giving gun to Stumpy; three views of Stumpy approaching Barker in cafe with hand on gun; subtitle: “I was only
trying to make him go straight and not kill the man.

Herrick, the masked man killed two guards and got away”; “It means
that whereas Barker and Waldon had to go to take care of the
in excess getting ready to slug guard with gun.” Reel 2, subtitle: “For
the secret passages come the foolhardy. ‘Foolhardy’ murder of Pearl’s father and
would-be murderer of Pearl.”

“The House of Hate,” No. 1 (Pathes)—Reel 2, dager descending on
Waldon’s back. Reel 3, knocking down misdemeanor police; masked man
shooting guard and guard falling.

“The Girl With the Champagne Eyes” (Fox)—Reel 2, striking policeman
on head; closeup of dead crook after policeman shoots him; woman embar-
acing man in saloon. Reel 3, subtitle: “Put that fellow home before the
fellow in the East Side gang.” Reel 4, five scenes of attic by
; girl; three closeups of man holding up hands. Reel 5, all scenes of man
in cafe except one. Two scenes of man and girl to the time man hears children cry and goes to
doors; all struggle scenes after man returns to his wife; closeup last one where
title: “I came with it. It was the only way to save you.

“Wives and Worries” (Triangle)—Five scenes of partially nude woman
hanging in tube; man getting into tub in which woman is bathing.

Fox Selects Titles for Two Plays

A Camouflage Kiss and “The Devil’s Wheel” are titles selected for two features William Fox shortly will publish. June Caprice is starred in “A Camouflage Kiss,” while Gladys Brockwell plays the lead in “The Devil’s Wheel.”

THIS WEEK AT DOWNTOWN
CHICAGO THEATERS


BAND BOX—First National Exhibitors, “The Life Mask,” with Olga
Petrova.

BIJOU DREAM—Select, “The House of Glass;” with Clara Kimball
Young.

BOSTON—World, “The Way Out,” with Carlyle Blackwell; Fox, “The
Devil’s Wheel;” with Gladys Brockwell; Metro, “Breakers Ahead;” with Viola
Dana.


ORPHEUM—Paramount, “Sunny Nan,” with Ann Pennington; Brenon;
“The Fall of the Romanoffs,” with Ilidor; Metro, “Breakers Ahead;” with Viola
Dana.


ZIEGFELD—Arctraf, “Amazilly of Clothes Line Alley,” with Mary
Pickford.

29
Ivan Film Productions, Inc., Inaugurates
Regular Monthly Policy of Issuing Films

Engages Retinue of Directors to Produce Features—“Life Or Honor” First Production Sold in Five Big Territories

I. E. Chadwick, executive head of the Ivan Film Productions, has contracted for the services of a number of well-known directors and announces that it will be the policy of the company hereafter to publish at least one big feature each month.

A pre-showing of “Life or Honor?” was held in New York last week before a number of out-of-town buyers and immediately the following territory was sold for this feature: New England states to Messrs. Harrison & Rikfin, of the New England Feature Film Co., Boston; Indiana, Missouri and Kansas, to v. H. Hodupp, Inc., with branches in Indianapolis, Ind., and St. Louis, Mo.; California, Nevada and Arizona to the M. & R. Film Distributors, San Francisco, and the state of Ohio to the Ohio Ivan Film Distributors, Cleveland. The Greater New York territory was also sold to Merit Film Corporation, 136 4th St., New York.

“Life or Honor?” is said to be a gripping mystery drama, and was directed byloyd Drummont. The production is now ready for publication.

The names of such directors as Lawrence, Humphrey and Grandon on the Red Cross, in accordance with the traditions it is claimed and “Life or Honor?” is considered by Director Lawrence his best effort up to date.

The Ivan company invites the con-

sideration of those who are interested in distributing the product of the company. The co-operation of his distributors is earnestly solicited by Mr. Chadwick.

“Eagle’s Eye” Used

By Paulist Fathers

As Patriotism Aid

As a means of instilling a thorough understanding of causes underlying the war into the minds of their parishioners, The Paulists in New York, New Mexico, and New Orleans, have booked “The Eagle’s Eye” as a regular weekly attraction for twenty weeks beginning April 19th. The series will be run on a regular Tuesday evening entertainment in Columbus Hall, at 124 West 60th Street, the place of holding large parish events.

“We booked the serial because of the authenticity which Chief Flynn’s authorship gives it,” said Father Cассerly who is in charge of the entertain-

ments. “It is our purpose to instill the minds of our parishioners an exact understanding of the conditions which our country is now fighting to efferce from the world. It is a means of making better and more patriotic Americans out of everyone who sees it, and out of the thousands they will tell about it. In fact, we booked it as a straight out and out patriotic propaganda picture, which in addition to entertainment, must make deeper thinking citizens.

The Paulists Fathers probably have one of the most popular places where motion pictures are exhibited in New York. The aim is to entertain as many people as possible, and last winter, during the cold weather, the hall was crowded by every family. We found it cheaper to keep warm in the hall than to attempt to heat their own homes.

Vitagraph’s Circular

Vitagraph has issued a unique circu-

lar called “A Box-office Tonic.” A re-

production of a physician’s prescrip-

tion, in enlarged form recommends “A Vitagraph Serial Regularly” for sluggish patronage. It is printed in two colors and contains letters from exhibitors all over the country.

All Film Companies

To Furnish Pictures

To U. S. War Camps

According to P. A. Powers, chairman of the War Camp Motion Pictures Commis-

sion, the plans of the Committee ap-

pointed to co-operate with the Army

and Navy Commissions on Training Camp Activites for the distribution of pictures by the industry to the welfare agencies in the training camps, are nearly completed.

“All of the companies have responded,” said Mr. Powers, “to the request for their minimum rates on the pictures selected by the National Board of Review for use in the camps. The National Board has prepared the first list which is to be issued by the Federal Commissi-

on on Training Camp Activities to the various agencies in the training camps desiring to use pictures.”

Together with this list will go out a list of the exchanges of the different companies throughout the country, their addresses and the names of those in charge of the exchanges who will assist the camp representatives of the welfare agency to obtain the pictures he wishes quickly and with a minimum of effort. Provided with the list of pictures, the names of the companies distributing them, the rates, the location of the exchanges where they may be secured, and the names of the persons with whom they may communicate, it would seem as if the various agencies in the camps should be able without difficulty to bring into the camp the pictures at once and entertaining.

“A number of the camp agencies, anxious to take advantage of the fa-

cilities thus offered by the War Camp Motion Picture Committee of the in-

dustry have made inquiries regarding the service,” Mr. Power further states: “It has taken a little time to secure the special rates in the various companies, but now that they have responded, the plan should be quickly in operation. One of its beauties is its simp-

licity. The representatives of the companies for the men in training what a patriotic industry wishes to do, that is, contribute something of value to the common cause.”

W. E. Drummond

Books

Hart Films in South

W. E. Drummond, president of the Special Features Company, Knoxville, Tenn., which controls the rights to two of the William S. Hart features, “The Bandit and the Preacher” and “The Hell Hound of Alaska,” states that he has been successful to date in booking these two Hart features for long runs in the leading theatres in prominent cities and towns in his territory.

Mr. Drummond, who, by profession, is an attorney, by connection with a number of enterprises, has brought to the film exchange business in the southern terri-

tory, business principles that are meet-

ing with success. He has gained his confidence by the clean, systematic and intelligent method in which he exploits the features he con-

tracts.
1. Beaune Elected
C. M. P. A. Secretary

The Canadian Moving Picture Association, the exhibitors' organization, has opened headquarters in the Imperial Theatre Building, Montreal, where meetings will be held several times a week. Albert Beaune has been elected secretary of the organization and is busy seeing new members and handling the business affairs of the C. M. P. A. The duties to the association are to be based in the seating capacity of the theatre location, and amount of business they are doing.

This is thought to be the solution of the attitude formerly held by smaller theatres and neighborhood houses that a commission that compelled them to pay the same amount as a downtown house of big capacity that run a continuous performance was unjust.

On the new scale the theatres are divided into seven classes, and the dues in from $2.50 to $6.00 a month. Several new members have been added during the last two weeks, and the association expects by the first of April to have practically every theatre manager in the province of Quebec a member.

A. Stronge, who was manager of the Oakwood Theater, Toronto, from opening until up to the present time, has been appointed manager of the Garden Theatre, Toronto. The Garden Theatre is already looking up under Mr. Stronge's management. He has installed three-piece orchestra and states that he has several plans under way for the improvement of this popular house.

Motion picture machines have been installed at the armory and on Partridge Island, C. B., through the efforts of the M. C. A., and same are being put to good use. Pictures are shown with these machines every Tuesday and Friday evening at the island, and every Tuesday, Thursday, and Saturday evening at the armory, and these exhibitions are thoroughly appreciated by the men.

The exchange managers of Ontario are still working hard trying to get the cancellation evil straightened out. Several exhibitors are booked up solid for months, due to the raking up of contracts which have been cancelled by them and which are now forced to honor.

The manner in which this matter is being handled certainly speaks well for the Exchange Men's Association.

George Moran, who has been sales agent for the Goodyear Tire Company for any years, has recently joined the superfeatures sales staff. Superfeatures recently opened an office in St. John, and before long they anticipate opening offices in the western provinces.

The Rialto Theatre, Yonge Street, Toronto, is carrying out an immense advertising campaign on Stanley new production, "The Price of a Good Time," which has been booked for the next week. Large newspaper spaces in the Sunday editions have been booked, as well as heralds, special lobby display, etc.

J. Mastbaum Assumes Management of Late Brother's Interests
One of the Pioneers Exhibitors of the Quaker City - Well Known Throughout the East

Jules E. Mastbaum has assumed active management of the Stanley Booking Corporation and the Stanley Co. interests in the various motion picture theatres and booking exchanges that the late Stanley V. Mastbaum had in Philadelphia prior to his death, March 7.

Mr. Mastbaum will become president and managing director of the Stanley companies and will take over the positions as well as the duties formerly held by his brother.

He has announced that he will continue the policies which have made the Stanley organizations the foremost in the United States, and particularly in the east.

Jules Mastbaum was closely connected with his late brother in his many business interests and has made a careful study of the motion picture field. He comes well equipped to take charge of the Stanley Co., being well known throughout the east.

Together with Harry Davis, of Pittsburgh, Jules Mastbaum established the first motion picture theatre in Philadelphia at the corner of Eighth and Market streets. This was followed by another theatre at Ninth and Market streets, both 5-cent houses. Later property was acquired on Chestnut street, between Twelfth and Thirteenth, where he opened what was then one of the handsomest theatres devoted to motion pictures in the country.

Mr. Mastbaum later built the Bijou Dream, the Bijou Dream, and the Victoria—all successful downtown houses, and, with his brother, Stanley, and Al Boyd, erected the Regent. The Stanley Theatre, New York, is the same house, at Forty-ninth and Madison avenues, is also one of the Stanley houses.

Jules Mastbaum is also part owner of the Garden Theatre at Atlantic City, which it is said, cost more than $1,000,000.

City Officials Held to Blame For Death Toll Failed to Condemn Wall Which Caused Winchester Theatre Horror

Winchester, Ky.—Rigid investigation into the causes of Winchester’s theatre horror, which cost the lives of eleven persons, mostly children, and injured more than one hundred, has been begun by a representative of the state fire marshal’s office.

The dead were crushed in their seats when a wall, left standing following a fire in a hardware store next door to the Pastime Theatre, gave way under a six-mile wind and crashed through the roof of the playhouse. The casualty list taxed to the uttermost the capacity of this city. The two undertaking establishments were crowded, and the injured were taken care of in the hospital and private homes.

Considerable criticism is being directed against the city administration for its failure to prevent the motion picture theatre from opening its doors on the night of the fatality. According to stories in circulation a number of bricks from the charred wall had fallen on the roof of the theatre during the afternoon.

Fonda Minor, who is associated with Vic Bloomfield in the management of the theatre, upon returning home on Saturday night, said that Mayor H. B. Scrivener and Councilman Wheeler, who is also an architect and member of the city building committee, had both given him permission to run on the night in question.

Another story is that Wheeler told Minor that there was no fear of the walls caving in on Saturday, the night of the disaster, but that "they ought to be pulled down the first thing Monday morning." The fire in the hardware store occurred the Thursday previous.

Already a relief fund for the victims of the holocaust is under way, with $2,500 thus far subscribed. The management of the theatre has donated $500, in addition to this Vic Bloomfield, father of one of the owners of the theatre, has contributed $100. Contributions taken up at the churches holding memorial services totaled $500.

Jack Pickford Forsakes Pictures for Aviation

Jack Pickford, brother of Mary and star in Artemcif productions, has set aside his screen career indenitely and determined to go into the service of the government. He has chosen the aviation branch, but, failing in that, he has announced his intention of getting into any arm of the service for which he may be eligible.

"A man has to do it if he is to reconcile his own conscience," he said. "It's up to us all. We can't whip the Hun by talking about it—or by waving the Stars and Stripes in a stirring motion picture."
Goldwyn Announces

"Billy's Predicament"

First Capitol Comedy

Final arrangements have been completed by Goldwyn for the distribution of Capitol Comedies, starring "Smiling Bill" Parsons. Prints of the first two pictures, "Billy's Predicament" and "Bill's Baby," have been shipped to Goldwyn branches throughout the United States and trade showings will be had at an early date.

Goldwyn believes that the demand for clean, interesting comedies, trading on the foibles of human nature and utterly devoid of slapstick, is greater at this time than ever before and expects the Parsons comedies to fill an exhibitor need. Each runs about 2,500 feet. One will be issued every other Monday, beginning with "Billy's Predicament." Exhibitors desiring to book the first year's output, or twenty-six comedies, will be given the preference in placing of contracts.

Believing that there is not a heavy demand for the usual accessories to the showing of two-reel comedies, Goldwyn will issue but two posters for these productions—one one-sheet and one three-sheet. Special attention has been given to the selection of the material for these, however, and unusually attractive paper has been prepared, it is said.

Marjorie Daw Signs

To Star in Feature

For Big Productions

Marjorie Daw, for several years with Lasky, and more recently leading lady with Douglas Fairbanks in "The Modern Muskater," has signed with Big Productions, Hy Goldwyn, as the star of a new state right feature, now in preparation, entitled "The Sunset Princess." The picture is being filmed in the heart of the Big Production mountains, and on the Circle C ranch, near Butte, Montana.

It will be published on the state right plan, in March. Already 22,000 feet of negative has passed through the cutting rooms of the Big Productions Company, it is said, and the picture in its final form will be in six reels.

The story is adapted from Wallace Coburn's "Yellowstone Pete's Only Daughter," as published in the book, "Rhymes of a Round-Up Camp."

Petrova Seeks Rest

At Palm Beach, Fla.

Following the filming of the final sequences of "The Great Stocker," the fourth picture in which Madame Petrova is now working under the direction of Ralph Ince, the Polish actress left for a short vacation at Palm Beach, Fla. During her stay at the southern resort, Madame Petrova will give herself up entirely to relaxation, it is said, in order to recuperate from the strenuous activities of the past five months of studio work.

Following her return to New York from Palm Beach the latter part of this month, Madame Petrova will immediately commence work on her fifth story, "Patience Sparhawk and Her Times," from the pen of Gertrude Atherton. This production will be also directed by Ralph Ince. The scenario adaptation is to be made by Mary Murillo in cooperation with Madame Petrova herself.

"The Cast-Off" Proves

Winner for Foursquare

That a clean picture with an excellent cast and interesting story, with lighting and photography of the highest character, finds ready acceptance by exhibitors is being proved in the case of "The Cast-Off," the latest Foursquare Pictures photoplay. Every Foursquare exchange manager reports that this feature is being viewed with the utmost satisfaction and he feels that the public will be seeking something different from the strenuous drama now dominating so many of the war pictures, and the calassquant features which still continue to be offered.

Hy Gainsberg, of the New York Foursquare exchange, Frank J. Faherty in command at Chicago, Samuel V. Grant of Boston, G. W. Erdmann of Cleveland, E. T. Lux of Cincinnati, Joseph Horwitz of Detroit, A. C. Buck of Philadelphia, Jerome Abrams, division manager at Los Angeles, and Carl Goldman of Los Angeles, are unanimous that "The Cast-Off" has a heart-interest equalled by no other picture produced in a long time.

Clara Kimball Young

With Entire Company

To Visit West Coast

Clara Kimball Young, her entire company, a number of friends and relatives and Harry L. Booth, president of the Booth-Garson, will leave New Rochelle, N. Y., March 24 for the west coast where the Select star will spend two months in producing two plays in a Hollywood studio which she has leased.

In the meantime work on her present production "The Reason Why" is progressing rapidly and she is confident the picture will be finished on schedule time. It is being directed by Robert G. Vignola and is from a story by Elnor Givin.

The plays to be produced in Hollywood are "The Claw" by Cynthia Stockell, adapted by E. Whitaker and "The Savage Woman" the adaptation of which was made for the screen by Katherine Stuart from the Freely novel, "La Fielle Sauvage" by Francis Curel.

Among those who will accompany Miss Young on the trip are Mr. and Mrs. Edward M. Kimball, Grace Aylesworth, Lenna Mills, Mr. Garson's mother and sister, Mrs. Caroline Sacks, Robert G. Vignola, William J. Scully, James D. Butler, Jack Boland, Milton Sills, Norma Selby, Mr. and Mrs. Edward Mortimer and Arthur Edeson.

Hiller & Wilk, Inc.

Sell Re-issues to

Friedman Film Corp.

The Northwestern rights to the Hart, Fairbanks, Keenan and Talmadge re-issues have now been sold to the Friedman Film Corporation, Film Exchange Building, Minneapolis, Minn., by Hiller & Wilk, Inc., who are selling agents for the S. A. Lynch Enterprises, Inc., owners of these titles. The territory embraced in this contract are the states of Minnesota, North and South Dakota and Wisconsin.

Concerning this transaction Benjamin Friedman, President of the Friedman Film corporation said: "If the Hart, Fairbanks, Keenan and Talmadge re-issues do not make the exchange that secures the rights to these pictures, the busiest exchange in that territory, it certainly is not the fault of the pictures themselves, because exhibitors have told us that they can repeat more securely on these Triangle Hart and Fairbanks pictures than on features now being offered among program pictures."

N. Y. Masonic Lodges

Arrange to Witness

Entire Wharton Serial

Following the showing of the first episodes of "The Eagle's Eye" to the Masonic lodges of New York City, on March 21, negotiations have been opened making arrangements whereby the same audience may see the remaining eighteen episodes of the story of the Imperial German Government's spies and plots in America. William J. Furness, Recreation Chief of the United States Secret Service, "The Naval Ball Conspiracy" and "The Plot Against the Fleet," the second and third episodes of the serial, made up the motion picture entertainment arranged for by New York Lodge No. 330, A. F. & A. M., of the other New York lodges were guests. The enthusiasm which greeted the showing of Chief Flynn's expose led to the suggestion that arrangements be made for the showing of the remaining episodes at fortnightly intervals.

The showing was given in the lodge rooms of the New York Lodge, in the Masonic Temple on West 23rd Street, where it was necessary to install a booth and a machine.

New York Takes to

Mazda Projectors

Harry S. James, of the Nela Specialty Division of Filament Lamp Works, of Cleveland, Ohio, accompanied by Don C. Pierce of the same company, were New York visitors last week, where they were especially interested in the progress made in the installations of incandescent lamp projecting machines since their last visit. It is said they will place an order for T-30 Mazda National Filament Lamps are coming so fast that their factories at Nela Park are working overtime.
THE BLUE BIRD," six-reel fantasy. Featuring ROBIN MacDOUGALL and TULA BELLE. Directed by Maurice Tourneur.

STORY: In their dreams, Tytyl and Mytyl go in search of a blue bird, a token of happiness. In their wanderings through airy castles and gardens, they meet the soul of fire, water, bread, sugar, light, etc., and awaken, next morning to find the happiness they sought right in their own home.

(Reviewed in this issue.)

BRACE UP." Five-reel drama. Featuring HERBERT RAWLINSON. Produced by Bluebird.

Director, Elmer Clifton.

STORY: To prove that psychology is not a failure, Henry Court has four of his friends think of him at a certain hour when he contemplates the capture of "National" Jim. A few hours later, with shattered nerves, Henry returns, and encourages his successful capture, gives his other evidence of the soundness of psychology.

BY INJUNCTION." One-reel drama. Featuring PATRICIA PALMER. Produced by Broadway Star.

Author, O. Henry.

STORY: Price Purcell is jealous because Buck Lamsden, but a short time in own, wins Blancha McAllister. He gets buck into hot water game and forces him to lose McAllister's money. Ashamed, buck goes in search of gold that will enable him to again face his father-in-law. Through Buck's endeavor to play Santa Claus to a body of children, he and his wife are reunited.


Directors, B. S. Kurtz and Betta Broidi.

STORY: Louise De Ciron spurns the attentions of Rudolph Von Knorr. She wakens from unconsciousness one day to find Fritz Von Meyring dead and believing he sacrificed his life to protect her from Rudolph, she stabs Rudolph. Then feeling sorry she nurses him back to health. The ending is an eventful and surprising one.

WOMAN AND THE LAW." Seven-reel drama. Produced by Fox.

Director R. A. Walsh.

STORY: After their divorce, Blanquette LaSalle sends her son, Jack, to spend the summer with his father. That evening LaSalle refuses to return the boy. Maddened by the thought of separation, Blanquette kills LaSalle. Before a judge and jury he is acquitted.

(Reviewed in this issue.)

For Your Program

Synopsis of the following plays are given in this week's issue:

Bit of Jade, A
Blue Bird, The
Buckle Up, The
By Induction
Carmen of the Klondike
Claim, The
Daughter of France, A
Daughter of Uncle Sam, A
Dearest Woman, The
Determined, A
End of the Gerses
Great Adventure, The
Girl and the Judge, The
His Quaker Girl
Houdini, The
La Tosca
Lost Lie, The
Messages, The
Fair of Sixes, A
Prance, The
Revelation
Song of the Soul, The
Unbeliever, The
Wasp, The

"A DAUGHTER OF UNCLE SAM." One-reel serial No. 10. Featuring JANE VANCE. Produced by Jaxon.

STORY: To secure the plan of the new airplane motor, Von Prange endeavors to tie up the lumber produce by causing a strike. The arrival of Jessie and her powerful men forces them to turn upon Von Prague and his aide.


STORY: The swimming gang will not accept Tad Green in their gang and will not permit him to swim in their pool. But when a new owner takes possession of the pool and drives all the boys off except Tad because he saved the daughter from drowning the boys become jealous. Tad's assistance in helping them to escape a court punishment makes the boys ashamed and he is given membership.

"THE SPLENDID SINNER." Six-reel drama. Featuring MARY GARDEN. Produced by Goldwyn. Author, Kate Jordan.

Director, Edwin Carewe.

STORY: Dolores Fargis, mistress of Rudolph Von Zorn, breaks with him and goes to a ghost country place where she marries Hugh Maxwell. When Maxwell learns the sort of woman he has married, he leaves her. They meet again in a hospital under the woman guard and are arrested for conspiracy. By heroic sacrifice Dolores helps her husband to escape.

"THE LEGION OF DEATH." Seven-reel drama. Featuring EDITH STOREY. Produced by Metro.

Author, June Mathis.

Director, Tod Browning.

STORY: Determined that Russia shall be free, Princess Marya organizes a troop of peasant women to help in overcoming the Huns. Her entire company is captured and she is made a prisoner, but the approach of American soldiers scatters the Huns, leaving the soldiers free. Autocracy abolished, Marya accepts the love of an American captain.

(Reviewed in this issue.)

"THE CLAIM." Five-reel drama. Featuring EDITH STOREY. Produced by Metro.

STORY: The women all shun Belle. Perhaps because she sings at the dance hall and is a bit free with the men who spend the money that maintains the place. Anyway, nobody knew about the child she is working for. Every time she thinks of it she becomes "hard" and finally she resorted to blackmail. Of course, another woman had to suffer, but Belle believes she has the greater claim.

(Reviewed in this issue.)

"LEST WE FORGET." Seven-reel drama. Featuring RITA JOLIVET. Produced by Metro.

STORY: Rita Heriot loves Harry Winslow, but when the French town in which Rita is living is attacked, they are separated, and Harry believing Rita dead, enlists as a French private. Rita comes to America where she learns that Harry still lives and returns to England. The ship on which she is aboard is torpedoed, but Rita is saved, and after many struggles she and Harry are finally reunited.


STORY: Phyllis King makes the acquaintance of Grayson Blair in a somewhat unconventional manner and subsequent incidents lead her to believe Blair is a detective. The finding of a jade necklace in her brother's possession makes her believe he is a thief. However, matters are straightened and a romance is begun.

(Reviewed in this issue.)

"UP SHE GOES." One-reel Strand comedy. Featuring BILLIE RHODES. Produced by Strand-Mutual.

STORY: Jack, who is unaware of the fact that his wife is taking saxophone lessons, becomes jealous of the man she sees entering and leaving his apartment. However, a trial of the saxophone decides Jack in taking lessons, too.
**EXHIBITORS' HERALD**


**STORY:** Roberta's arrival from "Noo Yaw" has long been anticipated in her home town, Lillyville. And when she does arrive, the villagers are shocked at the transformation from gingham dresses to chic styles. Roberta is the subject for many severe editorials by Matthew Sampson, editor of the Daily, but she finally succeeds in earning a place in the town from its drowsiness and winning Matthew.


**STORY:** A tense story of how Dorothy Harlan arrives in Alaska to join her sweetheart. Believing him untrue she becomes an entertainer in a dance hall. Stewart learns of the plot of which he has been a victim, engages in a terrific fist fight with his would-be destroyer. A man seeking vengeance kills the enemy and Stewart and Dorothy are reunited.

"INOXENETS' PROGRESS." Five-reel drama. Featuring PHILIPINE STARK. Produced by New York. 

**STORY:** Tessa Payne rebels at the life of dancing, she runs away and goes to the home of an actor in New York, to find him married. Without food and shelter she comes under the protecting wing of Carell Lardy. He persuades her to care of an old friend and goes West. Upon his return he falls in love with the beautiful Tessa and marries her.

"THE SEA PANTHER." Five-reel drama. Featuring WILLIAM DESMOND. 

**PRODUCED BY TULLOCH.** Author, Kenneth W. Clark. 

**DIRECTOR:** Thomas S. Heffron. 

**STORY:** Le Maro, sea pirate, finds himself in love with Molly Tarplan, a passenger aboard one of the ships he captured, but realizing he cannot win her love, he prepares to take her back to her home. On the way to New York, now his enemies, have hid themselves, and make Le Maro prisoner. But Molly helps him to escape.

"NANCY COMES HOME." Five-reel comedy-drama. Featuring MYRTLE LIND. Produced by Vitagraph. 

**AUTHOR:** B. D. Garber. 

**DIRECTOR:** Jack Dillon. 

**STORY:** Nancy returns home from school to find that her parents are busy with their own affairs. Pawning her mother's valuables, Nancy sets herself up and goes out with the chauffeur for an escort. Suspicion of a murder and thievery is thrown upon the chauffeur and Nancy finally confesses. It develops that the chauffeur is really the son of a prominent family.

"THEIVES' GOLD." Five-reel drama. Featuring HARRY CAREY. Produced by Universal. 

**AUTHOR:** Frederick R. Beckdott. 

**DIRECTOR:** Jack Ford. 

**STORY:** Cheyenne wins the love of Alice Norris, but when Alice learns that Cheyenne has served a term for killing a man, she leaves him. A newspaperman offers to help him to find his former suitor. On a lonely trail Cheyenne is wounded by an old enemy and Alice, passing with her suitor, helps him in a way while she nurses Cheyenne's wounds. (Reviewed in this issue.)

"AN AMERICAN LIVE WIRE." Five-reel drama. Featuring EARLE WILLIAMS. Produced by Vitagraph. 

**AUTHOR:** E. Henry. 

**DIRECTOR:** Tom Mills. 

**STORY:** Willard Godde believes Ida Payne, his fiancée, loves another and she buries herself in a remote South American republic. In the midst of a revolution caused by the president of the republic eloping with an opera singer and the country's funds, Ida comes to Willard and they return to the United States happy.

"THE DESIRED WOMAN." Five-reel drama. Featuring HARRY MOREY. Produced by Vitagraph. 

**DIRECTOR:** Paul Scardon. 

**STORY:** Richard Mostyn is in love with Dolly Drake, but when he returns to the city he ignores his sweetheart. This realizes the lie of her heart, and goes West. She returns to Dolly. He finds that he merely loved him for the ideal he represented and that she loves his partner. (Reviewed in this issue.)

"WANTED, A MOTHER." Five-reel drama. Featuring MADGE EVANS. Produced by Vitagraph. 

**DIRECTOR:** Harry Kezlet. 

**STORY:** Little Eileen Homer longs for a mother's love and when her busier father advertises for a governess Eileen changes the advertisement to read: "Wanted: A Mother." When Homer finds what his daughter has done he realizes how lonely she must be and secures a mother for Eileen in the person of Dr. Thelma Winters.

**Lynn S. Card Tours Canada Assembling Distributing Forces**

Lynn S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation, is making a tour of Canada to complete the assembling of his distributing forces. Mr. Card will also interview exhibitors in that territory in order to establish conditions between the Hall organization and the showmen of the Dominion. With the expansion of the exchange system of the Superintendent, Ltd., through which U. S. productions are being released, the booking corporation is now enabled to give Canadian exhibitors a highly efficient service both in handling of film and cooperation in exploitation of productions released by the concern.

Not the least important of the matters to which Mr. Card will give his attention while in Canada will be the advertising campaign recently launched in that country in behalf of U. S. productions. Newspapers and billboards in all parts of the Dominion are being utilized in a comprehensive effort to herald the U. S. subjects and Mr. Card will see to it that everything that may aid the exhibitor in this line will be done.

**King Bee President Presented With Cup**

Lou Burstein, president of the King Bee Films Corp., was presented upon his arrival at the Hollywood King Bee studio with a loving cup, the present of Billy West, Arvid E. Gilstrum, Ethel Burton, Babe Hardy, Budd Ross, Leo White, Herman Obrender, Ethel Gibson and Joe Bordeaux.

Nat H. Spitzer, vice-president and sales manager of the King Bee Films company, left New York last Monday for Hollywood. He will stop off at the various exchanges handling the Billy West Comedies en route, and upon his arrival in Hollywood will meet Mr. Burstein. They will return to New York together.

**World Company Films A Scene in Florida**

Montagu Love, Barbara Castleton, Director Travers Vale and their company left New York for St. Augustine, Florida, last Wednesday for the purpose of filming a scene for the first Castleton-Love World production, "The Swami." This particular scene requires a setting of peculiar mystic beauty and Director Vale decided that the backgrounds of Florida alone would suffice.

"The Swami" deals with an Anglo-Indian story, the action occurring in both England and India. The studios of World Pictures have been humming with activity during the past few weeks as every effort was made to insure particular excellence to the production. The cast includes in addition to Mr. Love and Miss Castleton, Madge Evans, George McNicholl, Louise Vale, Irene Blackwell and Jack Drumier.

**American Film Company Seeks Stories for Stars**

Will M. Ritchie, editor-in-chief of the scenario department of the American Film Company, studios, Santa Barbara, has been combing the literary market for stories for American stars.

"We have some material for our 1919 pictures that will give the various stars of the American Film Company the most brilliant possible vehicles," says Mr. Ritchie. "Mr. Samuel S. Hutchinson, president of the American Film Company has decided to spare no expense in the procuring of the best stories to be found. We think we have found some corking good ones for the boys and girls, and our writers will be William Hamilton Osborne, Albert Tesnune and Stephen Fox, writers whose names insure good stuff. We will spare neither expense nor effort to obtain further stories which will equal in quality those for which we have already contracted for the coming year."
Board of Appeals
Grants Permission
For Moss Theatre

New York, N. Y.—The board of appeals of the Building department has granted permission to S. Moss, head of the theatrical enterprises, which operate a chain of theatres, to erect a playhouse at the northwest corner of Broadway and 181st street.
The plan to erect a playhouse in that locality has been in litigation for nearly 20 years. The building zone regulations passed in 1916 prohibited the erection of theatres in residential locations unless special permission was obtained from the board. On two occasions the Moss company petitioned for permission, but without success.
Plans were submitted which satisfied the property owners of the neighborhood and picture theatre plan hereafter. Work will begin immediately. The house will seat 3,000 persons and will be highly ornate in character.

Crossed Electric Wires
Cause Theatre Blaze

Austin, Tex.—Fire which started in a dressing room of the Ohio Theatre recently, for a time threatened to do away with the entire building, but prompt work by the fire department extinguished the flames after loss estimated at $25,000 had resulted. At the time of the fire a motion picture was being shown.
As soon as the fire was discovered the asbestos curtain which was lowered and the audience left the theatre without any injuries resulting. Defective electric light wiring is believed to have been the cause of the fire.

Los Angeles Places
Certain Restrictions
On Film Makers

Los Angeles, Cal.—The Chamber of Commerce has filed with the City Council a report of the action taken at a meeting of representatives of various commercial and civic organizations held recently, relative to the regulation of the moving picture business.
The report recommends that an ordinance be adopted providing for the creation of five general zones within which all motion picture plants hereafter established shall be located, and of minor zones, one for each motion picture plant now in operation outside of five main zones. The area of each minor zone is to be confined to the land now owned or occupied for motion picture purposes.
Further recommendations are for the estriction of explosives to certain hours; for the reservation of the city's right to remove temporary structures within sixty days after they have ceased to be used. In the main the recommendations are said to be endorsed by the Motion Picture Producers' Association.

Drop Action Against
Sunday Law Violators

Cohoes, N. Y.—Charges against Louis A. Buttener, manager. John W. Murtha, Edward Landry and Edward Bachman, employees of the Cohoes Amusement Company, arrested a few weeks ago for violation of the Sunday closing law in operating a moving picture show at the Majestic Theatre, were dropped when the case was called in the local police court.
Assistant District Attorney John J. Conway, who dropped the prosecution, stated that he did so on the promise of the defendants that they would make no further attempt to conduct picture shows in Cohoes on Sundays.

Operators Deny Damage
To New Orleans Houses

New Orleans, La.—A heated controversy with both sides airing their views through the columns of local newspapers has broken out here between Manager Fabacher of the Portola and the Wonderland theatres and local 929 of the Moving Picture Machine Operators' Union. A. S. Hadden, president of the local, has been the mouthpiece of his organization.
Both of Mr. Fabacher's theatres were recently damaged and in a published statement he charged the union with being responsible for the trouble. Mr. Hadden published a lengthy statement in the same paper denying the charge.

Exhibitor's Briefs

Brooklyn, N. Y.—The Freel Trust Company will erect a two-story brick and terra cotta theatre at the northeast corner of Fulton street and Rockwell place at a cost said to be about $255,000.
Wilkes-Barre. Pa.—The Savoy motion picture theatre here is closed for a number of weeks during which time extensive alterations will take place. The present seating capacity of the playhouse is 900 and when it is reopened it will seat 1,400.
Parker. So. Dak.—H. Wheeler has purchased the Idle Hour Theatre here. The theatre is to be known hereafter as the Orpheum and is to be remodeled and decorated.
Logansport, Ind.—George K. Brown of Kankakee, Ill., has become manager of the New Majestic theatre here. He has promised that he will receive proper support he will donate Sunday receipts to the soldier fund.
Union City, Mich.—The Majestic Theatre in this city was reopened recently. Manager Hobday has decided to pay the war tax himself and has made his prices 10 and 15 cents.

Wilmingon, Del.—Dr. David Rossman of this city is to erect a theatre at Twenty-third and Market streets. The building is to be of brick, fireproof construction, one-story and a balcony. Wallace E. Hance, architect, is preparing the plans.

St. Louis, Mo.—Clayne Carson has purchased the Chippewa Theatre, Broadway and Chippewa street, for a consideration said to be $35,000. Extensive alterations will be made in the building which is one of the well-constructed motion picture theatres in South St. Louis. The new manager proposes to operate the theatre continuously throughout the summer with evening performances and matinees Saturday and Sunday. It will be under the management of Joseph J. Walsh.

Buffalo, N. Y.—Incorporation papers have been filed by the Olympic Theatre Operating company, Inc., to operate moving picture houses. The capital is $75,000 and the directors are Morris Slotkin, Herbert L. Himes and Matthew W. Weimer of Buffalo.

Waco, Tex.—Work has begun on the Liberty Theatre, to be opened at Camp MacArthur. It will have a seating capacity of 3,000. This will be the second one to be built in the state, the first having been opened at Camp Travis, San Antonio.

St. Cloud, Minn.—The Xemex Theatre company has purchased the Princess Theatre here and will conduct the playhouse in the future.

North Platte, Neb.—The Red Cross society of this city has purchased a motion picture outfit and will operate the Lloyd opera house for the benefit of their organization.

Battle Creek, Mich.—The contract has been awarded for the erection of a $100,000 motion picture theatre in West Main street this city. The lease is held by Col. W. S. Butterfield and Messrs. Cross and Lipp who operate the Garden, Strand and Rex theatres. It will seat 1,200 persons and will be of fireproof construction.

Washougal, Wash.—Work was started this week on a new theatre building here, the structure to be of tile, one story in height with a seating capacity of about 300.

Indianapolis, Ind.—The Empire Theatre Amusement company of Milan has been incorporated and is authorized to conduct motion picture houses. The directors are Thomas H. Thompson, John R. Pate, John H. Bergdoll, William B. Wilson and Ivor Fuller.

Lansford, Pa.—Local capitalists and a Philadelphia theatrical man are contemplating the erection of a large theatre and assembly hall in Ridge street, here.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

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**RECAPITULATION**

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We hereby certify that the above report is correct to the best of our knowledge.

Mgr. _____________________________________________
Cashier. ___________________________________________

Certified check covering the above specified War revenue Tax was mailed by me this ______ day of ________, 1917, to the Collector of Internal Revenue for the District of ________, ________, ________

Mgr. _____________________________________________

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Large Theatre
To Be Added to Chicago's List

Chicago is to have another large neighborhood motion picture theatre seating 2,200 persons. It will be located at the northeast corner of Forty-seventh street and Marshfield avenue and is already under the course of construction by the Peoples Theatre Company, comprising a group of local property owners and business men in the neighborhood.

Plans for the project were designed by Architects C. W. and George L. Tapp. The building, which will be one of the most attractive structures of its kind in the city, is said, will have a polychrome terra cotta exterior and will contain four stores averaging 17 by 50 feet, in addition to the theatre. The main floor will have 1,550 seats which is said to be the largest main floor seating capacity of any theatre in the city.

It is said the cost of the building represents a cost of $150,000. The cost of the building is placed at $300,000. It is expected the project will be completed by fall.

Ed Mordue Appointed
To Manage Chicago
Standard Exchange

Ed Mordue who, since the establishment of the Chicago exchange of the standard Film Corporation has acted as the capacity of assistant manager, has been appointed manager to succeed F. J. Rogers, resigned. Mr. Mordue assumed his new duties Monday of this week.

No change in the policy is contemplated by the new manager. It is intended, however, that the sales force shall be strengthened by the addition of number of salesmen. Mr. Mordue was in conference early in the week with General Manager P. L. Ryan, of Kansas City, who is on his way to New York where it is said he will purchase a number of new subjects.

F. C. "Chub" Florine who, for the last year and a half, has been covering the Wisconsin territory for the company, will be assistant to the new manager.

F. B. Rogers Becomes
Assistant to Proctor

F. B. Rogers, former manager of the standard Film Corporation, Chicago exchange, has been appointed assistant manager of the Chicago Pathe exchange. He took up his duties under Ralph Proctor Monday of this week.

Mr. Proctor is out of the city on a business trip to New York which will probably consume about a week and Mr. Rogers has started his new duties in the capacity of acting manager.
With men in khaki swarming the corridors and Irving Mack, publicist extraordinary, galloping from office to office, last Thursday, we thought the government had opened a recruiting office on the fourth floor of the Columbia building. We later found out that Universal was having an all day showing of "The Kaiser."

Max Goldstine has subleased Orchestra Hall for the screening of Artcurt and Paramount productions after May 6. The prints were up to this time been shown at the Ziegfeld.

E. A. Bertram, formerly of the advertising department of Burke & James, has joined the Rotkicker organization. Mr. Bertram will act as assistant to John Hahn, assistant secretary of the company. Mr. Hahn is at present confined to his home by illness and as soon as able will leave for a sojourn of a week or ten days at French Lick Springs.

Charles Urban of New York, Ben Friedman of the Friedman Enterprises, Minneapolis, and P. L. Thomson, advertising manager of the Western Electric Company, New York, were recent visitors at the busy north side plant of the Rotkicker organization.

If our boss spoke as well of us as M. H. Hoffman does of Manager Flaherty, we'd be big and healthy and smiling instead of the way we are.

**On the Firin' Line**

Right here and now we have got to bid farewell to two of our number who will no longer adorn this column, C. C. Whelan and Ed Mordeau. That doesn't mean that they won't get any more mention but they have left the "Firin' Line" and joined the ranks of managers, our best wishes to them. The man at the next desk suggests that Mordeau has taken his new job because he gets "More dough," but we wouldn't spring anything like that.

H. W. Irons and W. C. Huey have joined the sales staff of the Doll-Van company to work in the Chicago territory. We expect the campaign for "Carmen of the Klondike" will be begun by Doll-Van in a few weeks and these two boys will give a good account of themselves.

"How'd you like to be working for Kleine company?" Manager Whelan says the staff will remain the same, also that the line-up when Jenner was away "And why should I change the staff?" he asks, "it's the best in the city." We'll bet, why should he?

A. G. Spencer is the latest of the ex-Paramounts to land on the Tribune. "I am not acquainted with the Pathe Chicago force," he says. It's a good cause, A. G. give 'em the best you've got.

Manager Bayley has booked two more salesmen onto the Vitagraph band wagon. They are by name, M. Edwin Maxwell and Malcolm Williams and you can bet your last kopeck they're good or Bayley wouldn't have them.

Don't crowd. Only one of you can get it. Greiver & Herz want a good, first class salesman. There are so many good ones in this little old burg of ours that they'll have some time making the selection. Come early and avoid the rush.

There isn't any job that doesn't have its drawbacks, but the "fillum" salesman has a whole lot to stand. There are many instances of this and here is one of the best.

One of the boys has spent the greater part of an hour extolling the virtues of a seven-reel production of his company to a west side exhibitor and when he finished this is what he got.

"Lissen. When I book it a seven-reeler I got it van pitch, yes?"

"The salesman nodded.

"And ven I book it a tree reeler, a voo reeler and two vun reellers, I got floor, aind it?"

Lacking faster means of locomotion the salesman took to his heels. Why fret away your life arguing indisputable facts.

Ed Blackburn of the sales department of the Rotkicker Film Manufacturing Company, is on a special business tour in Illinois and Iowa.

"Theda Bara" Finneran, erstwhile typist de luxe of the Hoffman-Four-square's exchange, is to begin a correspondence course in film salesmanship. She probably heard about Leser-man putting a woman to work selling Jewels in Wisconsin.

**Oakland Exhibitor Stages Many Novel Stunts for "Planter"**

Presentation of "The Planter," the seven reel Mutual special, was made the occasion of a public celebration at Oakland, Calif., the home of Herman Whitaker, author of the novel from which the spectacle was produced.

Messrs. Kehrlein, owners of the Kimena Theatre, played the picture for a week to capacity houses and their unique publicity campaign stirred the interest of the entire community. Their campaign began two weeks before presentation of the picture and continued until the last night of the booking.

Two weeks before "The Planter" was presented the Kehrleins carried off first prize at the masque ball of the Advertising club of Oakland. Ten papier mache cutouts made, each representing a book and each bearing a letter with a man in side of each walked into the ball room at the club function, went through a series of evolutions. On one side the letters spelled out "The Planter" and on the other bore these words "A-t-h-e-K-i-n-e-a-n-a."

**Given Special Showings**

The next stunt was a special preview attended by the mayor of Oakland, the chief of police, the president of the Advertising club, the editors of the daily newspapers, the president of the University of California and other local celebrities.

The first night was Civic night, at which two four-reelers of local civic organizations were guests of honor. Writers' club night followed. An Ad club night and a University of California night were promoted and carried out successfully.

As part of the advertising campaign the Kinema had printed and distributed handsome booklets made up to represent the novel, the inside pages being devoted to scenes from the play and brief mention of Mr. Whitaker's Oakland social life. Each booklet was enclosed a picture of Mr. Whitaker, 2 3/4 by 1 1/4 inches, autographed by Mr. Whitaker. The booklet was done in dark green on light green stock and was most attractive.

The advertising campaign also included big newspaper display copy done in two colors, black and dark green, most unusual and extraordinarily effective.

A novelty in connection with the presentation of the picture consisted of showing Andrea, beautiful daughter of the tropics, reclining on a couch, strumming a guitar and singing to the young man that "Every Rose has its thorn."

When the picture reached this scene, the machine carrying nothing but this loop, was thrown on the screen and remained there while a soprano, stationed behind the screen, sang "La Golondrina." The stunt produced a marvelous effect and scored a tremendous hit.

**Constance Talmadge**

**To Star in Comedy "Pair Silk Stockings"**

Select Pictures has added another to its constantly growing list of screen adaptations of recent stage successes. It has acquired the rights to "The House of Glass," the Miriam Holt-Daniel Ford "Good Night, Paul," by acquiring the film rights to a "Pair of Silk Stockings," Cyril Harcourt's well-remembered comedy hit. It was only after spirited competition that Select was able to secure this sparkling comedy-drama, according to Select's press representative.

A "Pair of Silk Stockings" was acquired by Select as a starring vehicle for Constance Talmadge, who will be presented in the piece by Lewis J. Selznick. The comedy was produced in New York and northern hero. This scene was cut out of the picture and a loop of it made so that when the picture reached this scene, the machine carrying nothing but this loop, was thrown on the screen and remained there while a soprano, stationed behind the screen, sang "La Golondrina." The stunt produced a marvelous effect and scored a tremendous hit.

The story concerns the humorous mixture which arises when an unsentimentally acid bride is invited to a week-end house party. The heroine is engaged to the male member of the duet and has plans, in the event of his earlier matrimonial experiment.

Work on the scenario for "A Pair of Silk Stockings" is proceeding rapidly, the action will presumably conform to that of "Good Night, Paul," on which Constance Talmadge is now engaged in Hollywood, Cal.
THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Moriarity.

"One Law for Both," twelve reels, with Leah Baird.

"Bahhling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Human Clay," with Mollie King.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Phillips.

"Sirens of the Sea," five reels, with Louise Lovelace.


"The Doctor and the Woman," five reels, with Mildred Harris.

KING BEE COMEDIES

One reel comedy per week.

KLOTZ AND STREIMER, INC.

"Whiter Than Snow," five reels, with Orrin Johnson and Rhea Mitchell.

"The Secret Trap," five reels.

KULEE FEATURES

"Germany on the Flying Line," five reels.

"France on the Flying Line," six reels.

"The Unborn," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

"My Mother," two parts.

"My Father," two parts.

"Merrily," two parts.

"The Call to Arms," two parts.

"Old Abe," two parts.

"At the Slave Auction," five parts.

"The President's Answer," two parts.

LINCOLN MOTION PICTURES COMPANY

"The Realization of a Negro's Ambition," two reels.

MARINE FILM CORPORATION

Aug. 28—"Lorelei of the Sea," five reels, with Tyrone Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," six reels, with Peggy Hyland.

MAYFAIR FILM CORPORATION

"It May Be Your Daughter," five reels.

B. S. MOSS


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

NATIONAL FILM CORPORATION OF AMERICA


NEWTOWN'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

ODGEN PICTURES CORPORATION

"The Lust of the Ages," five reels, with Lilian Walker.

SIDNEY OLCOTT PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate.

"The Russian Revolution.

"Man's Law.

PARAGON FILM COMPANY


PARRA PLAYS


"Madame White," five reels, with Bebe Ettuscac.


Feb. 15—"The Turn of a Card," seven reels, with J. Warren Kerrigan.

"Pretty Passing," five reels, with Bebe Ettuscac.


PATRIOT FILM CORPORATION

"How Britain Prepares," eight reels.

PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAPP


"The Struggle Everlasting," with Florence Reed.

HARRY RAY


CHARLES RANKIN

LESS CORBIN

RENEWED PICTURES CORPORATION

"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SELG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"House of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.

"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.

"Who Shall Take My Life?" six reels, with Thomas Santchi and Fritz Leiber.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

FRANK S. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

SEPT. 8—"Camille.

Oct. 7—"When a Man Sees Red.


Nov. 7—"The Age of Blood," six reels with Theda Bara.

Nov. 15—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.


Dec. 9—"Trouble Makers," seven reels, with Jane and Katherine Lee.

Dec. 16—"The Heart of a Lion," six reels with William Farnum.

Dec. 20—"Du Barry," seven reels, with Theda Bara.

Jan. 26—"Cheating the Public," seven reels.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 16—"Les Miserables," eight reels, with William Farnum.


MAR. 10—"Woman and the Law," six reels.

TODAY FEATURE PICTURE CORPORATION

"Trip Through China," ten reels.

TRIUMPH FILM COMPANY

"Today," with Florence Reed.

UNIVERSAL

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOKING CORPORATION

"The Zepplin's Last Raid," five reels with Emil Markay.

"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

"The Slave Mart," five reels with Margaretie Snow.

"The Sunset Princess," five reels with Margarety Dau.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

"Souls Redeemed," with Sherman Lewis and Kathleen Ines.

L. LAWRENCE WEBER PRODUCING CO.

"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

WESTERN IMPORTS

"Mickey," seven reels, with Mabel Normand.

WOOLENS FILMS

"Cinderella and the Magic Slipper," four reels.

"The Twelve Philanthropists," seven reels, with Peggy O'Neil.

"His Awful Downfall," one reel with Rex Adams.

"Little Red Riding Hood," five reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
## ARTCRAFT PICTURES

<table>
<thead>
<tr>
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<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>&quot;The Savages&quot;</td>
<td>Felix Franklin</td>
<td>Jack La Rue, Gail Patrick, Andrew Tomb, Myron Healey</td>
</tr>
<tr>
<td>4</td>
<td>&quot;A Diamond Mystery&quot;</td>
<td>Joseph Henabery</td>
<td>John Barrymore, Robert Armstrong, Beryl Mercer, Marjorie Lord</td>
</tr>
<tr>
<td>5</td>
<td>&quot;The Scarlet Car&quot;</td>
<td>Frank Lloyd</td>
<td>Ray Milland, Florence Vidor, Helen Westcott</td>
</tr>
<tr>
<td>6</td>
<td>&quot;The Girl by the Backstairs&quot;</td>
<td>Jack Conway</td>
<td>Carroll Baker, Miliza Nour, Lowel Mason</td>
</tr>
<tr>
<td>7</td>
<td>&quot;My Unmarried Wife&quot;</td>
<td>Frank McDonald</td>
<td>Joan Bennett, William Tabbert, Dorothy Gish, Elinor Fair</td>
</tr>
<tr>
<td>8</td>
<td>&quot;The Lie&quot;</td>
<td>William Keighley</td>
<td>Bette Davis, Donald Crisp, William Tabbert</td>
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## BLUEBIRD PHOTOPLAYS

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<td>1</td>
<td>&quot;The Painted Madonna&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<td>&quot;The Blazing Sun&quot;</td>
<td>Edward F. Cline</td>
<td>William Tabbert, Margaret S. Thompson, Anna Roosevelt</td>
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<td>3</td>
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<td>Edward F. Cline</td>
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<td>4</td>
<td>&quot;The Wife of a Poor Man&quot;</td>
<td>George Archain</td>
<td>J. Barney Larkin, Janet Bee, William Tabbert</td>
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<td>&quot;For Liberty&quot;</td>
<td>William Keighley</td>
<td>Marie Doro, Pauline Lord, Charles K. French</td>
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<td>6</td>
<td>&quot;The Hungry Eyes&quot;</td>
<td>William Keighley</td>
<td>Marie Doro, Pauline Lord, Charles K. French</td>
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<tr>
<td>7</td>
<td>&quot;The Brace-Up&quot;</td>
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## BUNN FILM CORPORATION

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## GOLDWYN PICTURES CORPORATION

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<tr>
<td>15</td>
<td>&quot;Nearly Married&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
</tr>
<tr>
<td>16</td>
<td>&quot;The Auction Block&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>17</td>
<td>&quot;Gin andtéquin&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>18</td>
<td>&quot;Thun&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
</tr>
<tr>
<td>19</td>
<td>&quot;Fields of Honor&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>20</td>
<td>&quot;Loving a Millionaire&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
</tr>
<tr>
<td>22</td>
<td>&quot;The Cameo Kiss&quot;</td>
<td>John G. Bally</td>
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## METRO PICTURE CORPORATION

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<td>23</td>
<td>&quot;Outwitted&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
</tr>
<tr>
<td>24</td>
<td>&quot;The Voice of Conscience&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
</tr>
<tr>
<td>25</td>
<td>&quot;The Eternal Mother&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
</tr>
<tr>
<td>26</td>
<td>&quot;Judging a Wife&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
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<tr>
<td>27</td>
<td>&quot;The Beloved Trainer&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
</tr>
<tr>
<td>28</td>
<td>&quot;The Floor Below&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
</tr>
<tr>
<td>29</td>
<td>&quot;The Day&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
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<tr>
<td>30</td>
<td>&quot;The Danger Game&quot;</td>
<td>Robert Young</td>
<td>George Bancroft, Myrna Loy, William Tabbert</td>
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## PATHE EXCHANGE, INC.

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<tr>
<td>11</td>
<td>&quot;French War Pictures&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>12</td>
<td>&quot;Russian Art, Queen of Spades&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>13</td>
<td>&quot;Sylvia, the Secret Service&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>14</td>
<td>&quot;The Love Struck&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>15</td>
<td>&quot;The Love Struck&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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<tr>
<td>16</td>
<td>&quot;A Summer Day in Skagway&quot;</td>
<td>John G. Bally</td>
<td>Virginia Vickers, Jeff Bland, George Hacken</td>
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## PARAMOUNT PICTURE CORPORATION

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<tr>
<td>19</td>
<td>&quot;The Judgment House&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
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<tr>
<td>20</td>
<td>&quot;Babes in Arms&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
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<tr>
<td>21</td>
<td>&quot;The Secret Garden&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
</tr>
<tr>
<td>22</td>
<td>&quot;The Land of Promise&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
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<td>23</td>
<td>&quot;All the King's Horses&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
</tr>
<tr>
<td>24</td>
<td>&quot;The World's Fair&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
</tr>
<tr>
<td>25</td>
<td>&quot;Are You a Soldier?&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
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<tr>
<td>26</td>
<td>&quot;The Spirit of &quot;17&quot;</td>
<td>Allan Dwan</td>
<td>Jack Pickford, Louis Calhoun</td>
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<td>&quot;The House of Silence&quot;</td>
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## PARAMOUNT TRAVELOG

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PERFECTION PICTURES

SELECT PICTURES CORPORATION

TRIANGLE FILM CORPORATION

KEYSTONE COMEDIES

UNIVERSAL FEATURES

GREATER VITAGRAPH V-L-S-E

WORLD FILM CORPORATION PROGRAM

SERIALS
 burial of First to Fall in France
Depicted in Screen Telegram No. 5

Impressive burial services for the first American soldiers who died in action in France are shown in Screen Telegram No. 5, published March 18 by Mutual. The pictures are the first to come from France. They show the ceremonies at the first Yankee fell, as well as the services behind the lines.

The reel includes scenes taken during Douglas Fairbanks' station of Screen Telegram at Grauman's new million dollar palace at Los Angeles. Fairbanks turned out to the Grauman's put over the first picture and as part of the coronation festivities walked on his hands across the porch of an entrance.

"Reve!" "Billy" Sunday's sensational arrival in Chicago for "Spring Drive" against Satan and the Kaiser, and the猫 crowd which met him at the station, the throng at the cornerstone and a closeup of the baseball evangelist, are also owned.

Scenes from France picture the new French heavy gun in action against the Germans. At the University of California young men students are training for war and one of the best unusual of their training stunts is picking up marbles with their toes to cure flat feet.

The fourth issue of Screen Telegram, published March 19, carries scenes of the monster demonstration by Chicago Irish patriots for a free Poland, in which 35,000 Poles turned out. Ignaz Jan Lewski, the master pianist, posed especially for the Screen Telegram.

Hundreds of beautiful and healthy youngsters, clad in air "toute ensemble," and with all the innocent naiveté of red youth, are shown disporting themselves on the beach at Los Angeles.

Other pictures shown in the issue are: The Visit of the late Rev. Cosmo Gordon Lang, primate of the Church of England, to Chicago; and the old church services at the Cathedral of St. John the Divine, New York; the annual shoot at the New York Athletic club; the start of the bands from Campuster on a tour of Michigan to help the Red Cross; the Lake of Toronto shipbuilders under the decree reducing "kick" in their beer.

Select Gets "Good Night, Paul"

Constance Talmadge has commenced the filming of "Good Night, Paul," another Select picture in which she is directed by Lewis J. Selznick. This is her sixth Select Star Series production and the third which she has made this season at Ellywood, Cal. As Matilda Landers, it is said Miss Talmadge plays a role in which she can display to their fullest the vivacity, buoyant independence and loveableness so admired by potay-lope-gors.

"Good Night, Paul!" was a distinct stage success of the recent season in which Ralph Herl was featured with Elizabeth Murray, and which is now on tour. The play is by Hand Oliver, who wrote "The Three Twins," and Charles Elson. The story is by Julia Crawford Ivers, the author of numerous popular playlets, who also adapted "Up the Road With Sally," which Constance Talmadge has just finished for Select.

The screen version of "Good Night, Paul!" is being directed by Walter Edwards, whose many productions have won him an enviable reputation as a "boss of the lot."

Francis X. Bushman as a Crook

Francis X. Bushman has a most congenial role, it is said. "With Neatness and Dispatch," his next Metro picture, which is an adaptation of Kenneth L. Roberts' Saturday Evening Post story of the same name. Bushman is cast as Paul Herl, an Irish young American, who is missed for a crook by a beautiful girl. He takes the identity of the crook for the sake of adventure and finds his full quota of surprises.

Two Toto Comedies a Month for Pathe

Beginning April 14 Pathe will issue two Toto comedies a month instead of one, as heretofore.

"The Phantom Feud," Alice Brady's Next

On March 1st, Alice Brady commenced work on "The Phantom Feud," her fifth Select Picture. Miss Brady's productions for Select now comprise: "Her Silent Sacrifice," "Woman and Wife," adapted from "Jane Eyre," "The Knife," that stage hit and screen sensation, and "At the Mercy of Men," which she has just completed and in which she returned to the Russian locale of so many of her earlier characterizations.

In this latest picture Miss Brady's leading man will be Crautund Kent, who appears as Aubrey Haggard, the young novelist of whom Rosa Gelardi, the heroine, acts as secretary and who later, in the secondl, falls in love with the girl.

Miss Brady's leading woman in this production is Omri Hawley, who recently registered a hit in "The Antics of Ann," and who creates the role of Ruth, Aubrey's innocent young sister who falls into the clutches of a pair of foreign sharpers. The direction of "The Phantom Feud" is in the hands of Emile Chautard.

Bert Lytell to Star in Western Play

Bert Lytell will make his bow as a Metro star in the role of a manly hero in a picturization of Charles Alden Seltzer's novel "The Trail to Yesterday." The part of Ned Keeghan, later known as "Dakota," the simple young cowboy, is to be played by Bert Lytell. For his opportunities, it is said, for making his initial Metro picture "a bull's eye hit." This rugged romance will be staged on western cattle ranches, the broad plains and the Grand Canyon of the Colorado.

Stage Play for Billie Burke

Billie Burke's latest appearance under the Paramount trademark will be in "Eve's Daughter," a picture written by the team of Wyndham and Margaret Turnbull from the play by Alicia Ramsey, which will be issued in March. Florence Flynn, Harriet Ross, Lucile Carney, Mary Navaro and Henry Lee complete the cast of the principal characters. The production was directed by James Kirkwood.

Five Fox Productions Completed

Five new photoplays have been completed at the William Fox studios in the East. The finished pictures are: R. A. Walsh's drama "Woman and the Law," which began an engagement at the Lyric Theatre March 3; William Farnum's production "Rough and Ready," "The Debt of Honor," in which Karen Morley and Herbert Heywood are to appear; "A Camouflage Kiss," a comedy by June Caprice, and "A Daughter of France," a stirring drama starring Virginia Pearson.

"Mr. Fix It" Fairbanks' Next Film

Douglas Fairbanks' next photoplay for Artcraft will be entitled "Mr. Fix It," a story "written by Allan Dwan, the supemising director. It will follow "Headin' South" and will be published in April.

Irene Castle in "Hillcrest Mystery"

Irene Castle is the star of the Pathé play "The Hillcrest Mystery," which will be published on March 24. Ralph Kellogg, Pearl White's leading man in "Pearl of the Army," and also the hero of "The Shielding Shadow," another Pathé serial, is Mrs. Castle's leading man. Wyndham Standing, the well known actor, also has a prominent part in the cast. George Fitzmaurice of Astra directed it. Ouida Bergere wrote both the story and the scenario.

The Hillcrest Mystery" is described as a fast moving, thrilling play, a mystery story with the ending always in doubt. "Convict 993," the preceding Castle picture, audiences will have every solution to the mystery but the right one.
Film Men and Prominent Officials Dedicate New Pittsburgh Playhouse

Harry Davis' New Grand Theatre Scene of Noted Gathering On Opening Day—Mayor Babcock Greets Patrons

The foremost exponents of the world of filmcraft, city, county and state officials, patrician and proletarian Pittsburgh, all witnessed the formal opening to the public of Pittsburgh's newest and most beautiful motion picture theatre, the New Grand Theatre built on the ruins of the old Grand Opera House. Manager Harry Davis, director of the Davis Enterprises, was congratulated on every hand as having accomplished a real masterpiece in the conception of the new playhouse. Adolph Zukor, president of the Famous Players-Lasky Corporation, visited Pittsburgh especially to witness the premiere of the New Grand.

Marguerite Clark, the newly-wed film star, occupied the eyes of a great jovial throng of Pittsburghers and subordinates with her winning beauty and then proceeded to captivate their hearts with a witty acknowledgment of the greeting extended in no uncertain fashion by the audience. During the course of the evening several bouquets were presented at the Marguerite Clark box.

Davis Introduces Mayor

Harry Davis introduced Mayor E. V. Babcock, who proceeded to dedicate the new theatre to Pittsburgh's film world. Manager Davis delivered a terse few sentences himself, thanking the people of Pittsburgh for the immediate appreciation of his efforts.

The loges and boxes were filled with beautifully gowned women and the khaki of the united services. The well-conceived and synchronized music, contributed by an orchestra of 24 pieces, enhanced the presentation of "Headin' South," the latest production of Douglas Fairbanks. Early in the evening pedestrians and motorists on a normally dead Smithfield street was interrupted by long lines of first-nighters awaiting their turn at the box office.

Mayor Babcock was greeted with enthusiastic applause. He said he congratulated Mr. Davis and his associates for their business enterprise in providing for Pittsburgh so magnificent a photoplay house, for in so doing they had done a patriotic service.

Babcock Lauds Enterprise

"Just now the world is filled with war," he said, "and our people, as those of every community, find it difficult to maintain their spirits and not become cast down by the horrors of it all. Firesides deserted, families broken up mutely speak of the sacrifices they have to bear bringing and will continue to bring. How necessary, then, that there should be afforded places of amusement like this, where the uplifting character, that will enable us to forget, for a while at least, the depression which follows contemplation of the strife in which we are engaged."

Miss Clark did not make a long speech. She simply congratulated the people of Pittsburgh on their beautiful new theatre, and Mr. Davis for inviting her to its opening. As she ceased speaking and bowed her acknowledgment of her cordial reception she was again enthused with admiration.

Mr. Zukor also congratulated Pittsburgh and Manager Davis on the magnificence and accommodations of the New Grand, and said it was a marvel of playhouse excellence. Then followed the regular picture program.

Davis Receives Congratulations

Mr. Davis was overwhelmed with congratulations, not only by the people of Pittsburgh and surrounding sections, but from all over the country came telegrams from prominent men and women of the theatrical world. There were immense floral horseshoes sent him as tokens of good luck, and great stands of American Beauty roses, and baskets of the choicest blooms of the conservatory were seen throughout the corridors of the new theatre.

The patronage at the New Grand was the greatest at each of the four performances on opening day—two in the afternoon and two at night—recorded at any theatrical performance in this city. More than 15,000 persons attended the four performances, and from 5,000 to 6,000 had to be turned away.

Goldwyn Activities Increase at Studios With Return of Stars

With the return to Fort Lee of Madge Kennedy, the beginning by Mae Marsh of a new production, and the impetus return from Florida of Mabel Normand, activities at the Goldwyn studios took an added impetus last week.

Madge Kennedy, star of "The Danger Game," scheduled for publication April 7, came back to the studio after an illness of a week. Her absence did not materially affect the progress of the production, for Director Harry Pollard found himself able to photograph a series of short scenes in which the star had no part.

With the completion of "The Face in the Dark," to be published April 21, Mae Marsh will at once begin work on a new production, in which, it is declared, Potato, star of "The Great Adventure," will be the leading lady.

Mabel Normand, who had been in Florida with George T. Tully and several players, making revisions in "Joan of Plattsburg" to conform with a government request that certain military material photographs be eliminated, returned to the studio Saturday ready to start her next production, which is to be made from a famous Broadway stage success.

Snakeville Comedies Will Be Re-Issued Through General Co.

General Film Company begins with the current week the distribution of a series of re-issues of the popular Essanay Snakeville Comedies of a few years ago. These one-reel subjects, featuring the antics of Slippery Jim, will appear once a week. The first ten subjects announced are:


Steiner Enlarges Cliffside Studio

Work on the reconstruction of William Steiner's studio at Cliffside, N. J., where Jester Comedies and other pictures are made, has been completed. With the new improvements, Mr. Steiner announced, the whole studio can turn out anything in the way of pictures from a one-reel to a ten-part feature, regardless of whatever elaboration was previously impossible.

A special house warming was given last week to commemorate the completion of the studio. Covers were spread for two hundred guests. The luncheon was followed by dancing on the new studio floor.

"The Life Mask" Set For Showing March 18

The publication date of "The Life Mask," Mme. Petrova's third picture utilizing her own management, has been set by the First National Exhibitors' Circuit for March 18. The story is in six reels, was adapted to the screen by Mrs. L. Case Ruste and was directed by Frank Crane. I shows the Polish star in a strong emotional role and is set against a background that shifts rapidly from the high social circles of New York to the colorful atmosphere of Spain. The photography of the production is said to present many novel and pleasing features.

Nora Bayes in Films

Nora Bayes, now appearing in Cohan Review, New York, and one of the most popular vaudeville artists on the stage today, will, according to Ad Rosenbaum Jr., her press representative, enter the picture field at the conclusion of the present theatrical season. She has already made a story for her debut, it is said, and is now seeking a producer.
George K. Spoor presents

TAYLOR HOLMES

in "A Pair of Sixes"

By Edward Peple

Screen Opinions says:

"'A Pair of Sixes' is the best thing, by all odds, that Taylor Holmes has done. Those who see it, if there is a drop of humor in their blood, will chuckle continuously—and every now and then the chuckles will be interrupted by a good, big, roaring laugh. Nothing has been skipped to make it a rattling good play—and it shows it."

George Kleine System
Distributors

A SELEXART PRODUCTION

"Carmen of the Klondike"

Conceived and Written
by
Monte M. Katterjohn

Directed by Reginald Barker

Featuring

CLARA WILLIAMS

A Tremendous Sensation!

A RECORD-BREAKING WEEK AT
THE STRAND THEATRE,
NEW YORK

STATE RIGHTS DISTRIBUTORS, Inc.
418 Longacre Building, NEW YORK CITY
Chicago Concern
Faces Inquiry
By Postal Dept.

Offer to Make Girls Film
Stars Eyed By
Government

Attention of the postal authorities has been directed to the activities of a motion picture enterprise in Chicago which, it is charged, has used the mails to promise employment to girls ambitious to shine as stars in motion pictures.

Through investigation the headquarters of the enterprise has been located in a bedroom of a low-priced South State street hotel. The 6 by 10 office of the Monroe Hotel, 406 South State street, in the neighborhood of basemenet saloons, ladies' barber shops, burlesque shows and penny arcades, is the "general office" of the company.

The clerk in charge said that the "Photoplay Film Mfg.," the only name given by the concern on its stationery, is E. A. Wededa. Wededa, he said, "has gone east" and would not return for a couple of weeks.

In a circular letter the company promised aspiring girls a twenty weeks' engagement at a salary of $45. It was necessary, however, that they send for a manuscript and a book on make-up, etc., that the production might not be delayed when ready to begin. For this a deposit of $1 was asked.

Literature of the company listed Ben R. Selig, president; W. B. West, vice president, and C. H. Sanger, secretary and treasurer. A number of others were named on the board of directors.

It is hardly necessary to state that the Selig Polyscope Company has no connection with the enterprise.

"I think Mr. R. Selig, named as president, nor have I ever heard of him," said Robert Selig, secretary of the Polyscope company. "I am pretty well informed as to people interested in motion picture enterprises, especially those of large scope. I never heard of the company."

Sanford Exhibitor
Arrested on Warrant
For Sunday Pictures

Sanford, Me.—Charles A. Trafton has been arrested on a complaint sworn out by State Detective Edward H. Emery, who is also secretary of the Christian Civic League of Maine. Mr. Trafton, who is the owner of the Colonial theatres in Sanford and Springvale, is charged with running a moving picture show on Sunday evenings. Judge George L. Emery of the Biddeford Municipal Court has been retained as counsel for Mr. Emery and the Civic League.

Mr. Emery said today that the complaint was being brought under the old blue laws, which pertains to Sunday closing.

Mr. Trafton has run his theatres Sunday evenings for several months and says that all the proceeds has been given to charity and that he was only operating the pictures for the sake of the poor of Sanford and other worthy causes. He has counsel, and the hearing is set in the Municipal Court.

Mr. Emery intimated today that this was the beginning of a crusade to close up all picture houses in Maine on Sunday evenings.

Brownsville Fire
Creates Near Panic
In Picture Theatre

Brownsville, Pa.—Fire which for a time threatened the whole of the downtown section here did $15,000 damage and created a near-panic in the Arcade Theatre recently.

The fire, of undetermined origin, broke out in the clothing store of J. Klein, occupying part of a three-story frame structure on Market street, containing the theatre also, and rapidly spread to an adjoining two-story frame building occupied by the Armstrong Realty Company, and from there to a two-story frame building unoccupied, next to the Second National Bank. When smoke poured into the Arcade Theatre the patrons rose in fright and started a rush for the exits, but quieter heads quickly calmed them, and they left in an orderly manner.

The volunteer fire companies from Brownsville and South Brownsville responded to the alarm and prevented further spread of the flames. The firemen were hampered by falling telegraph and telephone wires. The town was without electric light for two hours.

EXPRESS COMPANY IS
EXONERATED FOR NOT
"RUSHING" FILM SHOW

Justice Charles Hiscock, of the Court of Appeals, New York, has handed down an important decision. In an appeal from a judgment of the fourth appellate division affirming a judgment of the trial term he rules that an unreasonable delay on the part of an express company to deliver a package which it knew contained motion pictures was not "rushed" because they were to be exhibited and held insufficient to charge the company with loss of profits through small attendance at the consignee's theatre where the films were advertised to be shown.

The action was brought to recover damages for "unreasonable delay" in transportation of films which were delivered to the American Express Co. in Troy for shipment to Utica. There was evidence from which the jury found unreasonable delay in the delivery, and the plaintiff was allowed to recover as damages the profits it was claimed he could have realized from the exhibition of the films if they had been delivered with reasonable promptness.

Goldwyn to Handle
Selexact Features,
"Blue Blood" Firs

Goldwyn Pictures Corporation announces the closing of a deal whereby exhibitions in its theater line have been offered three by motion picture productions from the studios of Selexact Pictures, Inc.

Though publication dates have not been announced for the company's first production, "Blue Blood," starring Howard Hickman, will be ready for release within a fortnight. "Blue Blood" is from the story by W. L. Grab Alexander and Fred Myton, and was directed by Elliot Howe.

Howard Hickman needs no introduction to American motion picture audiences. Originally an actor of the spoken stage, he began his career in a Barnard company, playing opposite Melbourne McDowell. His first screen work was with Universal from which he went to Lasky, where he appeared in "Three Musketeers," "Th Female of the Species." For Triangle he was "The Snail," his most important work. Of late he has been a Paramount player.

Rebel Mitchell and Howard Hickman are co-starred in "Social Ambition," the second of the Selexact productions. This is from the story by E. Wing and directed by Wallace Worsley. Mr. Mitchell, too, began his historic career on the legitimate stage, having served with the Alcazar, San Francisco, and later was seen throughout the country on the Orpheum Circuit. She has appeared on the screen for the New York Motion Picture Company in "Three Musketeers," for the America in "Sealed Lips," "The Great Stolen Secret" and "Gilded Youth," and in "Whither Thou Goest." In recent months she has been a featured Paralta player. Miss Mitchell is starred above "Honor's Cross," the latest of the group. The Selexact productions will be booked entirely apart from Goldwyn Picture though Goldwyn customers will be given the preference in contracting for its group of three specials.

W. R. Scates Places
Many Paralta Film

W. R. Scates, the energetic General Manager of Chicago, has succeeded in placing Hodkinson-Paralta service the Michigan, Covey Garden, Biograph Knickerbocker, Paramount, Vitagraph and West End theatres, on the Lublin & Trinz Circuit, which are showing The Selexact productions, the result that Chicago and suburbs will soon know the new brand of pictures, as well as many other favorites.

Bargains in Electric Piano

25 Empress Electric Pianos having used up demonstrators, etc., will be closed out the month. Splendid values. Former $500 instrument $18. Call or write for List. Sold on easy monthly payments.

Lyon & Healy, 701 Jackson Blvd., Chicago.
EXHIBITORS HERALD

THE INDEPENDENT FILM TRADE PAPER

BESSIE BARRISCALE
Paralta Plays
The Chicago Examiner says:

"The REVIVIFIED BRONCHO BILLY PICTURES are unreeing and they stack up splendidly with present-day stuff. Those one-reel episodes, dominated by daring riding and wonderful scenery, are little classics."

Show One Each Week

"Broncho Billy's Leap"
"Broncho Billy and the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, a Friend in Need"
"Broncho Billy's Wide Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"

Perfection Pictures

Essanay

George Kleine System
Distributors
Startling
Originality—
Something New
and Different

In
MARY MILES MINTER'S

Forthcoming Release

"A BIT of JADE"

From the Studios of
AMERICAN FILM COMPANY, INC.

Available April First at
MUTUAL EXCHANGES
Astounding proof of the puerile weakness of the statement that "The Eagle's Eye" might prove too great a contrast to the thoughts and opinions of German patrons comes from the most thickly populated German and Austrian district in the United States.

This district centers at East 74th street and Second avenue, New York City. Mr. Schawger, proprietor of the Bohemian Annex, 334 East 74th street, booked "The Eagle's Eye."

The night the first episode, "The Hidden Death," was shown, the lobby of the Bohemian Annex was packed to overflowing before the box-office opened. The crowd struggling for positions in the long line was made up almost entirely of registered "enemy aliens," unnaturalized Germans and Austrians, still subjects of their Kaiser and Emperor. Within fifteen minutes after the sale of tickets was started, the Bohemian Annex was packed. And the lobby was still jammed with a throng of late comers.

Surprised by the unexpected number of aliens clamoring for admission, the management requested the co-operation of the police to maintain order. Reserves were sent to the theatre. Within the theatre there was doubt and apprehension. Would these former disciples of Kultur and Hohenzollernism remain passive at the sight of the nobility of their Fatherland, the honored and titled emissaries of their ruler revealed in their true characters as arch plotters and conspirators, possessed of fiendish ingenuity? Would they sit quietly, while before them, on the screen, was enacted, by these leaders from their native lands, the crimes against American lives and American property of which they stand convicted by the facts furnished by Chief Flynn for the production of "The Eagle's Eye."

Or, would they, in their first disbelief of the truth of these pictured facts, cast discretion and self control to the winds, and demand that the picture be stopped.

"The thoughts and opinions of German patrons" was about to be put to the crucial test. It was to be submitted to undeniable evidence of the startling, diabolical depravity of the men who had commanded their reverence and respect as leaders in intelligence, tact, fairness and humane practices. What would be the result?

The first episode was started. The audience remained silent when the pictures of Chief Flynn and the Capitol appeared on the screen. Then came a noticeable stir throughout the house, when the characters of Ambassador von Bernstorff, revered of German diplomats, and his intimate associates, Captains von Papen and Boy-Ed, and Dr. Albert, were shown. The management watched closely for the first indication of a storm of protest as von Bernstorff and his colleagues were shown plotting their murderous parts in the sinking of the Lusitania. But a strange, almost unnatural quiet succeeded the first general stirring by hundreds of forms.
The episode finished. The still, hushed atmosphere continued. The program ended; the audience arose and departed. There was but little talking as they filed out. Their silence was more eloquent than the most tumultuous applause. The crowd waiting anxiously in the lobby and on the street, surged in to take their places. Again the program was repeated. Again a throng of German and Austrian subjects departed, silent and thinking. And when the house closed for the night, the question persisted:

"What did that silence mean?"

Last Tuesday the second episode, "The Naval Ball Conspiracy," was shown. In this Chief Flynn reveals the startling facts of how Imperial German spies attempted to dynamite the Hotel Ansonia, New York, and kill 800 officers of the American Navy, attending a Naval Ball there.

For a second time, the lobby of the Bohemian Annex was jammed before the box-office opened. Many who had witnessed the first episode were recognized in the line. And many new faces were seen. Business for the day was beyond all expectations. Again the audiences were quiet, interested and thoughtful.

Today "The Eagle's Eye" is booked in three other theatres in that district. They are: Claremont Theatre, 74th street and First avenue, little more than a block from the Bohemian Annex; the Yorkville Heights Theatre, 78th street and First avenue, and the Superior Theatre, 81st street and First avenue.

FOUR THEATRES, WITHIN A RADIUS OF EIGHT BLOCKS IN A THICKLY POPULATED GERMAN AND AUSTRIAN DISTRICT, ALL PLAYING TO CAPACITY BY REFUSING TO CONSIDER THE POSSIBILITY OF "A CONTRAST TO THE THOUGHTS AND OPINIONS OF THEIR GERMAN PATRONS" IN SHOWING

"The Eagle's Eye"

by WILLIAM J. FLYNN

Recently Retired Chief of the U. S. Secret Service

Produced by THE WHARTONS with the popular screen stars

KING BAGGOT and MARGUERITE SNOW

Book Through Your Nearest FOUR-SQUARE EXCHANGE

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CLEVELAND, OHIO,
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297 S. Wabash Avenue.

DALLAS, TEX.,
1311½ Commerce Street.

DENVER, COLO.,
1723 Welton Street.

DETROIT, MICH.,
354 Joseph Mack Bldg.

KANSAS CITY, MO.,
1120 Walnut Street.

LOS ANGELES, CAL.,
914 W. 8th Street.

MINNEAPOLIS, MINN.,
16 N. Fourth Street.

NEW YORK, N. Y.,
728 Seventh Avenue.

PHILADELPHIA, PA.,
1325 Vine Street.

PITTSBURGH, PA.,
127 Fourth Avenue.

SEATTLE, WASH.,
2014 Third Avenue.

SAN FRANCISCO, CAL,
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301 Empress Theatre Bldg.

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YOU SECURE A FEATURE PICTURE THAT HAS RECEIVED THE O. K. OF A GROUP OF THE SHREWDEST SHOWMEN IN THE BUSINESS, EXHIBITORS OF UNQUALIFIED SUCCESS WHO HAVE MADE THEIR SELECTION WITH THE IDEA OF BRINGING THE GREATEST POSSIBLE NUMBER OF PEOPLE INTO THEIR THEATRES AT TOP PRICES.

"WE PAY THE TAX"
CURRENT RELEASES

THAT WILL BRING MONEY INTO YOUR BOX-OFFICE

MME. PETROVA, in "DAUGHTER OF DESTINY." First Petrova Picture.
MME. PETROVA in "THE LIGHT WITHIN." Second Petrova Picture.

Charles Chaplin

Only a few first-run bookings remain open on CHARLIE CHAPLIN'S NEW $1,000,000 COMEDIES

DO NOT LET YOUR COMPETITORS SMILE AT YOUR EXPENSE!

The First National Exhibitor's Circuit, Inc.
18 EAST 41st STREET, NEW YORK CITY
WORLD-PICTURES present

SIR JOHNSTON FORBES-ROBERTSON

in The Ideal Film

"Masks and Faces"

Story by Charles Reade

WITH THE MOST REMARKABLE CAST EVER ASSEMBLED FOR THE STAGE OR SCREEN

CAST INCLUDING

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Dennis Neilson Terry Dion Boucicault
Gertrude Elliott Sir George Alexander
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A SENSATION—FOR YOUR WOMEN PATRONS

A plucky French girl triumphs over German invaders

WILLIAM FOX PRESENTS

A VIRGINIA PEARSON in

DAUGHTER of FRANCE

THE GREATEST LOVE AFFAIR OF 1918
MISS PEARSON'S GREATEST SUCCESS - STAGED BY EDMUND LAWRENCE

A SURE WAY TO MAKE MONEY
CONTRACT FOR
ONE A WEEK $2 A YEAR
FOX SPECIAL FEATURES
START NOW WITH THESE MARCH-APRIL BREAD WINNERS

PEGGY HYLAND in THE DEBT OF HONOR
GLADYS BROCKWELL in THE DEVIL'S WHEEL
GEORGE WALSH in THE KID IS CLEVER
JUNE CAPRICE in A CAMOUFLAGE KISS

FOX FILM CORPORATION
BERLIN VIA AMERICA
BY
ELSIE VAN NAME
A STORY OF LOVE, INTRIGUE, LOYALTY AND PATRIOTISM
READY FOR RELEASE TO STATE RIGHT BUYERS ABOUT APRIL 1ST.

THE FRANCIS FORD PRODUCING CO., INC.
1476 BROADWAY, N.Y.
QUESTIONS and ANSWERS

Dealing with the Moving Picture World's Remarks on the Plans of

United Picture Theatres of America

INC.

Q. Can the opposition of powerful vested interests be combated?

A. Certainly, because the combined power of the exhibitors is greater than that of all the other factors in the industry. Consolidation of offices, cuts in big salaries, elimination of useless service, direct routing, abolition of financier profiteering—these things can be accomplished in the film world by the United Exhibitors just as they are being accomplished in the railroad world today by Director McAdoo.

Q. Is United Pictures Theatres promising anything it cannot perform?

A. No, because the promises are well within the reasonable expectation of what cooperative movements can do. The M. P. World cannot discover one extravagance, unwarranted statement in any of the speeches of Mr. Ochs or our published statements. Are other cooperative companies overstating? We do not know, but we feel sure exhibitors are so strong for the cooperative idea that overstatement is not necessary to secure membership.

Q. Finally, are the men behind United strong enough to put it over?

A. Messrs. Ochs, Seelye, Blumenthal, Goldsmith and the other executives of United Picture Theatres enjoy exhibitor confidence as do no other group of men in the country. They are known to be honest, conservative, forceful and energetic, and can point with pride to their achievements in the film industry.

THE LAWYERS AND BANKERS OF PROMINENT EXHIBITORS HAVE MINUTELY EXAMINED EVERY DETAIL OF OUR PLAN, AND THEN THESE EXHIBITORS HAVE ENDORSED THE SAME BY BECOMING UNITED MEMBERS

Write today to Dept. H

UNITED PICTURE THEATRES OF AMERICA, Inc.
1600 Broadway, New York City
A New Creation in Comedy

GENERAL FILM COMPANY, DISTRIBUTORS

“A Black Sherlock Holmes”

RELEASED APRIL 15th

Here’s a real comedy. The title alone is a big attraction. Display a poster announcing it and it’s sure to pull people into your theatre.

Everyone has read, or heard of Sherlock Holmes. This will make them eager to see a burlesque full of laughs and interest, on this great character.

You know that springing something people least expect and which has plenty of pep in it too, takes them off their feet—makes them want to see more of the same kind of stuff. “A Black Sherlock Holmes” will do this. It depicts something your patrons least expect to see. They will look at it in awe—it’s such a big surprise.

Start booking Ebony Comedies now. Be the first in your community to exhibit them. We have planned a big publicity campaign to boost Ebony Comedies that is sure to influence the people to want to see them. You will get the benefit of this by being among the first to show them.

RELEASE DATES

A Black Sherlock Holmes, April 15  A Milk-Fed Hero - May 6
Spying the Spy, - April 22  Spooks - - May 13
The Porters - - April 29  A Busted Romance - May 20

Book through your nearest General Film Exchange

PRODUCED BY

EBONY FILM CORPORATION
TRANSPORATION BLDG., CHICAGO
J. Warren Kerrigan in

“The Turn of a Card”

Directed by
OSCAR APFEL

Written by
FREDERIC CHAPIN

ROBERT BRUNTON, Manager of Productions

Jimmy Montgomery Farrell is born lucky.
He is also born honest.
That's why luck sticks to him.
He plays and wins, because he is lucky.
And he wins when he doesn’t play, because he's honest.
With that system Jimmy comes out ahead every time.
At cards, money comes rolling Jimmy's way.
If it is bad money, he's lucky enough to spot it.
If it is good money, he's lucky enough not to keep it.
Yet he never gambles. (Only a loser gambles.)
But there are other things Jimmy wins,
He wins respect, He wins a friend, an oil well, an estate,
a lawsuit, a villain's curses, a widow's blessings.
And at last, Jimmy wins the biggest stake in the whole world;
the true love of a real girl! (He's that lucky.)
Thus proving, one may be lucky at cards and lucky in love!

| You don't have to be born lucky | if you book this picture |

PARALTA PLAYS, Inc.
6 WEST 48TH STREET
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films, Ltd.
Overlooking Some Good Bets

To be “asleep at the switch” is one of the most severe indictments that can be launched against any business and in one very important respect the film industry may be properly subjected to this arraignment.

It is on the absence of “missionary work” on the ignoring of the big outstanding fact that there are a great many thousands of people throughout the country in almost every classification and social status that should be regular patrons of picture theatres—but are not; and, moreover, are not likely to be unless the allurement of the screen is properly brought to their attention.

In practically every field, whether it be electricity, motor cars or breakfast food, the big successful companies are not content with the market as they find it. Once satisfied that they have something the public wants they are continually on the alert to increase and augment that public.

The various electric lighting companies throughout the country do not merely settle themselves to the task of supplying and accommodating the patrons now on their books. Motor car manufacturers are carrying on intensive campaigns to demonstrate what new uses automobiles may be put to. And in the case of the breakfast food manufacturers we have an example of a vast demand existing almost solely on artificial stimuli brought about through advertising, publicity and general promotional work all aimed to win new customers.

When the motion picture was raised to its present mechanical and artistic standard the industry found a vast ready-made patronage ready to flock into the picture theatres. In the natural course of the business, new followers of films have been added, but the number has been in no way proportionate to the number of new patrons that should be attracted.

In the aggregate in the United States there is a vast army of people who do not attend picture theatres, but among this number there are in reality very few who do not attend stage attractions. And among the patrons of stage theatres there are practically none who are not potential picture fans. But many of these have not as yet been taught that the motion picture has evolved from the nickelodeon stage; they regard films as merely amusement for the masses and with no especial appeal for the erudite.

Among the very few well-thought-out plans for bringing into film theatres those classes of people who are not now patrons is that being conducted by the Famous Players-Lasky Company in exploitation of the picturization of Maeterlinck’s “The Blue Bird.” In circular letters addressed to exhibitors they request a list of names of city and county school superintendents, officers of commercial clubs and merchants’ association, the city librarian, the mayor, members of the city council, heads of woman’s clubs, members of the clergy and prominent citizens.

This is a logical effort to reach out after persons who are not regular patrons and attract them into picture theatres. And the history of films is that once people of this kind are attracted to theatres they are very likely to be pleased and to find reasons for continued patronage.

Of course it would be a mis-directed effort to attempt to bring in these people to witness a pie-throwing comedy, or a wild-eyed melodrama, but their continued patronage is almost assured in advance by their viewing of “The Blue Bird” and other pictures of this type and standard.
It is apparently the plan of this company to address personal invitations to these community leaders whose names they receive, and while this seems an elaborate effort there is every indication that what it will accomplish will be commensurate with the effort.

There are a vast number of pictures that a similar plan could be followed on, and the cumulative effect of such a movement would be an increase of the picture public and an addition to receipts which in the aggregate would be a distinct step forward.

**To Those Who Feared**

The advertisement of the Wharton Releasing Company, printed on another page of this week’s issue, is a remarkable document attesting to the gross misinformation of those who have maintained that this is a nation divided against itself, that an important part of the public of the United States is so wedded to the interests of Germany and her allies that they placed the welfare of those countries that they abandoned above that of this nation that has given them the liberty, freedom and prosperity that they sought this side of the statue of Liberty.

Short-sighted cowardice is the sole explanation of the attitude of those who have hesitated about running patriotic pictures, pictures that show our enemies stripped of their mask of deception and intrigue and standing bare in their true guise of hideous assailants upon the welfare of humanity. As the experience of the Wharton company attests, the vast majority of our population of German and Austrian descent are loyal to the country of their adoption, to the nation that has convinced them of its high purpose.

**Casual Comment**

When we hear exhibitors complaining about how bad business is we are inclined to marvel at how interesting running a theatre must be to still retain their undivided attention.

**Pioneer Note:** J. Stuart Blackton is now “presenting” instead of “directing.”

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO. at 203 South Dearborn Street, Chicago Tel., Harrison 7355

MARTIN J. QUIGLEY Editor NEW YORK OFFICE

1480 Broadway Tel. Bryant 5111

James Beecroft Manager

Member Audit Bureau of Circulations Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p. m. on Monday of each week
President Thanks Exhibitors For Aid in War

Washington, D. C.—[Special.]—Praise and appreciation of the nation-wide co-operation of the moving picture theaters in war publicity service is expressed by President Wilson in the following letter addressed to William McCormick Blair of Chicago, director of the Four Minute Men:

“The motion picture theaters of the country are rendering so substantial a service in aiding the Four Minute Men as spokesmen of the national cause that I would not willingly fail to acknowledge the debt the country owes to these managers. Their response to requests has been hearty, and their co-operation is most helpful.

"Will you please convey to them my appreciation of their aid in giving this exclusive privilege to your speakers?"

This letter will be read by 25,000 Four Minute Men during this week in motion picture theaters everywhere in the United States; Panama, Alaska, and Hawaii. It is expected that every theater in the country will be covered.

Mitchel H. Mark
Prominent Exhibitor
Claimed by Death

Mitchel H. Mark, president of the Strand Theatre Corporation, New York, died suddenly at his home in Buffalo, N. Y., on March 20, following a brief illness.

Mr. Mark was one of the pioneers of the film industry, having given one of the first public presentations of motion pictures in a small improvised theatre in Silicott Square, Buffalo.

He also conducted a chain of penny arcades through the country and became well known in amusement circles before the cinema theatre became popular.

At the time of his death Mr. Mark owned three theatres in Buffalo and was director of several producing and distributing enterprises. The Strand Theatre, one of the largest and handsomest houses devoted exclusively to pictures in New York, is one of a large number that were interested in both the United States and Canada.

Shortly before his death he completed preparations for the erection of a new motion picture palace at Fulton Street and 37th Street, Brooklyn, which will be one of the largest and most complete in the country, it is said. It will have a seating capacity of 4,500.

Mitchel H. Mark was born in Greenbush, S. C., in 1862, and came to New York when but fifteen years of age. For number of years he conducted a hat store in Buffalo before becoming an exhibitor.

Mr. Mark is survived by a wife, two children, a brother, Moe Mark, and a sister, Mrs. W. Rosenthal.

avid G. Rogers Joins
United Pictures Theaters

David G. Rogers has resigned as national organizer of the Motion Picture Exhibitors League of America, and affiliated himself with the United Pictures Theaters of America, Inc. He will have headquarters in Minneapolis.

Plan to Merge Big Booking Circuits
Meeting of Exhibitors to Be Held in New York
To Consider Amalgamation of Cooperative Renting Propositions

INDIANAPOLIS.—(Special to Exhibitors Herald)—As a result of the visit to Indianapolis of Lee A. Ochs, representing the United Picture Theatres of America; Charles F. Pettijohn, representing the Producers and Exhibitors—Affiliated, and C. E. Shurtleff, representing the Hodkinson plan, at various times during the past week, an open meeting for producers and exhibitors from all parts of the United States has been called by Frank J. Rembusch, on behalf of the directors of the American Exhibitors Association, to be held April 8, at the Astor hotel in New York City.

“So many plans are being offered exhibitors in the movement for co-operative buying,” said Mr. Rembusch, “it is almost impossible to settle on one that will answer the needs of all. While some of them incorporate ideas well worth utilizing, they all lack one or two essentials necessary to the continued well-being of the exhibitor.”

For that reason he is urging the exhibitor and producer to get together in an open meeting to iron out their differences and settle on one plan that will meet the requirements of all the exhibitors, and at the same time offer the producers a comprehensive working plan.

Mr. Ochs presented the merits of the United plan to a score or more of Indianapolis exhibitors, who met March 18 at the Hotel Severin, while C. F. Pettijohn and Mr. Shurtleff visited a number of the largest exhibitors in Indianapolis to present the merits of their two plans. On Thursday, however, these two men met Mr. Rembusch. At the close of their conference, Mr. Rembusch made the following

Exhibitors Face Crisis

“Producers and exhibitors of motion pictures during the last year, and especially for the last six months, have been confronted with the most adverse and unfavorable conditions in the history of the industry. The reports received by the Allied Exhibitors’ Legislative Committee show that 40 percent of the motion picture theatres have either closed their doors or are only showing half the usual time, and many exhibitors are running their theatres without profit, but with the lack of co-operation and co-operation within the industry that is causing great loss to both exhibitor and producer.

“The general complaint is over-production, inefficiency, senseless competition in distributing costs, caused, to a great extent, I believe, by the general disorganized condition of affairs, not only in the industry itself, but in the world of finance upon which the structure of the industry rests.

Many Plans Afoot

“Within the last few months, we have had the experience of many remedies for this condition. Some are good, and some are not so good. But back of them all, and in the fabric of their scheme, is the general idea that if the producer and exhibitor could, as a class, get closer together, each could afford mutual protection to the other. There is no film company today but what has a special department to consider the problem facing the exhibitor. On the other hand, exhibitors are beginning to realize the many difficulties that producers are laboring under.

“This one fact, I think, can be attributed at this time, the number of co-operative plans being offered by various agencies which offer a mutual agreement between exhibitor and producer calculated to give real protection to both.

(Continued on page 22, column 3)
N. Y. Exhibitors Conduct Stiff Fight
For Motion Picture Option Bill

Senator Thompson and Assemblyman Welsh Introduce Measure—Newspapers Assist
In Campaign

The Motion Picture Option Bill was introduced into the New York State Legislature on March 21 by Senator George F. Thompson, of Niagara, and Assemblyman Clarence F. Welsh, of Albany. The bill will have a hearing before the joint codes committee of the Senate and Assembly on April 3.

The fate of the bill in reality now depends upon the organized campaign of the up-state exhibitors. The exhibitors of the up-state district of New York have been working shoulder to shoulder for weeks and the campaign is well developed. Whether the Motion Picture Option Bill becomes a law completely depends entirely upon the handling of the up-state fight to organize public sentiment and influence the votes of the legislative districts.

The bill is the same as recently approved, with the exception of an added clause suggested by the Conference of Mayors of the State of New York, which has been inserted into the bill as introduced. This clause reads:

"Nothing herein contained, however, shall prevent the common council, or any other local governing body, from authorizing motion picture exhibitions at any hour after two o'clock in the afternoon on such day."

Approved by Mayors

This measure was approved by the State Conference of Mayors, and it is also announced that it has the endorsement of the New York State Federation of Labor. The People's Institute, through its head, John Collier, has emphatically approved of the bill and declared it a public necessity.

The introduction of the bill was in charge of a committee representing the motion picture interests, and composed of Max Spiegel, secretary of the Mitchel H. Mark Realty Corporation, controlling the Strand chain of theatres; Henry C. Price, representing the exhibitors of Buffalo and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry.

Last week's work on the Motion Picture Option Bill started on March 19 at the Hotel Ten Eyck, Albany, with a two-day conference between the exhibitor-captains, appointed at the previous Albany session, and the Allied Committee of the Motion Picture Industry. At this previous meeting an exhibitor-captain was appointed for each of the fifty-one senatorial districts of the state, the exhibitor-captain in turn being given the authority of appointing three associate exhibitors as aides to cover the assembly divisions of his district.

These exhibitor-captains got together at the Ten Eyck on Tuesday and presented detailed reports of the work accomplished in their individual districts. These reports indicate a general change in the sentiment of legislators toward the exhibition of motion pictures on Sunday since the subject was agitated at the legislative session a year ago.

The fruits of the campaign are already manifesting themselves. In Buffalo, for instance, an exhibitors' committee for Sunday opening is conducting a strenuous campaign. In the past week this organization has secured the unanimous support of all Buffalo daily and Sunday newspapers. These publications are running big news articles and half-column editorials backing the campaign for the exhibition of Sunday motion pictures.

Using Newspapers

In Schenectady the exhibitors have organized and are pooling their advertising, buying half pages in the Schenectady newspapers to tell the public their reasons for wanting Sunday motion pictures. Exhibitors in other cities are doing this, following out a campaign carefully mapped out at the Albany meetings.

Meetings are now being held in various cities and towns throughout the state, at which exhibitors are organizing for their individual district campaigns. It is realized that the ultimate fate of the Motion Picture Option Bill entirely depends upon the vigor put into the fight up-state.

The Universal Film Manufacturing Company took motion pictures of the Allied Committee in Albany, and also took close-ups of Senator Thompson and Assemblyman Welsh. These pictures will be given wide distribution throughout the state during the campaign.

Motion picture men are being congratulated upon the tactful way their campaign has been conducted in Albany, and particularly that they were able to secure two such able and distinguished legislators as Senator George F. Thompson and Assemblyman Clarence F. Welsh to sponsor the bill.

"Hearts of World"

To Open at Lyric
New York, May 15

In all probabilities David Wark Griffith's latest masterpiece, "Hearts of the World," will open its New York engagement at the Lyric Theatre, on 42nd street, March 31.

It was at first planned to show the big war picture at the Metropolitan Opera House, and negotiations were under way between the management of the immense Broadway Theatre and S. L. Rothafel, managing director of the Rialto and Rivoli Theatres, where the spectacle was to have been presented from May 15 until some time next October.

However, it was regarded of the utmost importance to present the picture at once, and not wait until May 15. The close of the opera season, and the date of its eastern presentation has, therefore been advanced to next Monday night.

The picture will also be shown in London under the auspices of the British government about the same time as its New York premier.

A BIG SCENE FROM "STOLEN ORDERS"
The first practical step in the campaign to co-operate with the trade papers and magazines that are allied with the motion picture industry to repeal the new zone postal law on second-class postal matter that goes into effect July 1, was taken by the Associated Motion Picture Advertisers, Inc., at their meeting held March 31 at Keen's Chop House, New York City.

Charles Johnson Post, director of the Publishers' Advisory Board, which represents practically every publishers' association in the United States, as well as the Allied Printing Trades Council and the Authors' League, spoke at some length upon the evil effects of the law, and urged immediate action to prevent its stranglehold on the periodicals of his country.

In his official capacity Mr. Post represents publications having a combined circulation of 40,000,000 copies. He is an authority upon the working of the law, and has already been instrumental in educing thousands of petitions to congressmen asking for the repeal of this unprecedented and drastic legislation. Among the many interesting phases of the question that Mr. Post brought out were the following:

"The Postoffice Department was not established, developed or intended to be one of the Treasury instrumentalities for raising revenue. It has not been endowed with increasing powers. It is expected to facilitate intercommunication between the people of the nation. This is its paramount function."

"If the zone system which had obtained up to that period was abolished by President Lincoln. Every postal commission from that time has denounced the zone system which has been established by this 30 to 900 per cent periodical postal increase for revenue. "This penalty increase on periodical postage will repel business and decrease revenue; and it means that hundreds of thousands of our citizens will cut down their reading at a great crisis in our national history, when the most widespread reading is a thing highly to be desired—and when the President and members of the Cabinet are appealing to the newspapers and periodicals for the greatest possible assistance in spreading ideas of patriotic education and stimulation."

"Surely the publishers, who are ready at this crisis to make patrician sacrifice of their interests from any other group in the nation, would not resist the imposition of this tax so earnestly if they could stand up under it. They are opposed to this amendment because it means the destruction of their business. If that is the intent of the advocates of increased rates on second-class matter, their purpose will be achieved." C. W. Barrell, of the First National Exhibitors Circuit, was asked by Chairman Arthur James to draft a resolution expressing the association's stand in the matter, at the conclusion of Mr. Post's remarks. This resolution will be submitted at the next meeting of association.

As chairman of the committee having the question in charge, Mr. Barrell is also arranging a joint meeting of the trade paper and motion picture magazine interests and the Associated Motion Picture Advertisers, with Mr. Post and other speakers to lead the discussion.

Parrott Joins King Bee

Charles Parrott, formerly director of Keystone comedies, is now director-general of the King-Bee Billy West comedies.

Mr. Parrott has been in California for several seasons, and has directed many other comedies and plays. He was formerly in vaudeville and won considerable success as an Irish monologist.

Mr. Parrott is now working on his first King-Bee comedy, to be published May 1.

General Loses Salesman

John J. McDonald, assistant to Sales Manager A. Schmidt in the home office of General Film Company, New York, has resigned to accept a position as a war secretary and physical director for overseas service in the Y. M. C. A. He will leave in a few weeks to take charge of the recreation work at one of the Y. M. C. A. huts back of the American trenches or in one of the foreign training camps.
Screen Paves the Way for Third Liberty Loan Drive Throughout U.S.

Seventeen Thousand Trailers to Be Distributed To Theatres—N. A. M. P. I. Committee Works With Treasury Department

Adolph Zukor, chairman of the committee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department of the government has announced the details concerning the activities of the motion picture industry in connection with the third Liberty Loan drive.

"In the third Liberty Loan campaign," said Mr. Zukor, "the motion picture industry will play a more important part than it has evidenced in previous drives. Careful preparation of plans in collaboration with Secretary McAdoo has made this possible. Every motion picture theatre in the country, regardless of size or locality, is involved in this new campaign. "Seventeen thousand five hundred trailers have been prepared. These films will be sent to every motion picture theatre throughout the land. The trailer runs fifty feet and opens with the new Liberty Loan flag, followed by a view of Secretary McAdoo at his desk writing a message to the people on the new loan. Next comes a close-up of the message, followed by a close-up of the Liberty Loan button, which concludes the film. The message which will be flashed on the screens by this film reads:"

"We must support our gallant sailors and soldiers. We must make them swift victors in their fight with the kaiser. We can do it if we at home do our duty with the same quality of patriotism that animates our men in the trenches. The least duty we can perform—and we should be eager and happy to perform it—is to lend our money, every available dollar we have and can save, to our government in order that our gallant sons may be supplied with all they need to save America. No true patriot will fail to buy United States Liberty Bonds."

"William G. McAdoo."

"With this film there will be distributed 100,000 posters, five to each theatre and twenty to each exchange. These posters have been prepared under the supervision of our committee in collaboration with the government and present striking illustrations of great patriotic appeal. They are the creations of such artists as Howard Chandler Christy, Louis J. Dresser, Franklin Booth, H. H. Green and Harry S. Bressler."

"In making this announcement, I personally wish to urge exhibitors everywhere to put this material to the best possible use, running the film at every show, not merely as a trailer, but separate and apart from any other film, thus giving it added distinction. These films are presented to exhibitors gratis. They are not to be returned, but may be kept by those who receive them. Both film and paper will be mailed direct to the theatre by the Government, and it is urged, should be used throughout the entire duration of the forthcoming campaign.

"As a result of this concerted action on the part of exhibitors everywhere in the United States, the power of the screen will be evidenced in one gigantic thrust. The Big Push! on the other side is now under way, and it is up to every person at home to put his shoulder to the Big Push! which starts here on April 6th, and which will mean new muscle behind this wallow everywhere which must lay the Kaiser low. The motion picture industry is fortunate in having such a wide scope in which to help Uncle Sam, and every person connected with it should realize the particular opportunity afforded us to further prove the importance of the screen in assisting the Government in its great work."

War Preparations Shown in Current Screen Telegram

The progress of the war, at home as well as in the trenches, is graphically told in issues 6 and 7 of the Screen Telegram, published by the Mutual Film Corporation March 20 and 24.

The extent of America's preparations is shown in pictures from many sections of the United States. At Atlanta the governor of Georgia and the mayor of Atlanta plowed up a city block to plant war gardens. At Racine, Wis., they are making thousands of tractors for France.

At St. Louis an armless veteran of Verdun is training teachers to teach wounded American soldiers. At St. Paul a huge statue of Germania was razed. Detroit pigeons raisers are training pigeons to carry messages to the trenches. The school children of Denver are learning to knit and the troops in the southwest are receiving great consignments of knitted wear from the Red Cross.

"Over There" the American troops are entering the trenches, pictures showing their departure, the operation of trench kitchens and the training of hospital units for trench duty are shown. In Morocco the natives troops are being trained for duty in France. Official French war films show Italian and French engineers operating a trench digger and throwing up wire entanglements in preparation for the threatened Austrian advance.

A hospital near Evian, France, is caring for hundreds of war orphans. Scenes from France reveal the utter destruction of the beautiful cathedral of St. Andrews. Another scene shows a hospital near the trenches operated solely by Scotch women.

Other news pictures in the week's Telegram include the presentation of a silk flag to the U. S. S. Recruit at Union Square, New York; women of Chicago learning the operation of tractors; the start of a nation wide ad club tour and a trainload of oil cars wrecked at Clinton, 1a.

THREE SCENES FROM THE PARALTA PLAY, "AN ALIEN ENEMY"

LOUISE CLAUM HAS AN EMOTIONAL ROLE IN THIS. HER FIRST PARALTA PLAY, DEALING WITH INTERNATIONAL INTRIGUE. THURSTON HALL AND ARTHUR ALLARDT APPEAR IN SUPPORT.
Los Angeles Bows to D. W. Griffith

Premiere of “Hearts of the World” Occasion of Enthusiastic Outburst -- New Production Said to Surpass “The Birth of a Nation”

SWIFTLY and with ever increasing momentum sweeping eastward from the Pacific coast comes the tribute of Los Angeles to David Wark Griffith, the master hand, whose latest production, “Hearts of the World,” had its premiere at Clune’s auditorium recently.

As the last reel faded from the screen a tense silence pervaded the three thousand persons present which was broken by a mighty cheer in a distant corner of the house. Spectators rose from their seats and amidst the thunderous applause that followed the one insistent note was the demand for Mr. Griffith’s appearance.

The wizard of the cinema art walked unsteadily to the center of the stage overcome with emotion by the tribute paid to his work. He strove vainly for the words that would not come and then in a choked voice thanked his admirers.

“If you mean this and the picture makes an honest appeal or our fighting boys, am I not all the hard work I have put into it,” he said, and withdrew.

* * *

THE film has been more than a year in the making and has demanded Mr. Griffith’s presence in the war one, in England and his country. It deals with the large human subjects involved in the European struggle in a powerfully dramatic way and involves scenes in the trenches which are of indubitable authenticity.

Mr. Griffith was chosen by the British war office as the one man who had the genius to film a historic drama of the great war. It was decided a motion picture of the quality Mr. Griffith could produce would be of immeasurable value for propaganda work. It is the statement of an official of the cinematograph committee of the British war office that no other citizen has been given the opportunity to visit the battle fronts the producer has.

This fact is borne out by the picture itself which contains battle scenes so far superior to those which have thus far been shown as to make comparisons ridiculous. Many were taken in the war zone by cameramen actually under fire and they earn the stamp of actuality which increases their effectiveness.

“It is a triumph of motion picture work,” said W. E. Bruce of the British war office, “and I believe the story will live forever. Mr. Griffith has more than proven worthy of the confidence the British war office placed in his genius and high purpose.”

D. W. G.

Robert Harron, Lillian and Dorothy Gish are the featured players with George Fawcett in support.

In “Hearts of the World” Mr. Griffith is said to have surpassed “The Birth of a Nation,” up to the present time the masterpiece of the cinema art and bearing the stamp of his handwork. Nothing could be more fitting than that this great master should contribute a deathless memento of the greatest struggle in which mankind has ever been engaged.

Among the celebrities of filmm are those who witnessed the premiere were Theda Bara, Robert Harron, Lillian and Dorothy Gish, Charlie Chaplin, Mack Sennett, Dustin Farnum, Winifred Kingston, James Young, Edna Purviance, J. Gordon Edwards, Douglas Fairbanks, C. Gardner Sullivan, J. Stuart Blackton, Fannie Ward, Jack Dean, Mae Murray, May McAvoy, Doris Minter, Dorothy Dalton, Louise Glauin, Reginald Barker, Bes-sie Barriscale, George Siegmann, Roscoe Arbuckle, Olive Thomas and Lottie Pickford.
General Film Company will begin the distribution of a series of one-reel comedies produced by the Ebony Film Corporation of Chicago, to be known as the Ebony Comedies, starting April 15 with the first publication. These subjects, which feature a capable company of negro actors, will be issued weekly for an indefinite period, the first twenty negatives being already finished.

The Ebony Comedies feature the inevitable native humor of the American negro. Several releases were given audience try-outs in New York last week and they satisfied General Film officials of their entertainment value. This is the first successful attempt to film comedies of this character. The excellence of the work done by the Ebony players and the perfect photography which eliminates any obscurity in facial expressions promises a great novelty in these subjects.

Score Big Success

The tremendous success scored by the negro and black-face comedians of the legitimate stage is expected to be repeated in the film work by the Ebony Comedies, inasmuch as each subject is packed with clever laugh making stunts. The comedies are expected to be booked by motion picture exhibitors for a regular place on the daily program as a sure fire number.

The following subjects have been announced for publication: "A Black Sherlock Holmes," "Spying the Spys," "The Potters," "A Milk Fed Hero," "Busted Romance" and "Spooks." The first release is a highly amusing burlesque on the well-known detective of fiction fame in which the hero and his Dr. Wat-

Fred Wright Making

Study of Film Field

Fred Wright, one of the best known motion picture directors in the country, is in New York considering a proposition from two well known capitalists to go into the picture producing business. Before closing with them Mr. Wright will make a careful survey of the distributing end of the industry for the purpose of ascertaining the maximum cost at which a picture may be produced and give a fair return on the original investment.

For several years Mr. Wright was under contract with Essanay, later going with Pathe for whom he directed Mrs. Irene Castle.

King Bee Players Drill

Military training is now part of the daily routine at the King-Bee studio, Hollywood, Calif. One hour a day is devoted to exercises by all the male members of the King-Bee troops, and the members are exempt from drill, but being prepared for any emergency is the reason given for the daily training of the King-Bee troupe.
MUTUAL OPENS NEW YORK EXCHANGE WHICH IS MODEL OF COMPLETENESS

Occupies Portion of Tenth Floor of Mecca Building—Handsome Offices Present Every Convenience—Projection Room Well Equipped

The New York Exchange of Mutual Film Corporation is now established in its new quarters in the Mecca building, 1500 Broadway. The exchange occupies about two-thirds of the entire tenth floor, or approximately 6,500 square feet.

The plans for the new exchange were drawn by G. B. Svenson, Mutual's construction engineer, who personally supervised the work. Mr. Svenson, who has made an exhaustive study of film-exchange problems, has incorporated in the arrangement and structure of the exchange some novel ideas which make for convenience and safety.

J. Sullivan, the newly appointed New York Manager, assumed charge February 15, and has inaugurated some advanced methods of film display and exploitation. The general arrangement of the offices is such that he can keep in close touch with all his employees and can give his personal attention to exhibitors.

As you enter the office you find a spacious reception room, the walls hung with oil paintings of Mutual stars. On one side is the executive office, the manager's office, the assistant manager's office, bookkeeping department and the billing department. On the other side of the room is the feature booker's office, a private sales office and the cashier's office. The walls are lined with quarter-sawn oak, wainscotting the height of the partitions and very handsomely furnished.

Convenient Arrangement

In the rear of the office are two doors, one leading directly to the film department and the other to the waiting room, used by the film messengers. The cashier's office has direct connection with the film messenger's waiting room.

In the film department every precaution has been taken to prevent accidents and eliminate fire hazards. In this department are three film vaults equipped with the latest improvements, one examination room and one large shipping room. The doors to the film vaults are equipped with thermostatic closing devices. When the temperature in the film and shipping room reaches two hundred degrees, the doors of the vaults automatically close. Each vault is equipped with four sprinkler heads, pressure relief vents and other requirements recommended by the Fire Underwriters and the Bureau of Fire Prevention.

The exhibition room is equipped with two machines, which guarantee uninterrupted screening of pictures, and has a seating capacity of twenty. It is easily accessible from the sales room.

Probably the most radical difference to the ordinary exchange is in the location of the film and poster departments. They are located in the rear and away from the elevator and entrance hall, but access and egress are afforded through a long corridor leading from the main entrance hall to the rear of the building.

Safety first was the principal object in the arrangements of the new quarters. Easily accessible exits are provided, and the quarters in general are so constructed as to guarantee the very best service to the exhibitor.

Rothapfel Enrolls With Marine Corps

After being out of the Marine Corps for over ten years, S. L. Rothapfel of the Rivoli and the Rialto theatres, New York, has enrolled again with the temporary rank of sergeant and will be given a commissioned officer'ship in a few days. He will be attached to the Publicity Bureau of the Marine Corps and will make trips to Cuba, Quantico, Va., and elsewhere, for the purpose of taking pictures of the Marines to be used for propaganda throughout the country.

His new duties will not require him to give up the managing directorship of the two theatres identified with his name. Mr. Rothapfel saw service as a marine during the Boxer uprising, in the Canal Zone, and on the Caribbean Sea, rising from a private to a first lieutenant before he returned to civil life.

Shurtleff Visits Hodkinson Branches

C. E. Shurtleff, general sales manager for the W. W. Hodkinson Corporation, left New York on March 22 for an extended trip covering Cleveland, Detroit, Cincinnati, Indianapolis, St. Louis, Kansas City, Minneapolis and Chicago.

Mr. Shurtleff plans to be away until after the first of April in a campaign to speed up the sales of Hodkinson Service throughout the central and middle West.

Before leaving, Mr. Shurtleff stated he was very optimistic concerning the business being signed up by the branches of Hodkinson Service. "My trip," he said, "will be one not only of inspection, but also to do some real intensive sales work in each territory, bolster up any of our weak spots, which, fortunately, are not many, and also outline to many of our most representative exhibitors the Hodkinson Co-partnership plan, which is now developing in first-class shape."

Taylor Holmes Gets Gold Cigarette Case

At the conclusion of his week of personal appearances at the Rialto theatre, New York, during the presentation of "Ruggles of Red Gap," Taylor Holmes was presented with a handsome gold cigarette case on which was engraved a few words expressing the appreciation of the Rialto Corporation for his kindness in delivering his monologue every afternoon and evening throughout the week. The presentation was made on the stage on the occasion of the recipient's final appearance and took him completely by surprise.

SCENE FROM REX BEACH'S POWERFUL AMERICAN DRAMA

ONE OF THE TENSE MOMENTS FROM "HEART OF THE SUNSET," JUST COMPLETED IN TEXAS BY DIRECTOR FRANK POWELL. (GOLDEY'S)
Fifty Chicago Exhibitors Sign for Membership in United Picture Theatres

C. W. Bunn's Office Will Have One Hundred Days Instead Of Four Weeks as Originally Planned—Branches Established in South

The visits of President Ochs and Vice-President Seely to middle Western cities have resulted in large accessions to the membership of United Picture Theatres of America, the company announces. Manager C. W. Bunn signed up fifty Chicago theatres following the Ochs visit and the latter's addresses to the exhibitors of Chicago territory.

"The Chicago office," writes Mr. Ochs, "will have one hundred days inside of four weeks. Indeed, I should not be surprised if the Chicago territory gave our plan no less than two hundred days of bookings altogether."

The announced plan of United Picture Theatres is to start wholesale co-operative buying of films for its members after two thousand booking days shall have been secured. For Chicago alone to take from 5 to 10 per cent of this aggregate, would indicate that the plan is in fair way of realization. The general interest in the plan is shown by the fact that applications for fifteen days had to be rejected because they happened to be opposition houses to those that had already signed. Each member is to be carefully protected in his drawing territory, and there will be no cutting down of receipts by permitting two houses to appeal to the same neighborhood patrons with the same films.

From Chicago Mr. Ochs paid flying visits to Cincinnati and St. Louis and then visited the southwest, with stops at Memphis, Little Rock, Dallas and New Orleans. C. R. Seelye is organizing branch offices in these cities, putting men in charge who are thoroughly acquainted with the needs of Southwestern exhibitors.

The keynotes of the organization are economy and efficiency. The proper handling of film distribution over the widespread area is being carefully studied with the view of cutting out unnecessary expense, ensuring rapid shipments, and doing away with "positive waste"—i.e., the idle days resulting from the ordering of superfluous prints.

In New York the efforts of Arthur S. Abeles, Eastern representative, and Aaron Corn, city sales manager, are lining up additional metropolitan houses every day. The home offices of United Theatres at 1600 Broadway, New York, presents a busy scene daily. There are always a dozen to twenty picture managers visiting headquarters to discuss the new plans and figure out the particular requirements of their houses in reference to the general scheme.

Another live Eastern center is Boston, with Stanley Hand in active charge. Messrs. N. I. Filkins, in Buffalo, Joseph Schwartzblume, in Minneapolis, C. S. Edwards in Kansas City, and Gilbert Heydon in Montana, likewise report great activity, the general friendliness of exhibitors, and the actual lining up of new members daily. Conservatively it may be stated that the first five hundred of the desired two thousand booking days are in sight, though as yet only seven branch offices have been started and three-quarters of the country remains to be covered.

Many facts of value to further the movement we have on foot.

Welcomes Good Plan

"The American Exhibitors Association has no corer intent beyond keeping general lines. We are clearly open-minded on the subject and are ready to consider any plan offered. However, analyzing the propositions that have been offered it seems that the principal reason the exhibitors haven't taken up this question is that no definite, concrete plan has been offered, and, furthermore the plans that have been offered only contemplate the booking of one film production a week, or one a month. It seems that this would not improve the present conditions.

"We now have more productions than the market is able to assimilate, and, together with the high cost of production, it would be much better if some arrangements could be made for a number of well-known producers to group themselves together to eliminate overhead expenses and to further one another. And such a plan would be certain of adoption if the exhibitors would show enough interest to favor that kind of a combination, and its adoption would be better if some outside value to exhibitor and producer alike.

"We have never had a meeting since the organization of the association when the producers and exhibitors discussed these general principles. The idea we had in mind, in calling this conference, is to obtain an exchange of ideas, and all that are presented will get consideratation. The meeting in Washington, D. C., in December resulted in such splendid results on the tax question, there is no doubt in our minds but that the meeting in New York City, April 8, will bring about a much better understanding between these two branches of the industry and accomplish results that will be lasting."

Following the conference between Messrs. Pettijohn, Shurtleff and Remington, the board of directors named left for New York City, to arrange the details of the April 8 meeting.

General Reissues

Snakeville Comedies

Intensive treatment has been given the ten Snakeville comedies issued by Es- sanay through General Film with the expectation that they will duplicate their former popularity. New film, new titles, new cuts, and careful editing has made these single reel subjects with western settings most acceptable as program. ad- juncts for any sort of theatre, it is said. The nominal adventures of "Slippery Slim" are well remembered by showmen, and a most consistent group of films has been assembled for this new edition.

Steiner Sells N. C. Territory

William Steiner, of the Jester Comedy Company, advises he has disposed of the rights to the Jester comedies for North Carolina to the Eltabran Film Company, Charlotte, N. C.

With this sale, the only territory left open is the District of Columbia.
“Over The Top”
with J. B.

New York, March 23.
Well, some time has elapsed since the Spirit of Water was so manifest on Broadway, but Mary Kennedy is doing her bit in “The Blue Bird,” as the nymph of Water, and Maeterlinck wouldn’t deny that she is good if he could see her.

King Bee has let out a director all for the sake of a Parrott. “Say, uncle, you son-of-a-gun.”

The Outing Magazine is going into the picture business, according to a story sent out by a press agent. And wishing Outing all the luck in the world, we hope they will get a good pilot and keep off the “Breakers.”

While Morgan Bryan of the General Film Company is still an artist, he is having most all his drawings done on the outside. Dr. Pullem just finished sixteen for Bryan and now the two of ‘em are going in for bridge building. “You said a mouthful, Kid.”

Nicholas Power Company ran away with the entire trade at the Hotel McAlpin, at the big aero-persiflage meeting, and believe me the dinner and the gathering was the finest that ever turned out in New York to honor any one. All returned to their hangars safely. There were no casualties.

Earl Strong, of the Whartons, Incorporated, who are releasing “The Eagle’s Eye,” sure has the knack or skill of turning out the catchy copy.

That old artist and master of publicity and advertising, Hop Hadley, who like the American Eagle inhabits the highest crags and peaks to be found on the American continent, has been so beset of late by squab and birds of highflying plumage, that he has been forced in self-defense to employ some chicken hawks to put the jasbo on some of the troublesome birds. The latest fad in Times Square is “Hawking atop the Times building with Hop.”

Edward Earl Given Testimonial Dinner At Hotel McAlpin

A hundred friends and associates gathered in the Green Room of the Hotel McAlpin, New York, on Thursday evening, March 21, and tendered a testimonial dinner to Edward Earl, president of the Nicholas Power Company.

G. Warren Landon acted as toastmaster and, following a sumptuous repast, introduced the various speakers of the evening. Mr. Landon livened up the crowd by his sallies of wit and many were the expressions of esteem with which Mr. Earl was bombarded.

John A. Morrison was the first speaker and delivered himself of several delightful Scotch stories as well as an appreciation of Mr. Earl’s qualifications as a good fellow and an upright citizen.

Frank H. Richardson, P. A. Powers, J. S. MacDonald, Will C. Smith and J. R. Rubin also made informal addresses. Mr. Earl was presented with a basket of American beauty roses and an engraved plaque commemorative of the occasion. He cordially thanked the assembled guests for their expressions of appreciation and the gifts.

A negro jazz band furnished the music and sang popular and old-time melodies with everyone joining in the chorus. The trade press was well represented.

LOUIS F. BLUMENTHAL
Founder of United Theatres of America and One of the Most Popular Showmen of the East

Julia Arthur Enters Motion Picture Field

Julia Arthur, the actress, has abandoned her producing plans for this season and relinquished her rights in the last of three plays she had obtained for her personal use.

Miss Arthur has opened headquarters at the Bilmore Hotel, New York, to complete plans for entering the motion picture field, according to her personal representative. In anticipation of several months’ work for the screen before the next regular theatrical season she has obtained the rights to an original scenario by Charles K. Harris, the song writer, and is negotiating for the film rights of two recent stage successes.

STAR AND SCENES FROM “THE WALL INVISIBLE”

SHIRLEY MASON PORTRAYS THE ROLE OF KIKU SAN, A JAPANESE GIRL MARRIED TO AN AMERICAN, IN THIS GRIPPING STORY WRITTEN FOR THE SCREEN BY L. W. MCHESNEY. T. TOMOMOTO IS SEEN AS THE VENGEFUL FATHER. (Edition-Perfection.)
Scranton Photoplay Corp. Negotiates
For Purchase of Rocky Glen, Pa., Studio
To Produce Six-Reel Features for State Rights Market—
Jesse J. Goldburg to Handle—Six Comedies
Now Ready

The Scranton Photoplay Corporation, which has announced for the immediate publication of six one-reel comedies, featuring Charlie Chaplin, the Chinese comedian, have already expanded operations and will commence the producing of six and seven-reel photoplays, to be issued by way of the state rights market through Jesse J. Goldburg.

Negotiations are pending for the purchase of the Crystal Palace, at Rocky Glen, Pennsylvania, situated six miles out of Scranton. The Crystal Palace, is the largest all glass enclosed structures in the United States, and it is said is perfectly suited to motion picture studio purposes.

C. R. De Barge, the vice president and director general of the Scranton Photoplay Corporation, was born in Amsterdam, Holland, and educated in the Adene Royal at Antwerp. Upon completing his education there he went to Paris and studied dramatic art for three years, after which he was engaged by Pathe Freres, Paris, and continued in their employ for several years, and was thereafter engaged as director by the British Colonial Picture Company, London. Upon completing this contract Mr. De Barge came to America and worked for the old Imp and Biograph companies. He then returned to Amsterdam, Holland, and entered the legitimate dramatic field in Louis Baunmester's Company playing in stock. It was here that Lou Tellegen first received his dramatic training.

Returning to America Mr. De Barge was engaged by the Famous Players' Corporation and supported, among other stars, Mary Pickford, Donald Brian and Pauline Frederick. He then directed the productions of the French Art Pictures Corporation, producing among others "Mother's Fate" and "The Ten Commandments."

Before joining the Scranton Photoplay Corporation Mr. De Barge was connected with the Sidney Olcott Players in the production "The Belgian." From the wide experience of Mr. De Barge in motion pictures both here and abroad the Scrantonia Photoplay Corporation feel that their future productions will merit the confidence which they have placed in him.

Strand Theatre N. Y.
To Show First-Run
First National Films

Deal Closed With Mark Rea-
ty Company Last Week
Includes Chaplin
Comedies

Last Thursday a deal was consummated between the members of the Mark Realty Company, owners of the Strand Theatre, New York, and the executives of the First National Exhibitors' Circuit, whereby the associates of the late Mitchell H. Mark have secured an interest in the New York franchise, giving them the first-run rights on all features released by the First National, including the Charlie Chaplin comedies.

The Strand, with a seating capacity of 3,000, is one of the largest high-class motion picture houses in the country, and is considered the ideal theatre in which to give First National attractions their initial showing, not only from the aesthetic point of view, but for the practical reason that the greatest number of patrons can be reached in the shortest space of time.

The negotiations leading up to this deal were carried on quietly for some time between the First National chiefs and Messrs. Moe Mark, Walter Hays, Max Spiegel and Eugene Falk, executives of the Mark Realty Company. Mitchell H. Mark, prior to his death, had expressed his approval of the arrangement, but was too ill to take active part in the negotiations.

Marked Achievement

Under the provisions of its charter the First National Exhibitors' Circuit is obliged to lease its New York franchise to exhibiting interests of the highest standing. In closing with the Mark Corporation, it is believed that the most desirable possible ends have been achieved. Judging from the many congratulatory messages that have reached First National headquarters, this opinion is general throughout the circuit.

The Mark Realty Company of Buffalo and New York is a monument to the sagacity and foresight of the late Mitchell H. Mark has secured an interest in American exhibitors of motion pictures and to win national prominence. After successful pioneering work in Buffalo and Boston, and he and associates built the Strand in New York as the highest type of theatre devoted to the showing of motion pictures with musical accompaniment.

Since its opening on April 11, 1914, the Strand has maintained a uniformly superior level of motion picture entertainment allied with musical art, and has represented an ideal in the field of exhibition toward which hundreds of other owners and managers have striven. The Strand was the first high-class house in the world to feature Charlie Chaplin, and in securing first-run rights for the new series of $1,000,000 comedies the same progressive policy that has built up the Strand for miles of the big theatre is in evidence. The rental figure that the management has agreed to pay for the Chaplin product has not been divulged, but it is understood that top all offers on record in the field of comedy.

In addition to the Strand, the Mark Realty Company owns and operates a dozen other prosperous theatres and properties through the east, including the Strand, the Academy and Victoria Theatres, of Buffalo; the Strand of Syracuse and the Strand of Lynn, Mass.

MARY MILES MINTER
The American-Mutual Star Whose Current Picture Is "A Bit of Jade"

Allegorical Figure of Uncle Sam in "The Eagle's Eye," "The Wharton Serial, Used in Behalf of the Liberty Loan."
**Reviews**

Henry Walthall in

**HUMDRUM BROWN**
Paralta comedy-drama; five parts; published March 15

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Fine</th>
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<tbody>
<tr>
<td>Story</td>
<td>Entertaining</td>
</tr>
<tr>
<td>Star</td>
<td>Excellent</td>
</tr>
<tr>
<td>Support</td>
<td>Adequate</td>
</tr>
<tr>
<td>Photography</td>
<td>Good</td>
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"Humdrum Brown" easily ranks among the best of the year's screen productions. Both from a dramatic as well as an entertaining standpoint. It contains a goodly amount of humor and pathos and is at all times appealing. It is the kind of picture which the entire family can attend and enjoy, have a good laugh and maybe shed a few tears. The ending, however, is the sort that makes every one leave happy with themselves and the world.

Henry Walthall's artistic work is well known to picture patrons and his Humdrum Brown is a living, vibrant character not easily forgotten. Mary Charleson accords him excellent support as does Anna Mae Walthall, Harold Crampton and several little "kiddies." The direction is by Rex Ingram.

The story: Every time Brown believes he has a pretty good start toward the dream house which he and Alicia are planning, something happens, his funds are necessarily used up and he has to begin all over. The last blow comes when the bank at which he is employed is closed. Without explaining why he breaks his engagement with Alicia and goes to another city in search of work. He finally becomes a clerk in a hotel. During his absence an aged suitor of Alicia's dies and leaves her his fortune. She hurries in search of Brown, but first plans to invest the money. Invention sharks get hold of her money, but she tells Brown everything and he assists in the capture of the sharks. Alicia's money is used in helping the old bank to reopen and at last there are indications that the couple's dream is about to come true.

Charles Ray in

**THE FAMILY SKELETON**
Paramount drama; five parts; published March 11

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Disappointing</th>
</tr>
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<tbody>
<tr>
<td>Story</td>
<td>Poor</td>
</tr>
<tr>
<td>Star</td>
<td>Fine</td>
</tr>
<tr>
<td>Support</td>
<td>Ample</td>
</tr>
<tr>
<td>Settings</td>
<td>Clear</td>
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</table>

Undoubtedly "The Family Skeleton" will prove a disappointment to many. It does not contain that wholesome, homely humor which has marked former Charles Ray productions and which audiences, to anticipate. It is true, the production is well done for its type, but its story is not appealing, being that of a man who fearing the outcome of an inherited habit, seeks solace in whisky in a cheap, dirty place. It is not a production to which parents can bring their children and enjoy an evening's entertainment. Charles Ray is excellent in his role and there are a number of good points about the story. Its moral is a la Billy Sunday. Victor L. Schertzinger is the director.

The story: Billy Bates believes that he has inherited the desire for strong drink from his father and in order to live apart from his friends unmolested, he retires to a cheap saloon where each day finds him sinking lower. Poppy Drayton loves Billy and she decides to save him from himself. Her little plan of having some one kidnap her proves just the right thing and Billy finds that he can do without John Barleycorn when the safety of the girl he loves is at stake.

Louise Lovely in

**THE GIRL WHO WOULDN'T QUIT**
Universal drama; five parts; published March 25

<table>
<thead>
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<tbody>
<tr>
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<tr>
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<tr>
<td>Support</td>
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<tr>
<td>Settings</td>
<td>Faithful</td>
</tr>
<tr>
<td>Photography</td>
<td>Good</td>
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</table>

There is nothing specially attractive about "The Girl Who Wouldn't Quit." It is a number of disjointed episodes, lacks continuity and has little that will invite special interest or enthusiasm. It even falls below the average program feature, and yet where Louise Lovely is a favorite possibly spectators will obtain some enjoyment in watching her work, as she dominates the story for the greater part of the five reels. Philo McCullough has the leading male role.

The story: Roscoe Tracey, innocent of any crime, is serving a prison term for robbery and murder, having been convicted on circumstantial evidence. His daughter Joan is anxious for his release and through the prison warden learns that the recovery of a certain chest held in storage may clear her father. She gets on the trail of the chest and finds that Jim Younger, her sweetheart, cleared the chest. Opening it she finds the chest contains the evidence of the charge of murder which was the murderer. Tracey is freed and Jim and Joan take up their life where they left off, a few years prior.

Myrte Lind in

**NANCY COMES HOME**
Triangle comedy-drama; five parts; published March 24

<table>
<thead>
<tr>
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<tbody>
<tr>
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<tr>
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<tr>
<td>Settings</td>
<td>Sufficient</td>
</tr>
<tr>
<td>Photography</td>
<td>Excellent</td>
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This is one of those clean, wholesome pictures, smile producing and containing some food for thought; all in all excellent entertainment. It depicts the antics of a girl home for the holidays from a finishing school who finds her parents too occupied with business and social functions to give her any of their time.

AN INTERESTING SCENE FROM "NANCY COMES HOME," WITH MYRTE LIND IN LEADING ROLE. (Triangle.)

It also marks the debut of Myrte Lind as a star in Triangle features and her performance augurs well for her future. Jack Gilbert also does commendable work.

The story: Nancy Worthing comes home to find her parents in the Christmas vacation with visions of luncheons, shopping tours and parties at the theatre. Her dream is rudely shattered when she finds her mother's social demands and her father's business engagements do not permit of entertainment for her. Through pawning her mother's coat and some jewelry she obtains money to fit herself out as a society girl and then insists that the Worthing chauffeur take her out for the evening. In a cafe, they are the unwilling witnesses to a shooting and the chauffeur is arrested as the guilty man. When searched at the station Nancy's handbag is found and also the pawn tickets. The eldest Worthing goes bail for him in an effort to learn how the pawn tickets came into his possession but he remains loyal to Nancy and refuses the information. Rather than let him be returned to jail Nancy confesses the whole thing and the father realizing the blame rests with him and his wife for their negligence, forgives. The chauffeur makes known his true identity as the son of a wealthy friend of the Worthing's and increasing friendliness of the young couple is indicated.
Leah Baird and John Mason in
"MORAL SUICIDE"

Graphic Film Co. drama; seven parts; published State rights

As a whole: Well produced
Story: Intriguing
Stars: Excellent
Support: Good
Settings: Adequate
Photography: Very Good

"Moral Suicide," written and directed by Ivan Abramson, presents a rather unique version of the sex problem. It contains a strong moral lesson which has been handled in a discreet manner and should not give offense to the most sensitive. In his hands the strong points of the story would have suffered. But as it was presented at the New York theatre, last week, it brought forth considerable favorable comment from the large audience. John Mason, as Richard Covington, gives a forceful, effective portrayal of the sensitive, weak man in his defense who commits moral suicide by marrying a depraved woman.

Anna Luther as the daughter, displays unusual ability and skill in the portrayal of the role of Beatrice, the daughter. She wore many beautiful gowns and played the part with sympathetic understanding. In the difficult role of the wanton, Leah Baird surprised her many admirers by her finished performance, and while it naturally was an unsympathetic role, her characterization is so well drawn it called forth the plaudits of her spectators. Claire Whitney, Alan Hale, Sydney Mason, Hazel Washburn, Jack McLean and William Lame appear in the cast, truly an all-star cast.

The picture was nicely mounted and aside from an unusually long and somewhat confusing introductory paragraph as well as a disconnected closing chapter, was very well presented.

The story: Richard Covington, wealthy social leader, meets and marries Fay Hope, an adventuress, ignoring his daughter's protest that his marriage will mean moral suicide. Rodman (Lampe) (Dermott), Beatrice's fiancé returns to California from New York and asks her to name their wedding day. Beatrice, however, discovers that Fay and Rodman were once intimate. This is followed by Beatrice being ordered from home by her father, through a whim of Fay's. She is about to commit suicide when she is saved by her brother Waverly. Waverly also discovers that Fay is false to his father's trust and becomes mentally weak, shoots Fay. Covington drifts to New York where he finds Beatrice. There is a happy ending.

Carmel Myers in
"THE WINE GIRL"

Bluebird drama; five parts; published March 25

As a whole: Entertaining
Story: Intriguing
Stars: Good
Support: Sufficient
Settings: Fitting
Photography: Good

A typical Carmel Myers production is "The Wine Girl," in which the actress reverts to Italian impersonation. While the picture is not out of the ordinary it is a well produced program feature. Romance intermingled with a blackhand plot combine to sustain the interest.

Kenneth Harlan is again seen in support of Miss Myers and as a brother to the son of a wealthy woman who seeks employment in a vineyard so as to have the juice of the grape for "breakfast, luncheon and dinner."

The story: Andrea Minghetti, owner of a vineyard and a wine manufacturer, has assumed the care of his niece, Bona, upon the death of her father. He insisted that she repay the money spent by her father as his wife in working in his kitchen. Chico, leader of a blackhand gang, makes demands upon Andrea for money and also for his niece. In the meantime Frank Harris, a young aristocrat, has gone to work for Andrea as a lark. He persuades Bona to go to work for his mother as a cook. What is supposed to be the body of Andrea is found in a wine vat and Chico is sought for the crime. Bona is notified that she is heir to her uncle's estate and upon taking charge is again annoyed by Chico. Harris comes to the house to declare his love for Bona and is set upon by the blackhand chief. The police arrive and place Chico under arrest for the murder of Andrea and are amazed when the latter walks in on them. He orders Bona back to the kitchen again but in the arms of Harris his order has no meaning for her.

Gladys Brockwell in
"THE DEVIL'S WHEEL"

Fox drama; five parts; published March 17

As a whole: Interesting
Story: Enjoyable
Star: Plausible
Support: Good
Settings: Faithful
Photography: Very good

A story built around the roulette wheel and so new and interesting that it is a pleasure to watch its unfolding, is what "The Devil's Wheel" has to offer. It is well directed and presented in an entertaining manner. Miss Brockwell has a good role and she handles it pleasingly. In her support appear William Scott, Lucille Young, Bertram Grassby and Pietro Buzzi. The direction is by Edward Le Saint.

The story: A fall deranges the mind of Blanche and not knowing who she is she becomes an Apache. "The Stag," leader of the Apaches, loves Blanche and when he learns that an operation will restore her mind but will also bring about forgetfulness of himself and the Apaches, he makes the big sacrifice that Blanche might be happy. The doctor's theory is not altogether correct, because Blanche constantly longs for someone and when "The Stag" rescues her from the undesirable De Guise, she knows what it is, "The Stag" and Blanche marry, following the former's reformation.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to the requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.


Roy Stewart in

"FAITH ENDURIN"  
Triangle drama; five parts; published March 17  
As a whole Good  
Story Good  
Star Good  
Support Strong  
Photography Good  

"Faith Endurin" is a western drama based on the friendship of two cowpunchers who cast their lot together after a meeting under peculiar circumstances. The enduring friendship of the two through thick and thin is the dominating theme of the story with a touch of romance cleverly incorporated. Roy Stewart as Jeff Flagg and W. A. Jeffries as his "pal" are winning in their roles while Fritzie Ridgeway makes a delightful heroine.

The story: Jeff Flagg, a victim of yeggmen, is rescued by Jim Lee. Their meeting under these circumstances leads to a partnership in the cattle raising business. Erection of a smelter by a copper company ruins the grazing lands and poisons the water and the partners suffer heavily. A feud follows in which the ranch buildings of Flagg and Lee are burned. Meanwhile Jeff has fallen in love with Helen Dryer, stenographer, who is left alone and lonely. Lee shooting the wreckage of their hopes. Lee determines to leave and turns over to Jeff his few remaining cattle that he may stay and win the girl. Crane, the manager of the copper company, attempts to wangle the cattle and Jeff being shot and killed by her brother. Suspicion is directed toward Jeff and he is forced to flee. A scar on his left arm is expected to reveal his identity. In a border town he meets Lee who has become sheriff and the two play a game of cards. Jeff agreeing to bare his arm if he loses. Before he can get his sleeve up Lee shoots him, destroying the scar. The two then return to their former home. They find the murder cleared up; that their land contains copper and Jeff finds out that the girl thinks the same about him that he does about her.

Viola Dana in

"BREAKERS AHEAD"  
Metro drama; five parts; published March 25  
As a whole Fair  
Story Good  
Star Pleasing  
Support Plenty  
Settings Realistic  
Photography Good  

Viola Dana is a pleasing personage in her role of Ruth, an orphan, who knows little of her father and who, through gossip, is led to believe that her parents were never married. The story, however, is only an average one, though it has been prettily handled. The scenes are laid on a little Bahama sea island and are enhanced by good photography. The village scenes especially are realistic and the waves breaking on the rocks make a pretty spectacle. Mabel Van Buren, Clifford Bruce, Sidney Beane and Russell Simpson are in the supporting cast. The direction is by Charles Brabin.

The story: Ruth's mother dies when Ruth is still a child and she is sent to the home of Agatha White, who is the proud mother of a prospective sea captain. Grown to womanhood and manhood, Ruth and Eric White become engaged. Then Ruth hears the villagers gossiping and is led to believe that her parents were not married. She breaks her engagement with Eric and Russell Simpson,博得Jebediah Scudder, an old sea captain who takes a special interest in Ruth and Eric, learns through Agatha the real identity of Ruth's mother. He tells Agatha that Ruth is his daughter and that he had believed both mother and daughter dead. With her true identity established, Ruth happily becomes the wife of Eric.

Ann Pennington in

"SUNSHINE NANN"  
Paramount comedy-drama; five parts; published March 11  
As a whole Good  
Story Good  
Star Very Expressing  
Support Sufficient  
Photography Good  

The locale of "Sunshine Nan" is laid in the slums of a large city and contains scenes of refuse and dirty children for which these sections are noted. Despite its dirty surroundings the story has an interesting and appealing theme, and while it hasn't much of a plot nor ever gets very far, it is sufficiently entertaining for the average audience. Ann Pennington is petite and handles her role with charm. In her support appear John Hines, Richard Barthelmess, Helen Tracy and Charles Eldridge. The direction is by Charles Giblyn.

The story: Nancy Molloy and Dan Lewis, children of the slums, are sweethearts. They become mixed up in the death of a neighbor and both are sent to a reform school. Upon their release they become employees of the Clark Shoe Factory. MacPherson Clark, son of the owner of the factory, endeavors to steal the formula for a dye which Dan has perfected, but Nan frustrates his efforts. The patent of the dye brings wealth to Nan and Dan and they are wed.

Mary Garden in

"THE SPLENDID SINNER"  
Goldwyn drama; six parts; published March 24  
As a whole Well done  
Story Good  
Star Pleasing  
Support Adequate  
Settings Appropriate  
Photography Excellent  

The role of Dolores Fargis gives Mary Garden an excellent opportunity for her to display her emotional talent and her capability and litness combined with grace, and a pleasing personality adds much to the interest of "The Splendid Sinner," her second production under the Goldwyn banner. The story is the pen of Kate Jordan, is an interesting one and has been very well handled. It is very dramatic and is seasoned with a touch of timeliness as a fitting finish. Altogether, it is the sort of production that should be suitable to the house catering to high class adult audiences. Edwin Carewe handled the direction. This proved a good attraction at the Orpheum Theatre, Chicago, last week.

The story: Dolores Fargis is suddenly awakened to the shame of the gay life she has been living and she leaves her home and friends and retires to a quiet country place where she meets and later marries Hugh Maxwell, a striving young physician. Shortly thereafter Hugh learns the story of Dolores' past and leaves her, joining the Canadian army in the battlefront in Flanders. Dolores takes up red cross work behind the enemies' lines and here she and Hugh meet face to face. Hugh, injured, carries an important message to the French army. Dolores helps him to escape and pays the price with her life.

Irene Castle in

"THE HILLCREST MYSTERY"  
Pathé drama; five parts; published March 24  
As a whole Expressing  
Story German espionage  
Star Convincing  
Support Strong  
Settings Lavish  
Photography Fine  

Controlling a deep vein of mystery impossible of solution until the last of the five reels contributes the missing threads, "The Hillcrest Mystery," concerning the efforts of German spies in America in their attempt to obtain the control of large
shopping interests, furnishes a highly interesting feature. Excellent camera work and a well selected cast assist Miss Castle in her latest picture success.

The star who has shown marked improvement in each of his vehicles, is excellent in the role of Marion Sterling. J. H. Gilmore, Ralph Kellard and Wyndham Stand have prominent parts in the production.

The story: With the United States plunged into the great war with Germany, Sterling docks his ship building plant to the government. Hugo Smith, his partner, tells him of his love for his daughter, Marion, and of his intent to ask her to become his wife. Smith, accidentally comes across his daughter in the employ of George Bill, his secretist. He orders the young man from the house. The same night Sterling is mysteriously murdered and Brett, returning to the house to place Marion's necklace in the safe, is accused of the murder. Through a private detective Smith is unmasked to be the instigator of the plot. Brett, with his aids operating a wireless plant in the attic of the Sterling home. Brett is cleared of the crime but postpones his nuptials to see service in France.

Earle Williams and Grace Darmond in "AN AMERICAN LIVE WIRE"

Vitagraph drama; five parts; published March 25

As a whole: Good
Fair
Story: Good
Support: Good
Settings: Tropical
Photography: Excellent

It is a difficult matter after viewing this picture to reconcile it with the title. There is good material for the regulation O. Henry two-reeler but the story has suffered by being dragged out and padded into five reels. It is sluggish at the start, becomes semi-animated in the fifth reel and then ends with an abruptness that leaves many things unexplained. It is in all only a fair production. Earle Williams does what is permitted him and Grace Darmond for the short time she is allowed to appear on the screen is captivating.

The story: Willard Geddie's love affair with Ida Payne is called off as her mother will not allow plans along matrimonial lines for her daughter. He accepts the consulate in Coralia, South America. Once in the torrid heat and tropic atmosphere the native lethargy is instilled in his being and memories of Ida become dim. When she passes off shore of the republic aboard the yacht of the millionaire she drops a message in a bottle to him. He renews her not stopping off to make a personal visit and throws the message back into the water. Seeking to recoup his loss he goes to the republic to search for the yacht and the message. While attempting to intercept the flight of the president of the republic who has taken all the gold in the treasury with him, Geddie accidentally recovers the loot of an absenting partner of an insurance company. He returns to America with the stolen funds and once more declares his love for Ida.

Norma Talmadge in "BY RIGHT OF PURCHASE"

Select drama; five parts; published in March

As a whole: Interesting
Star: Absorbing
Support: Dainty
Settings: Effective
Photography: Exquisite

The story of "By Right of Purchase" is an old one, but as presented by Miss Talmadge and her company, it is absorbingly interesting and the dainty Norma Talmadge has an altogether fitting role. It is a high-class production, splendidly directed and acted. It is much an element of appeal as to make one forget the well worn theme. Eugene O'Brien, William Courtleigh, Jr., Ida Darling, Charles Wellsley and Florentce B. Billings accord Miss Talmadge well balanced support. A scene of the film depicts a street car with large crowds in the Bijou Dream Theatre, Chicago, last week.

The story: Against the promptings of her heart Margaret Hughes marries Chadwick Ames and completely ignores the fact that her husband is very much in love with her. Chadwick believes it impossible to win the love of his wife, and becomes cold toward her just as her love for him begins to wane. There is a decided breach between them and when Margaret takes up with Dick Derwent, even though her husband forbids it, they break altogether. Through a friend Chadwick learns that his wife loves him. He returns to their home to beg her forgiveness, only to find her gone. He retires to his yacht for seclusion and Margot having gone there, they are at last happily reunited.

Jane and Katherine Lee in "AMERICAN BUDS"

Fox comedy-drama; six parts; published February 24

As a whole: Entertaining
Story: Smart
Support: Amusing
Settings: Excellent
Photography: Well selected

The story of "American Buds" concerns those who suffer many hardships in an orphan asylum and escape, to find themselves at the mercy of a captain of whom they fear the worst. It furnishes the amusing plot of "American Buds," the latest star vehicle of Colonel Bud Grant.

The press agent who describes it as "a tale of fun and mystery" is in this instance telling the whole truth and nothing but the truth.

For the exhibitor of the neighborhood house in search of entertainment that will prove entertaining and wholesome to grownups and children alike, the reviewer heartily recommends it. And in advertising the film exhibitors would do well to express to the public that here is a production of which the entire family imitators from steaming Jane and Katherine Lee are at their best. The story is timely and never drags. Kenan Buel is responsible for the story and the staging of same.

The story: Captain Bud Dutton is engaged to Cecile, daughter of his employer. Colonel Harding, the playboy, orphans, are mysteriously thrust upon the young man as belonging to him. The engagement is broken, but because of experiments he is making Bob is allowed to retain his captive. Cecile, though he knows Harding is uppermost in her heart, tells him of Harding's illness. But when he tries to steal the formula for Bob's experiment, Jane catches him and her cries bring help. Duncan is shot, and before he dies he confesses that the children are his and that they now belong to Harding. From this point Harding, whom he distrusts, cause she married against his wishes. As the grandchildren of Col. Harding Jane and Katherine come into their own.

Charlie Chaplin's Comedy "Dog's Life" To Be Published Early in April

"A Dog's Life," the initial subject in the series of eight comedies that Charlie Chaplin is doing for the First National Exhibitors' Circuit has been completed, and will be ready for circulation early in April.

The story with which Chaplin inaugurates production under his own management was selected by a process of elimination after half a dozen scripts had been rehearsed and found wanting for one reason or another. Finally Charlie Chaplin himself hit upon the idea of utilizing as his chief support a homeless, unkempt, white mongrel that had sought refuge in the studio one day. The shivering, neglected cur furnished the novel note of pathos that the little comedian believes absolutely essential to the type of screen humor that he has made his own, so a story was built about the pair, Charlie as a tender-hearted vagrant, and the dog as his only friend.

For the present, to be sure of the success of his venture, the narrative of the adventures that befell this knight of the road and his brindle-nosed retainer will be kept secret until the picture is published. The scenes depict show Charlie under circumstances that oblige him to display a degree of his versatility, it is said. From the moment at the opening of the story when he is aroused from profound slumber in a fence corner by the aroma from the wares of a passing hot dog vendor, until his final triumph over a gang of cabaret crooks in a resort to which he and the dog have wandered on the trail of a beautiful young girl, there is action.

The human members of the cast are headed, as usual, by Edgar Purvan, who re-creates the role of the cabaret singer. Harry Lauder is said to have suggested the actual title of the comedy to Chaplin during his recent visit to California, by remarking in his dry Scotch manner that Charlie would have "a dog's life" in his new palatial studio at Hollywood.

The production will run well over two thousand feet, it is announced, but will be distributed in the standard two-reel manner.

* * *
Essanay Makes Five Part Chaplin Film
To Be Known As "Chase Me Charlie"

Essanay has completed a five part Chaplin comedy which will be published through the George Kleine system, April 6. This is comprised of several of the funniest Essanay-Chaplin comedies. The best scenes have been taken and put together to form one comedy.

It is said by those who have seen the film that the various parts harmonize perfectly to form a complete whole. It is practically a new story with the continuity assisted by new subtitles. The film was made up in London and is a British version of the Chaplin comedies.

The subtitles are in verse form and the comedy is a Chaplin jumble. The main title is "Chase Me Charlie." Prints already are being shipped to the various Kleine offices and bookings are said to be coming in rapidly. Exhibitors who have viewed the picture state that as compiled it forms the essence of all the funniest Chaplin situations. In

A SCENE FROM "CHASE ME, CHARLIE," THE BRITISH VERSION OF CHARLIE CHAPLIN'S FUNNIEST COMEDIES, TAKEN FROM THE ESSANAY-CHAPLIN PRODUCTIONS.

act in the making of the film Essanay announces that great care was taken to select none but the scenes in which there was the swiftest action and the drollest situations.

Catherine Calvert in Strong Role
In "A Romance of the Underworld"

"A Romance of the Underworld," which is to be the first picture of the Frank A. Keeney Pictures Corporation, tells thrilling and tragic story, it is said, in which the principal character is an unsuspecting and beautiful girl who, brought up in a convent, is thrown suddenly in the midst of perils and temptations. One Mike O'Leary, a brutal and unscrupulous political boss, attempts to get her into his power and as a result is shot and killed. The girl, Doris Elliott, is arrested for the murder and placed on trial for her life.

The story is told in a series of thrilling episodes. Various rough and picturesque characters of the underworld are shown in many unfamiliar scenes. The murder trial is said to be one of the most sensational ever placed on the screen. It worked up to a startling and entirely unexpected climax, which the hand of justice tears the veil of mystery which is shrouded the real events of the tragedy.

Life in secret haunts of the great metropolis is vividly pictured and one reason why special interest attaches to the picture, it is claimed, is that the star, Catherine Calvert, also starred in the Paul Armstrong play from which the screen version is taken. It was one of the most successful of the Armstrong dramas.

THE PERISCOPE

By Fuller Pep

Greenwich Village, (N. Y.) Note
The Purple Pup
Has been shut up
Oh woe is me!

Mommer Pickford has gone in for golf, according to reports from the world wide. She wants to look out that she doesn't hang herself in "Clothesline Alley."

Selling hats by means of nicely tinted films may be a whole lot pleasanter than carrying seventeen trunks around the country, but we'll bet it's a whole lot harder. Most milliners we know are from Missouri when it comes to picking out headgear.

How Very Original

We can see where there's going to be a regular epidemic of "Pershing" dogs if this war keeps up much longer. George Walsh has one and now Francis X. is reported to have purchased a thou. dollar pup and promptly named him "Pershing."

Well, the government made no mistake when it concluded that theatre admissions would make a good source of income for war revenue. In December, 1917, $1,433,225 was collected and in January the collectors picked up a mere $4,961,334, or a gain of 366 per cent over December. And this with Heatless Mondays and Showless Tuesdays, too.

And now the "stunt" men in pictures want to be included in the workmen's compensation law. It is expected that their work is hazardous and that they are underpaid. We've advised them giving up the job and letting the originals do the falls.

Not So Many "Holding Out" These Days

A reader asks what has become of the old-fashioned actor who stoutly declared he would never condescend to play in fillums. And we hasten to reply, he's pulling down a salary ten times as large as he ever drew behind the footlights, and is riding around in an auto, while his legitimate friends, too proud to condescend, get out of his way to avoid being run down.

Victor Moore refuses to be a "filler" on any program and has turned his back on pictures. "Exhibitors for the most part are not showmen," he said in a recent interview in Chicago, "they have a fixed price for a one reel film and will not deviate from that figure." Which would seem to indicate that they are showmen of the first water. In many instances they pay too much if they pay anything for some one reelers.

Constance Talmadge will soon be fully dressed. Select has just put her in "A Pair of Silk Stockings," and now they announce that she will appear soon in "Mrs. Leflingwell's Boots."

Chester Beecroft has the greatest contempt for big figures. Long familiarity has bred it. Next week he's going to ship 750,000 feet of film to Scandinavia.

Our w. k. Periscope poet fell a victim to that w. k. grip verme while en route to his little gray home in the west, i. e. Elgin, Ill., last Saturday night, so we'll have to crib a poem from the World's Greatest Newspaper, the Chi. Tribune this week, as this is our week for a pome:

A POME YOU MAY NOT KNOW

Author unknown
Springtime has come again,
With its softly blowing zephyrs.
The lovely kine are in the fields:
Some are cows and some are heifers.
It's a pretty little thing, isn't it?

Anyway it helps to fill up the column.

Thank goodness this is the last line.
Louise Glaum's First Paralta Play

"An Alien Enemy" Published April 1

Louise Glaum's introduction to the world of screen amuse-
ment as a Paralta star will be made on April 1st in a seven-
reel feature produced under the title, "An Alien Enemy," The strong points of
the story are provided by a plot that is said to be marvelous
in its strength.

Miss Glaum appears in the role of "Neysa von Igel," an
American woman, but German-bred, girl, who has been isolated
from all outside influence since early childhood and educated
by the Wilhelmstrasse to the belief that Germany is almighty. When
she reaches the proper age she is sent to America as a
member of the German Intelligence Department under com-
mand to devote her life, if necessary, to aiding the downfall
of America. But, in the United States, another power begins
to play its part in the governing of her career.

From this point forward until the final scene, the picture
presents many strong situations. The demand upon Miss
Glaum for the utmost in dramatic acting is demonstrated in the
picture, and the remarkable manner in which she com-
forms with it, it is said, places her on a par with the greatest
players of both screen and stage.

In "An Alien Enemy," Miss Glaum is supported by an
excellent cast. Thurston Hall, who also makes his début as a
Paralta headliner in the picture, appears in the principal
male role, the part of "David Hale." The remainder of the cast
includes Arthur Allard, Jay Morley, Roy Laidlow, Joseph J.
Dowling, Charles C. Ingersoll, and Mary E. Allard. "Mary E. Allard" was produced under the direction
of Wallace Worsley, from the story by Monte M. Katterjohn
of the Paralta staff. It will be published on April 1st through the
W. W. Hodkinson Corporation.

Mary Miles Minter in "Bit of Jade"

To Be Published By Mutual April 1

Mary Miles Minter, in "A Bit of Jade," heads the Mutual
schedule for the week of April 1. The production was made
under the direction of Edward Slenman and is based on a story
by Mildred Carl Graham.

There is a striking scene of the interior of a Hindu temple,
some beautiful views of mountain scenery and night scenes
of a midnight lark of college girls in boys' clothes. Minter
makes a charming picture in the leading role, it is said.
The tenth and eleventh issues of Screen Telegram will
be published April 3 and 7. The demonstration in Chicago
for the cause of Polish freedom, in which 35,000 Poles took
part, headed by the famous pianist and patriot, Ignace Jan
Paderewski, who was presented exclusively for the Screen Telegram.

The release of March 20 also contained some notable pictures from the war front. One of these shows the ruins
of the beautiful cathedral of Saint Andrews, in France.

Billie Rhodes will appear in a Strand comedy, "She
Couldn't Grow Up," on April 2. Mary is always stealing
her older sister's sweethearts, so she receives orders to keep
in the background. She is compelled to dress as a child so
as to give sis a chance. But on the night of the big dance
she loses her wig and makeup and intrudes in the formal.

Mae Marsh in Coming Goldwyn Plays

Goldwyn's spring drive is in full operation at the Fort
Lee, N. J., studios and the big glass top shetlers a host of busy
workers.

With Mary Garden's feature, "The Splendid Sinner," completed, workers in every department are breathing easier now that the rushes have been placed on the
melodrama of today in which the singer makes her second appearance on the screens of the world. It was issued
March 24.

All these parts of Goldwyn's activities are attributable to
Mabel Normand. Hardly had she become acclimated to the
chill of Fort Lee after her sojourn in Tampa, Fla., than she
started on another production. George Loine Tucker
directed the scenes made in Florida to replace those eliminated
at the request of the Government and he will reconstruc-
Joast of Plattsburgh in May. Miss Normand's new production, the title of which is not announced, it is said, affords unusual scope for her rapidly
maturing abilities as an actress who is equally herself in moments of pathos and tear.

Mae Marsh, having finished "The Face in the Dark," has
begun work on a production in which her high charm and
exciting conditions are woven into the new production being directed by Hobart Henley. The story is by Edith
Barnard Dehano.

Mae Marsh is reaching the close of "The Danger Game," under the direction of Harry Pollard.

Alice Brady Plays a Dual Role in

Select Film "The Ordeal of Rossetta"

"The Ordeal of Rossetta," which Alice Brady is now mak-
ing for Select Pictures, is said to be noteworthy, not only for
its tense emotional plot, but also for the many particularly
interesting high lights in the production itself.

Permission was recently secured to photograph the mem-
ers of the cast entering Sherry's, the famous Fifth Avenue
restaurant. This is a new trick. The large emphases which选
photographed with the aid of numerous pictures, in Miss Brady's studio, and the audiences which will see her latest photoplay will see
what is, to all intents and purposes, the very restaurant itself.
The story is also noted for the luxury of that which Sherry's embodies; the camera will
next be directed at the contrasted immigrant neighborhood
about Mulberry Bend Park, which is thronged by recent ar-
ivals from Italy. Miss Brady's director has completed ar-
rangements to photograph a four-room apartment, which is
the actual residence of a Sicilian family, thus carrying out the
adherence to realism displayed throughout this picture.

For this picture also, was built an exact reproduction of
Chamberlain Brown's office for the theatrical agency of the
story; and The New York Bill Posting Company loaned for
its giant bill-poster to stick up the lithograph on which
much of the action hinges.

Alice Brady's portrayal of the dual role, the two sisters
in the story, will undoubtedly establish the star's reputation
on an even higher plane that she has achieved in her earlier
Select Pictures.

Germany's Attempt to Corner Cotton

Shown in One "Eagles Eye" Episode

In one of the episodes upon which The Whartons are now
working in their production of Chief Flynn's story of German
spies and propaganda in America, "The Eagle's Eye," it will
be shown how the agents of the Hohenzollern tribe used the
white and fleecy cotton ball as an instrument of destruction in
the United States.

Many of Imperial Germany's crimes in America are dis-
inctly traceable to cotton. Germany wanted cotton. Germany is a
bigger and more important cotton producer than the United
States, and it is a fact that cotton is key to the world's trade
conditions. It is no secret that Germany guilefully put
through the political and financial avenues in America, and
through its agents abroad, cottoning up the world's cotton
market to buy at a price that it could command in the world's
market. It is a more than probable fact that Germany is
planning to corner the whole crop of cotton, and will
supply the world's needs for a considerable period of time, and
then, when the crop is exhausted, put things back to normal
conditions.

The result was that cotton formed the basis of many a
crime in which Boy-Ed, von Papen, Albert, and even Johann
von Bernstorff, Imperial German Ambassadors to the
United States, were found to be involved. It is not too early,
indeed, for the government to make a stand against the
intrigue of these Hun agents, and to take steps to prevent
the cottoning of the world, before the whole market is
cornered by the Hun deltas. It is the business of the United
States to keep alive the cotton market and to prevent the
monopolistic tendencies of the Hun imperialists.

All these things are to be displayed in the cotton episode
upon which The Whartons are working, many of the scenes for
which will be taken in the cotton districts of the South, and
in the gins and bale compressors. A company is to be sent
shortly to cover all phases of Germany's activity in the
world of cotton.
OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"My Husband's Friend" (Rialto)—Reel 1, two near views of man at door looking through coloring woman; two scenes of man bending over reclining woman; Reel 2, entire key incident (to include closeup) until boy is seen walking to chair; subtitle, "I love you, I want you to marry me.

"A Daughter of Uncle Sam," No. 8 (Jason)—Last five struggle scenes in tent, leaving in two silhouettes; poisoning contents of jug; closeup of dead body.

"The Hidden Hand," No. 10 (Pathe)—Reel 1, shooting man in auto; shooting envoy in office. Reel 2, subtitle, "This is tank of vitality.

"The Sea Panther" (Triangle)—Reel 3, subtitle, "The woman." Reel 4, binding and muffing girl's companion; stabbing in duel scene.

"The Brass Check" (Metro)—Reel 2, boy picking up pocketbook and running to corner with same. Reel 4, closeup of man taking rings and following view of his putting them into pocket; closeup of open drawer showing money and following scene of burglar putting same in pockets.

"Brace Up" (Bluebird)—Reel 2, closeup of man putting bottle in heel of slipper. Reel 4, man putting envelope over glass door and breaking same. Reel 5, short scene of man kissing woman; all but first and last holdup scenes.

"The Unbeliever" (Edison)—Reel 4, executing old woman and child; two views of man pulling girl's waist down.

"Loaded Dice" (Pathe)—Previously rejected but now revised. Reel 2, woman taking dope from gown and putting it back after apparently drugging man's coffee; scene of man and woman on couch. Reel 4, man outside window shooting Gordon.

"The Bull's Eye," No. 10 (Universal)—Reel 1, shooting man and man falling; three scenes of threatening man with guns. Reel 2, arranging and leaving car.

"Beauty in Chains" (Universal)—Reel 3, subtitles. "It is said that they are not models of virtue!" "It is said no gentleman has ever gone to that house in the light of day!" Reel 4, subtitle, "Then you confess you were in the house of ill-repute!"

"I'll Fix It" (Nester)—Second scene of man and woman on bed.

"By Injunction" (Vitagraph)—Shorten first gambling scene.

"The Great Leap" (Reliance)—Reel 3, man falling after shooting; shooting of man and his falling. Reel II, man shooting man falling.

"Cavanaugh of the Rangers" (Vitagraph)—Reel 1, three shooting scenes by out-law gang; subtitle, "The derel who'll get me down he'll do with me what he likes. Mexican falling off box after being shot by outlaws; subtitle, "It's plumb murder—that maverick deserves a necktie party!" all indications of lynching until U. S. officer comes and takes prisoner away to include three scenes of rope. Reel 4, subtitle, "Run him over the cliff and burn their caracases; view of hand in ashes. Reel 5, subtitles, "The man who knew too much!" (Maisie's quicken way to stop that little prairie dog! scene of old man dying after being shot.

"Unlucky Louie" (Favorite)—Theft of wallet.

"Faith Enduring" (Triangle)—Reel 1, first two scenes of man trying to open safe; all but last scene of holdup of Jeff; all but one scene of burning man; subtitle, "The man who went wrong!

"American Buds" (Fox)—Reel 1, subtitle, "Gee, Katherine, there goes our last dicky."

"The Price of Folly," No. 7—The Rebound—(Pathe)—Reel 1, subtitle. "Daughter, how can you afford to live in this apartment?"

"Wanted, a Mother" (World)—Reel 3, first closeup of man opening knife.

"Ambrose and His Widow" (L. K.)—Reel 2, closeup of Ambrose's face as he looks down on bed on which woman has sat.

"The Dishonored Medal" (Reliance)—Reel 2, abduction of girl; shooting woman in cage.

"Amarily of Clotheline Alley" (Artcraft)—Reel 1, closeup of money in man's hand. Reel 4, maid opening door to alleged house of ill-fame and man entering.

"Ann's Finish" (Mutual)—Reel 3, burglar shooting girl; attack on watch man; cutting telephone wires; attack on and gagging girl; subtitles. "I'll keep the girl here—you sell the car.

"The Song of the Soul" (Vitagraph)—Reel 3, subtitle ending, "I've taken care of you for the last seven years!"

"The Girl and the Judge" (Empire)—Reel 4, subtitles. "Mrs. Inklette—owner of a pawnpshop of an unenviable reputation!" "George knows that lost or stolen property usually turns up at Inklette's!"

"The Wine Girl" (Bluebird)—Reel 3, letter, "You've ignored my first request, etc."

"Thief or Angel" (Broadway Star)—Reel 2, subtitle. "She did it, but for the babies—that's not like taking it easy.

"The Floor Below" (Goldwyn)—Reel 2, subtitle. "Give him the third—hell or high water.

"Her Accusing Past" (United)—Reel 1, flash scene of intoxicated men and women at table.

"For His Master" (Reliance)—Reel 1, subtitle, "Tom steals his mother's ring to gamble with."

"Old Reliable" (Favorite)—Reel 2, man locking door; man unlocking door; saloon scene showing U. S. soldiers.

"Breno Chile Bitty and the Rattler" (Essanay)—Two snake scenes.

Fox Announces Preliminary Work Is Started On Five Productions

With most of the stars in the eastern studios of William Fox completing their productions last week preliminary work was started on several new photoplays.

George Walsh, who broke three ribs in a fall in a cross country run after making "Jack Spurlock—Prodigal," began work at the Kalem studios at Cliffsie, N. J. The working title of the production is "$40 at Fort Penn. The cast has not been completed yet. The new play is said to afford Walsh an opportunity for his breezy style that appeals to picture goers.

June Caprice, who has been enjoying a rest after making "A Camouflage Kiss," started work on a new play which has the working title of "Blue Eyed Mary." Harry Millarde finished cutting the film in "A Camouflage Kiss." Virginia Pearson rested last week after making "A Daughter of France." Edward Clarence has finished cutting this film. The action is "A Daughter of France" is laid in a French chateau back of the German lines.

Peggy Hylan Begins New Play

After finishing "The Debt of Honor," her first production for William Fox, Peggy Hylan began last week on exterior scenes for a new play which has "Peg of the Pirates" as a working title. In the story Peggy is carried off by pirates and is rescued by her lover, Terry, who is a poet; also a fine upright, brave young lad. As a reward for his bravery Sir Martyn, Peggy's wealthy uncle, bestows Peggy's hand on Terry. Miss Hylan's new starring vehicle, like her first for William Fox, will be under the direction of O. C. Lundy. Richard Stanton finished cutting "Rough and Ready," the William Farnum de luxe production. This is the production made by Mr. Farnum before he left for the coast. Many of the scenes were made in the Adirondack Mountains and the snow scenes are said to be fine specimens of film photography.

R. A. Walsh enjoyed a brief vacation after finishing "A Woman and the Law," which had its premiere at the Lyric Theatre in New York City. This is the play based on the De Soules case. He is now working on a script for a new play, Jane and Katherine Lee, the William Fox "Baby Grand," after a week's return from Georgia, where they made exterior scenes, resumed work at the Biograph Studios. In the cast are Sarah McVicker, Henry Clive, William Pike, Edward Sturgis, and Tammany Young.

In the west coast studios Gladys Brockwell has started work on a new play with the tentative title of "Miss Past, Miss Present," "The Honeymoons" is the working title of a new picture which Jewel Carmen is making. William Farnum has begun work on a new production under direction of Frank Lloyd.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BRIJH DREAM—Select, "By Right of Purchase," with Norma Talmadge.


Thousand Pictures for Training Camps
Chosen From Lists of Co-operating Firms

Needs for Entertainment Such as the War Camp Committee Plans to Meet Shown by New York Judge

The War and Navy Department Commissions on Training Camp Activities, and the War Camp Motion Picture Committee, of which F. A. Powers is chairman, have issued the first list of pictures desired by the National Board of Review of Motion Pictures for use in the training camps.

The pictures, which have been chosen from the lists of all of the co-operating companies, are those released between the dates January 1 and March 15, 1918, and, therefore, are the most up-to-date pictures. Another list is being prepared covering the releases for the year 1917.

The total number of pictures named is about 1,000.

The lists, in addition to the name of the company, contain the name of the picture, the brand, the number of reels, the name of the star, a description of the character of the picture such as “Western Drama,” “Modern Drama,” “Love Story,” “Farce Comedy,” “N. W. Story’s,” “Romance,” etc., and the date of the release. At the top of the list are the following instructions addressed to those who desire to exhibit the pictures in the camps:

1. Order from nearest motion picture exchanges from companies listed and co-operating.
2. Order only pictures from this and succeeding official lists.
3. There are four alternative choices. Specific new pictures may not always be immediately available. Only listed substitutes will be accepted.
4. Allow all expenses for accompanying list for the cost of any subject.
5. All business arrangements, payments, bookings, posters, transmission of films, etc., must be made between exchanges and officials in the camp.

Speaking of the need for good motion pictures in camps, Judge J. F. Mulqueen, of New York City, said upon a recent visit to Camp Wadsworth, Spartanburg, S. C.:

“The men at Camp Wadsworth need badly the kind of entertainment which the good motion picture can furnish. The camp is several miles from town. It costs thirty-five cents each way to get to town and twenty-eight cents to get into a show after they get there. Many of the men cannot afford to spend that money. They gave up good positions to serve their country. They receive only $30 a month, a large portion of which, rightly, goes toward the support of dependents at home. I talked with many fellows who had only forty cents in their possession after making deductions for families. Liberty Bonds and insurance. They could not go to town on that, much less to a show such as they need in order to take their minds off the daily physical grind of drill.”

“In the camp there were the Y. M. C. A. and Knights of Columbus huts where they could read and write letters. But they do not want to read and write letters all of their spare time. They want something which will relieve the tension. There was an entertainment tent, but I understand it had been blown down six times and there had been only one entertainment in it. An officer there was doing what he could to provide regular entertainments of motion pictures in the camp. Such a thing is a vital need.”

The plan of the War Camp Motion Picture Committee to make good pictures available under such circumstances and to meet such a need ought to be of assistance to Camp Wadsworth and the other camps similarly situated. It furnishes a splendid opportunity for the industry to do some patriotic work.

Walthall Finishes
“With Hoops of Steel”

Henry B. Walthall, who has just completed his third Paralta play, “With Hoops of Steel,” is already planning to commence filming the production which will follow it.

“With Hoops of Steel” is a screen version of the story of the same title by Florence Finch Kelly, and places Walthall in a Western characterization with a plot that is entirely unlike any picture which he has yet made since joining Paralta, it is said.

Mr. Walthall’s delineation of the leading role is practically a screen conquest for him, inasmuch as it demanded versatility in a line which he has never undertaken. The picture was directed by Eliot Howe from the scenario by Thomas J. Geraghty. Mary Charleson, who has appeared with Mr. Walthall in all of his recent pictures, plays opposite him in this picture.

Francis Ford to Return to Screen With Own Company

First Film “Berlin Via America” Ready April I

After an absence of nearly a year, Francis Ford has returned to the screen at the head of his own producing company. It was his first intention to devote all his time to the producing end of the venture and the management of his company, but his plans were altered and he will appear as the star of his first picture, entitled "Berlin Via America.” This production will be completed and ready for distribution about the first of April. Mr. Ford has the role of a United States Secret Service operative who is detailed to ferret out German spies, whose machinations have been a source of danger to the government in the pursuance of its war program.

To accomplish his purpose he purports to be opposed to the government. Through his pretended slacker activities he comes in contact with many of the same stripe and succeeds in gaining the confidence of a strong pro-German organization. The information he obtains turns out to be of vital importance.

His feigned disloyalty has its effect upon his friends. Their pleadings are rebuffed, they rapidly cast off from him no longer speaking to him. Even his mother and sweetheart finally shun him.

His next action in the service of the government is to leave for Germany, where he joins the aviation branch of the imperial army and becomes an “Ace.” The Germans, conscious of a leak in the information concerning their activities, finally locate him and he is sentenced to death.

The production to follow this one will be “A Man of Today,” written by Elise Whyte Woody, and directed by John Ford will be supported by Edna Emerson and a strong cast.

The company will leave for California about April 1.

Jewel Carmen Completes
“The Bride of Fear” Film

Jewel Carmen has finished “The Bride of Fear” in the west coast studios of William Fox. In this picture Miss Carmen is seen in the role of a despondent girl who is about to commit suicide by throwing on the gas. In the cheap furnished rooming house in which she tries to end it all, there lives a thief, and she discovers the smell of gas from the girl’s room. He arrives just in time to save her life.

She is grateful and agrees to marry him. Just after the ceremony, before the couple had started on their honeymoon, the bridegroom is arrested. With her husband in prison the bride gets employment in a rich man’s home and there meets a profligate son. She reforms him, and, learning that her husband had been shot in an attempt to escape, marries him. Later her convict husband turns up and while trying to rob her and her rich husband is killed. The picture was directed by C. M. Franklin.

In a Scene From “Salome.” Produced by William Fox

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She Wants Bobo Back

Bobo, the little dog with the black spot over one eye, that appears in a number of pictures with Mary McAlister, formerly with the Essanay company, has been kidnaped, and its little mistress is in tears.

Bobo slipped out of the back door of the McAlister home at 4836 Magnolia avenue, last Wednesday, and has not been seen since. Little Mary ran to the back fence on hearing him barking and caught a glimpse of him fast disappearing down the alley in a man's arms. The Chicago police now are on the trail of the villain.

Two Men Beat Universal Operator and Steal Print of "The Kaiser"

Stuart McIntosh, operator of the Chicago Universal exchange, was set upon by two men at Congress street and Michigan avenue, last Thursday night and a print of the Rupert Julian production, "The Kaiser, the Beast of Berlin," taken from him. Following the attack the man fled.

McIntosh, dazed from a blow on the jaw, delivered by one of the pair, was unable to give a good description of the men to the South Clark street police to whom the robbery was reported. Despite the fact that a city-wide search was instituted by the police, they have failed to locate the missing print up to this time.

Earlier in the evening on the ninth floor of the Auditorium hotel more than two hundred members of the Chicago Association of Commerce had been and wildly applauded the production which deals with the intimate life of the "mad dog of Europe."

Irving Mack, publicity man for the Universal company, and Manager Leserman of the local exchange, had left the hotel ahead of McIntosh. The operator had told them that he would follow immediately with the print. When he failed to arrive some concern was expressed, but within the course of an hour he reached Manager Leserman by telephone and told of his experience.

Officials of the company are at a loss for the motive back of the robbery. The operator in question is a member of the union and all the requirements of his organization were complied with regarding the private showing of the film. Some theories have been advanced placing the blame for the theft at the door of exchange managers and the Universal people had nothing to say.

It was necessary to get in touch with the Milwaukee exchange of the company in order to obtain a print of the picture for the first Chicago showing, which took place at the Ziegfeld theatre last Sunday night. The run will continue for two weeks.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, has been showing some speed down through the south with that "Frozen Warning" picture. He closed with McMahan & Jackson, Cincinnati, for Ohio; the First National Exhibitors Circuit of Richmond, for Virginia, North Carolina, South Carolina, Georgia, Alabama and Florida, and with E. V. Richards, Jr., for Louisiana and Mississippi. H. A. is now in Dallas, Texas, where he expects to dispose of Oklahoma and Arkansas. Charlotte hasn't anything on "Spany" when it comes to gettin' around.

The publicity offices of the Selig PolyScope company have been moved from the downtown building out to the factory. The company believes that this will bring the publicity department into closer touch with the producing end of the business and make greater efficiency.

W. E. Atkinson, of Metro, who recently suffered a nervous breakdown, was a visitor in Chicago last week. Mr. Atkinson had planned a long rest, but upon consulting his physician was told he might suffer a severe relapse and be unable to work for several months if he allowed himself to relax completely. Hence the flying trip to the windy city and back.

Ruth Stonehouse, who has been in our midst for the past two weeks visiting relatives, left for New York this week, where she expects to sign up with a producing company, or possibly enter vaudeville. Ruth received some nice write-ups at the hands of the local motion picture column writers.

PERSONALS

The unusual activity noticed about the offices of the Unity Photoplay Company is partly due, of course, to the whirlwind campaign being made in behalf of bookings for "The Birth of Democracy," but most of it, Morris (the world's greatest shipping clerk), declares is due to the fact that Chicago golf links are to be decorated by two new figures this spring. They are President Frank Zambreno and Manager M. J. Mintz. Both have decided to take up the game at about the same time and each believes he will be able to trim the others. Morris is betting on Mintz. "He's the biggest, he should make it more licks," is his explanation.

Films fans and admirers of Julian Eltinge were given a close-up of the only "man who is a perfect lady" at the Palace theatre, where Julian is doing a fifteen-minute turn. He headlines the bill. This is his last week on the two-a-day circuit, it is announced, as he expects to return to California and make more pictures.

Eugene "Gene" Duffey, Mutual's exchange manager, who suffered a broken collar bone and other minor injuries in an auto accident two weeks ago, is still confined to the Chicago hospital, but expects to be on the job, he says, in ten days' or two weeks' time. It takes more than a seven-passenger car to put "Gene" outa biz. Bring on your tanks.

Carl Laemmle Holds Sunday Conference With 40 Exchangemen

On Sunday the Chicago offices of the Universal Film Manufacturing presented a scene of unusual activity and proved a veritable mecca for exchange men.

The Chicago office has been expending a great deal of time and effort toward a successful "Kaiser" drive and it has been the desire of the officials to put the production over big. For this purpose Carl Laemmle, Joe Brandt and H. W. Berman came to Chicago with the intention of personally visiting all the exchanges in the Midwest.

At the last moment it was decided to have a general conference in Chicago. Accordingly forty managers of the Universal's sixty distributing agents arrived on Sunday morning and a general conference was held, followed by a luncheon at the Palmer House. From there the exchange managers went to the Ziegfeld Theatre and viewed the feature, "The Kaiser; the Beast of Berlin."
According to a statement from Irving Mack, the irrepressible dispenser of Universal facts and fiction, all past records for attendance at the Ziegfeld Theatre were broken last Sunday when "The Kaiser," the Jewel propaganda production, which had been postponed for several days, resulted in a forty-piece band played selections in front of the theatre. A number of Chicago's aldermen were present, it is said, and George D. Reitman, former head of the distributing point under Taft's regime, was present and delivered an address.

I. L. Leserman, general manager of Chicago Universal's salesmen, announces the appointment of Joseph Roderick and H. W. Peters, to cover Chicago territory with Jewel productions.

Julius Stern, president of L-Ko comedies, was a visitor at the Chicago Universal office, Sunday, also, ostensibly to arouse enthusiasm among exchangemen for the comedies whose destinies he is guiding.

George L. Levine, connected with the Universal Company for some four years, has been appointed manager of the serial department for Chicago.

C. R. Sceley, on tour of all the important cities in the United States for United Theatres, stopped off in Chicago Saturday last week to enroute to Cincinnati.

Frank Dempsey, after serving in the true service, Miss Talmadge has been turned to Chicago and will appear at several of the theatres on the Ascher Brothers chain, with an interesting lecture on his experiences.

Norma Talmadge, Joseph Schenck and Myron Selznick spent last week Wednesday in Chicago on their return from the west. It was Miss Talmadge who has been visiting her sister, Constance. They have gone on east where Miss Talmadge expects shortly to start production on her next feature, "De Luxe Annie."

Harold Bolster, one of the vice-presidents of the Goldwyn Pictures Corporation, making a tour of the middle western states, spent a good part of the week in Chicago.

We find another ex-Paramounter safely ensconced in a new position. His name is Frank Harris and he will make himself conspicuous in Chicago territory preaching the gospel of the United Pictures, Inc. C. H. Sedell, formerly of Pathe, is another pillar added to the selling strength of United.

On the Firin' Line

Al Kahn, formerly Universal salesman and well known to exhibitors in the Chicago territory, was in Chicago a visit last week. Mr. Kahn is the recipient of the Elma Film Exchange at Kansas City and is on his way east for the purpose of purchasing some state rights features.

Manny Silverman, who has sold films for a number of prominent exchanges throughout this territory, has opened his own exchange and has purchased the Illinois rights for the feature, "Tilly's Punctured Romance," featuring Marie Dressler.

United States Exhibitors Booking Corporation, has discontinued sales in this territory and has turned over its productions to the Chicago office of Foursquare Pictures corporation. All bookings for United Exhibitors productions will be made at the Foursquare office.

C. E. Almy, formerly city salesman for the Metro Chicago office goes to Cleveland this week as manager of that office for the same company. Can't keep a squirrel on the ground, eh?

Joseph Skirball, district manager of the middle west territory for Metro, has resigned to look after the interests of the J. C. Clark Theatrical Enterprises in Pittsburgh. He will also manage the Pittsburgh office of the First National Exhibitors Circuit.

"A Pair of Sixes"
With Taylor Holmes
To be Issued April 1

The Essanay Company is in receipt of reports from exhibitors that show that Taylor Holmes' last feature, "Ruggles of Red Gap," is making a bigger hit than any of his pictures. His forthcoming film, "A Pair of Sixes," written by Edward Peyle, which will be published as a George K. Spoor Special April 1, is expected to be a stronger production than "Ruggles."

It has an unusual cast, including besides Taylor Holmes, Maude Eburne, Robert Connors, Alice Mann and Edna Phillips Holmes, all well known both on the screen and stage.

Rothacker Film Mfg. Co.
Complimented on Work

The Rothacker Film Manufacturing Company of Chicago, which concern did the printing and developing on the "Tarzan of the Apes" feature which is being distributed by the First National Exhibitors Circuit, has been the recipient of many congratulatory letters concerning the excellence of the work done on the film.

The Rothacker company is particularly pleased, as the officials of the concern entertained the idea that some unusual results had been obtained in the developing and printing of this big feature.

Gordon Buys "Hypocrites"

In a deal just consummated between N. H. Gordon, of the Globe Feature Film Company of Boston, and Manager of Sales Herbert E. Ebenstein, representing Arthur F. Beck, president of the Sterling Pictures Corporation, the Globe exchange secures the rights to features being distributed by the Sterling organization.

The initial picture for the New England territory will be "The Hypocrites," the George Loane Tucker production, to be published by the Sterling Corporation April 1.

Pan-American Gets
Toronto Studio

The motion picture studio at Trenton, Ont., has been taken over and reorganized by the Pan-American Motion Picture Corporation, which intends to produce, it is said, high-grade photoplays, both dramatic and comedy.

Reports of the termination of the Canadian mounted police stories is now under way, the first entitled "When He Brought Back His Man." One and two reel comedies by well-known producers, said to be out of the ordinary and away from the usual "slap-stick" variety as much as possible, will follow. The first comedy to be published is "How Now, Bowdy."

The company will also publish a coast to coast Canadian weekly, to be known as Canada's Own Weekly News Reel, including educational, scenic, historical, special event and class cartoons by Bert Cob, the New York newspaper cartoonist.

Late Chicago Blizzard
Figures in Comedy

There is a touch of satire on the latest lamented coal situation in "She Couldn't See," a latest release of the Strand-Malco comedy which is scheduled for April 2. The comedy opens in "the frozen east," with a glimpse of shovelers digging their way through five foot drifts. The second scene is set in a man's apartment, its occupants huddling on top of an extinct radiator.

The "atmosphere" is set during the opening scene when a Screen Telegraph cameraman took the shot during one of the January blizzards.

Billie Rhodes is supported in the comedy by Cullen Landis and Eugenio Forde, the latter of whom recently joined the Strand-Malco company.

Brenon Film Co.
Restrained by Court

The Herbert Brenon Film Distributing Company was ordered by the New Jersey Court of Chancery to appear at a session held in Newark, last week to show cause why an injunction should not be issued to restrain the Film Company from bringing suit against Arthur W. Moore, proprietor of the Forest Hill Theatre, Newark, and Mrs. Lillia H. Webb, manageress of the Goodwin Theatre, Newark, for alleged breach of contract.

The complaint arose over the payment of $1,500 for the showing of "The Fall of the Romanoffs," the theatres mentioned wishing to cancel their contracts before the completion of the run of the picture.

John McIlheran Joins General

John R. McIlheran of Dallas, Texas, for eight years prominently identified with film exchange interests of the southwest, has been appointed manager of General Film's Dallas exchange. For several years he has been in the employ of the Consolidated Film & Supply of Dallas, and former manager of the New Orleans and El Paso exchanges and more lately as manager of the Bluebird feature department of the Dallas office. For more than a year he was assistant manager in the Mutual Dallas exchange.
“THE WINE GIRL”
Five-reel drama.
Featuring CARMEL MYERS.
Produced by Bluebird.
Directed by Henry C. Gates.
Directed by Stuart Paton.

STORY: Bona works for her uncle who treats her cruelly. She meets Frank Harris and falls in love with him, but when she finds that he has been cooking her cooking better than herself she is disappointed. She finds incriminating letters from a blackhand society and Harris on their trail captures them, for which he wins the respect of the young Italian girl.

(Review in this issue.)

“AMERICAN BUDS”
Six-reel comedy-drama.
Featuring LILY and KATHERINE LEE.
Produced by Fox.
Directed by Kenean Buel.

STORY: Robert Duncan, an U. S. Lieutenant, but secretly a German spy, enlists in the army. He steals a formula which Captain Bob Dutton has just completed, but he is frustrated by Little Jane, an orphan staying at Bob's home. Duncan is shot and before he dies he confesses that Jane and Katherine, who have been thrust upon Bob as belonging to him, really belong to Duncan. It is also revealed that they are the grand children to Col. Harding, Bob's superior.

(Review in this issue.)

“THE KID IS CLEVER”
Five-reel comedy-drama.
Featuring GEORGE WALSH.
Produced by Fox.
Author, Randolph Lewis.
Director, Paul Powell.

STORY: Kirk White, upon his graduation from college, persuades his father to grant him three months for adventure before he settles down. To make the adventure Kirk's father arranges with a motion picture company to stage a picture film. When Kirk hears of it and when real Mexicans attack Kirk handles it as a joke. However, he realizes the real danger in time and everything ends satisfactorily.

“LOSE ON DRESS PARADE”
Two-reel comedy-drama.
Featuring PATSY DeFORREST.
Produced by Broadway Star.
Author, O. Henry.
Director, Martin Justice.

STORY: Once every so often Towers Chandler, who earns a small salary, dons evening clothes and frequents Broadway restaurants. One of these occasions he assists a poorly but natty dressed shop girl by buying her a meal. He leads her to believe that he is an elder, but when they again meet he disclosed that he is a young architect and she is a millionnaire's daughter.

“The JAZBO SHERIFF”
One-reel comedy.
Produced by Essanay.

STORY: Shoo temperature, Arizona, is unable to retain a sheriff for any length of time until Pete, thrown out by his wife, applies for the job. His fearlessness wins the day and order reigns in Shooetump.

For Your Program
SYNOPSIS OF THE FOLLOWING PLAYS ARE GIVEN IN THIS WEEK’S ISSUE:

“MARRIING OFF DAD”
Two-reel comedy-drama.
Featuring RUTH HAMPTON.
Produced by General.
Author, Hugh Brown.
Director, King W. Vidor.

STORY: When Tom Walker starts courting Ann Johnson, housekeeper for John Guest, his stepsister, he is in love with his housekeeper and a spirited rivalry ensues which ends when Grant’s sons propose for their father and Ann accepts.

“THE RETURN OF O'GARRY”
Two-reel drama.
Produced by General.
Author, L. Case Russell.

STORY: O'Garry is sent to the Snell ranch to discover how the stolen cattle is used by Snell and where it comes from. He wins the love of Ciel, Snell's step-daughter, who rescues him from a trap. Snell has set for O'Garry. He is successful in rounding up Snell and his gang.

“THIEF OR ANGEL”
Two-reel drama.
Featuring KEN HAMPTON.
Produced by General.
Author, Judge Brown.
Director, King W. Vidor.

STORY: When Antoinette learns that impure milk caused her baby’s death and that mothers of the tenement district are unable to get pure milk for their babies, in the one place she can steal certified milk from the steps of wealthy homes and gives it to the mothers. When the truth of her act is discovered by the judge he condones her act.

“A DAUGHTER OF UNCLE SAM”
One-reel serial No. 11.
Featuring JANE VANCE.
Produced by Jaxon.

STORY: Jessie and Captain Taylor are successful in capturing Von Prague, the German secret agent, but he commits suicide enroute. Their work finished in the U. S., Jessie becomes a red cross nurse and Taylor gets a commission in the army. Their wedding brings a happy close to the serial.

“MORAL SUICIDE”
Seven-reel drama.
Featuring LEAH BAIRD.
Produced by Graphic.

STORY: Richard Covington marries Fay, a notorious adventuress, against the wishes of his son and daughter. When Beatrice learns that Fay was a former mistress of the man to whom she is engaged the engagement is broken. Beatrice is ordered from the house by her traitor father and goes to New York. A little later, Covington comes to New York, de- serted by Fay and bereft of family, friends and fortune. How he and his family are finally and happily reunited is dramatically told in the concluding chapters.

“BREAKERS AHEAD”
One-reel drama.
Featuring FIOLA DANA.
Produced by Metro.

STORY: Ruth breaks her engagement with a man through gossiping villagers, she believes her parents were never married. She is delighted later to learn that Jedediah Scudder, an old sea captain, is her father. Her identity established she happily becomes the wife of Eric.

(Review in this issue.)

“HUMDRUM BROWN”
Five-reel comedy-drama.
Featuring HENRY WALTH.
Produced by Coronavirus.

STORY: The closing up of the bank in which Brown works means that he and Alicia cannot marry. Brown breaks the engagement and goes to another city. Alicia receives a legacy and with these funds the bank is again reopened. Brown is reinstated and the possibility for a realization of their dreams seems inevitable.

(Review in this issue.)

“THE WHISPERING CHORUS”
Five-reel drama.
Featuring KATHLYN WILLIAMS.
Produced by Paramount.

Author, Perley Poore Sheehan.
Director, Cecil B. DeMille.

STORY: John Trimple commits a de- falcation and arranges things to beat out
the fact that he is dead. He is then tried and sentenced for his own murder, and slowly in his cell with his whispering conscience he goes to his doom that his wife again married, might suffer no more from his misdeeds.

"THE HILLCREST MYSTERY"
Five-reel drama.
Featuring IRENE CASTLE.
Produced by Pathé.
Author, Ouida Berger.
Director, George Fitzmaurice.

STORY: When Sterling offers to turn his plans over to the government for the period of the war, he is shot and killed. Gordon Brett, his secretary, and in love with Marion Sterling, enlists and promises to return and claim his bride at the close of the war. (Review in this issue.)

"THE WAY OUT."
Five-reel drama.
Featuring CARLYLE BLACKWELL.
Produced by World.
Author, Jack O'Mara.
Director, George Kelson.

STORY: Alice's mother does not approve of her engagement to Robert Barr, a strong young journalist, and introduces a girl into Barr's affairs, which causes Alice to break the engagement, and she marries a French count, who loves her devotedly. At the outbreak of war both men offer their lives and the count succumbs to wounds received, while Barr recovers, and Alice and Barr are again free to pursue their happiness.

Exhibitor Perfects

Novel Lighting Idea
For "Eagle's Eye"

The Majestic Theatre, in Des Moines, Iowa, has been newly decorated especially for the showing of "The Eagle's Eye," the twenty-episode serial story of the imperial German government's spies and plots in America, by William J. Flynn, Manager O'Hare, of the Majestic, found that by using old ivory as an interior finish, and old rose trim, he got the effect of the national colors by using dull blue lights. When lighted the theatre presents a very neat appearance, and when it is darkened for showing the pictures there is the softened hue of the national colors everywhere in evidence. "The Eagle's Eye" opens at the Majestic on March 31 and will run there the first three days. Invitations have been issued to a private showing of the first three episodes at the Majestic on the Saturday afternoon preceding the public opening. From the mayor down, all the city officials have expressed their intention of being present, it is said. In addition there will be a special delegation of secret service operatives from the middle west district — men who served under Chief Flynn up to the time of his resignation a few weeks ago.

Rothapfel Leases

Metropolitan, N. Y.,
For Picture Shows

First Time in History That Noted Playhouse Has Been Let
For This Purpose

S. L. Rothapfel, guiding genius of the Rialto and Rivoli theatres, New York's foremost motion picture playhouses, has accomplished the herefore impossible. He has leased the Metropolitan Opera House for the exhibition of motion pictures this summer. It is the first time in its career that the metropolitan home of grand opera has been leased for this purpose. The lease obtained from the opera company by Mr. Rothapfel covers the period from the first week in May until October.

The Metropolitan company announces that the result of permitting the theatre to be used for the exhibition of motion pictures is that it is ideally equipped for showing important war films. "High drama and the utmost dignity will mark the film offerings," the announcement reads.

Mr. Rothapfel says that he will charge popular prices similar to the scale at the Rialto and Rivoli. He will use the Metropolitan orchestra, which, he says, he will try to maintain at complete strength. It will be directed by Hugo Riesenfeld, who conducts at both the Rothapfel theatres.

Norma Talmadge to

Do "De Luxe Annie"

Norma Talmadge, the Select Picture star, returned from the coast after a flying visit to her mother and her sister, Constance, also a Select star. The absence of the star has given Roland West, the studio manager, and "Tony" Kelly, the well-known scenario writer, opportunity to complete the continuity for "De Luxe Annie," which was purchased for Norma Talmadge just before her departure West. Eugene O'Brien, who will be Miss Talmadge's leading man again, has completed some other work which occupied him during her absence.

Bracken Joins Paralta

Paralta has enlarged its directorial staff by the engagement of Bertram Bracken. Mr. Bracken will start work immediately at the California studios. Mr. Bracken has been chosen as the director for the fourth Henry B. Wall picture to be produced under the Paralta banner. It is an Alaskan story from the pen of Monte M. Katterjohn, and is practically ready to be staged. Bertram Bracken was formerly connected with the Fox studios, where he produced many big pictures during the past five years.
Carolina Exhibitors
Form Organization
To Distribute Films

Charlotte, N. C.—The Carolina Co-operative Exhibitors’ League, composed of leaders among moving picture men in North Carolina, was organized here recently when about forty men from North and South Carolina came to Charlotte for the purpose. Percy W. Wells, of Wilmington, was made president, and C. L. Welsh, of Salisbury, was elected vice president, and H. B. Varner, of Lexington, was elected secretary and treasurer. Seven directors were also elected.

Although the organization will be a co-operative one, it will be incorporated under the laws of North Carolina, and will be the largest of its kind. It is the purpose of the organization to furnish here an office for distributing films and film supplies to the exhibitors in the various states of North and South Carolina. It is proposed to take over the distribution office here that is now operated by R. D. Craver, and operate it in the interest of members of the association, and it is hoped that the sale will probably be settled at an early date.

Members of the newly formed association, stated yesterday afternoon that probably $200,000 to $250,000 would present the business done by the local office annually.

Builders of Strand
Plan New Playhouse;
Brooklyn Location

Brooklyn, N. Y.—Moe Mark, Max Siegel and Walter Hays, of the Mitchell and Mark Realty Corporation, owners of the Strand Theatre, accompanied by Thomas Lamb, the architect, left New York yesterday for the purpose of inspecting the newest motion picture theatres built in the principal cities of the United States.

The Strand owners, it is announced, are preparing to build the largest and most luxurious motion picture theatre in the country, which is to be located on a corner of Fulton street and Rockwell place, this borough. This new theatre will seat 4,500. In making this tour is the hope of the Strand people to profit from the experience of the other prominent theatre owners.

The Brooklyn theatre will be the last word in theatre construction, it is stated, and no expense will be spared for the comfort and safety of its patrons. Work on the new building will be commenced immediately.

Lotion Picture Director
Files Bankruptcy Petition

Los Angeles, Calif.—Gilbert P. Hamilton, a motion picture director, has filed petition in bankruptcy in the United States district court here, listing his liabilities at $44,921 and assets of $1,599.

The greater part of his debts, the petition sets forth, arose from a stockholder’s liability; the petitioner owning 16,000 shares of the capital stock of the Prophet Motion Picture Co., 10,000 shares of the Century Film Co., and 14,000 shares of the Albuquerque Film Mfg. Co.

Another Suit Growing
Out of Colfax Hall Fire

Indianapolis—Damages amounting to $5,000 are sought in the suit filed today by Emma Snyder against the Indiana National Life Insurance Company and the Oxon Chemical Company. The suit, which is the seventh one to be filed in the Newton County Superior Courts, grew out of the Colfax Hall fire, which took place here April 19, 1917, and in which six lives were lost and a number of people injured.

Exhibitor’s Briefs

Deerwood, Minn.—Charles G. Osterlund, Deerwood druggist, has begun the erection of a new motion picture theatre here. The building will have a capacity of 250 persons and will be fireproof.

Fordyce, Ark.—The Lyric Theatre, under the management of R. H. Keeton and O. W. Brazil, has been remodeled.

Jacksonville, Fla.—The newly-erected American Theatre at Camp Johnstone, leased by the S. A. Lynch Enterprises, opened here March 15. The Birth of a Nation is the attraction for opening night. John L. Crovo will act as resident manager.

Topeka, Kansas.—The Iris Theatre here which has been closed temporarily since the first of February, reopened last week under the management of I. Feltenstein. The new program provides for three changes a week.

Hartford, Conn.—William J. Melarkey, manager of the local Fox Theatre, succumbed to pneumonia in a New York hospital this week. Mr. Melarkey was thirty years old. Burial will be held in New York City.

San Francisco, Calif.—Progress is reported by Reid Brothers, architects, on the new theatre being constructed by Samuel H. Levin at Clement street and Ninth avenue, in the Richmond district.

Chicago, III.—The Park View Theatre Company, capitalized at $1,000, has been organized here with Michael B. Rodrick, Joseph A. Rogers and William Hershberg as directors.

McConnelsville, Ohio.—George H. Bain, owner of the opera house here has employed Messrs. Kenneth Longley and Russell Johnson to manage the business.

Pittsburgh, Pa.—Fire caused by a film igniting in the operator’s booth at the Colonial Theatre recently did damage to the playhouse of more than $1,500. Patrons numbering about 250 reached the street in safety.

Dallas, Tex.—The Trinity Theatre Company has been incorporated for $8,000. Among those who will direct the theatre is the veteran actor E. H. Hulsey, Herschel Stuart and Harry P. Hearn.

McAlester, Okla.—Effective as soon as his successor can be chosen, A. C. King, manager of the Busby Theatre here, has handed in his resignation.

Fort Smith, Ark.—Arthur McLeod has leased the old Majestic Theatre building and will feature first-run pictures, according to an announcement.

Tulsa, Okla.—George M. Green, H. L. McCracken and Charles H. Woods, of Oklahoma City, have incorporated the Orpheum Theatre Company with a capital stock of $20,000.

Williston, N. D.—W. W. Boardman has assumed the proprietorship of the Lyric Theatre here, succeeding John Snyder. Anticipation of an early call to army service by Mr. Snyder was the governing factor in the sale.

Madison, Wis.—Fire recently slightly damaged the Bandbox Theatre here owned by Fred Flom. Mr. Flom carried insurance on the building, but the furniture and other equipment were not covered.

Broncho Billy Films
In Demand—Essanay

The Broncho Billy dramas, which the Essanay company placed on the market through the George Kleine exchanges March 1, are reported to be doing an unprecedented amount of business. Already there has been a call for more prints, Essanay announces.

Essanay is publishing one-reel subjects in blocks of ten and several hundred exhibitors have arranged to take the entire number, running one each week as they are issued.

These subjects have been carefully selected from the popular Broncho Billy films. Essanay has found that there is an increasing demand for western plays, and the Western dramas featuring Jack Gardner have been in unusually strong demand, as is also the case in the Broncho Billy films.

Bargains in Electric Pianos

25 Empress Electric Pianos having had use as demonstrators, etc., will be closed out this month. Splendid values. Former $600 instrument $385, and many others. Write at once for List. Sold on easy monthly payments.

Lyon & Healy, 50-71 Jackson Blvd, Chicago
Universal's New Series of Features To Start April 8

Carl Laemmle Gives Company's Reasons for Taking New Film

On April 8 Universal will issue the first of a new series of big features. Under the title of Special Attractions these subjects will be published at the rate of one every two weeks.

Preliminary to the appearance of such popular artists as Dorothy Phillips, Harry Carey, Priscilla Dean, Mae Murray, Mary MacLaren and Herbert Mundin as the stars of the new series of productions, and enough pictures to provide features clear through to next November have already been completed.

In production is now under way is a picture of its new Special Attractions take equal rank with the biggest productions now being issued. Each completed picture, it is said, will be the last word in quality, and to bring this to pass instructions have been issued to those in charge at Universal City, Cal, to give them their special attention.

The first four features to be issued as Special Attractions will be "The Risky Road," featuring Dorothy Phillips, "The Soft Woman," starring Harry Carey, "The Two Soul Woman," featuring Priscilla Dean, and "The Bride's Awakening," featuring Mae Murray, as the first feature scheduled for April 8, the second April 22, the third May 6, and the fourth May 20.

Although the publication dates of the next thirteen productions have already been set, the probability that their titles will be changed causes the Universal Company to withhold them at the present time.

Abandons One-a-Week Film

According to Carl Laemmle, president and director-general of Universal, the motive for the action of his company in abandoning the one-a-week feature film idea as embodied in the old Butterflies, is its desire to take the new particular productions out of the program class.

"In other words, the exhibitor regards the feature program today as he regarded the short subjects in the old days. A man who turns out a picture that costs thousands of dollars, but neither its quality nor its box office possibilities make the slightest impression upon the exhibitors who book it, if it is merely released as part of a program.

"The Special Attractions will be just what their name implies—special attractions. The pictures we issued just often enough to make the exhibitor who books them appreciate his box office and production qualities and so cause them to buy up more for him.

"Universal will spend more money on pictures than it could possibly spend in producing the ordinary program feature. The exhibitor, according to our belief, will not be inclined to use a 'filler' on the days he shows them, because they will be strong enough to carry the whole show. Nor will he be at all inclined to use them for this purpose, for their quality will not permit.

"We have put our best foot forward in the Special Attractions. I say this frankly, because I want the trade to know that in these pictures they will be given productions that represent top-notch Universal quality. Proof of our determination in this respect can be found in the stars who are to appear in the new brand."

Gaumont News Reels To Be Issued Every Tuesday and Friday

No persons are quicker to feel the pulse of the public than state-right buyers of motion pictures. At this historic period more newspapers are being sold than ever before, and this is due not only to the ever-increasing education of the masses but to the people's desire to keep posted about war happenings. The demand for news on the screen, the Gaumont Company declares has become so insistent that no theatre which tries to please its patrons can afford to omit the news-reel from its programs.

Until the Gaumont Company decided to enter the independent field, state-right buyers were unable to offer their patrons any pictorial news service. They were quick to realize the opportunity, however, and letters and telegrams asking for the Gaumont News Service began to pour into the Flushing, L. I., office. So insistent were these demands that the Gaumont Company sent representatives to interview a number of the most important buyers, and the result is that the greater part of the country has already contracted for the new Gaumont semi-weekly news-reel, the Gaumont News and the Gaumont Ga抑制.

The Gaumont Company advises that these news-reels will be issued on the dates of shipment from the factory, and will be especially flashed at the picture theatres, its shipment to New York City every Tuesday and Friday morning. As soon as the reels are received by the buyers they will be placed on exhibition, which will be quick to recognize that this is an improvement over the old plan of having a set date for each issue and holding up the showing of the news until that date, even though the news-reel might be received by the exchange several days in advance. The first issue of the Gaumont News will be shipped on Tuesday, March 29, and of the Gaumont Graphic on Friday, March 29.

Success of Sunday Opening Bill Aim of Buffalo Exhibitors

Buffalo exhibitors are taking an active part in the campaign now obtaining throughout the state of New York to get a bill passed by the state legislature permitting Sunday opening of motion pictures. On April 15 a meeting attended by exhibitors and exchange men in the Buffalo territory as far east as and including Rochester, was held in the Majestic Theatre.

Harold B. Franklin, manager of Shea's Hippodrome, presided, and Thomas E. Sullivan, executive secretary of the exhibitors' committee, acted as secretary of the meeting. The situation was very clearly outlined to the gathering by Chairman Franklin in a brief address followed by Henry C. Price, attorney for the committee, who gave clear and concise explanation of the legal status of the bill, and made a forceful address in behalf of co-operation on the part of the exhibitors and exchange men.

Exhibitors from every section of western New York attended the meeting to show their willingness to cooperate. Daily meetings at the Majestic Theatre will be continued by the committee, which is being watched by Franklin and Sullivan, J. Schuchert, treasurer; Earl L. Crable, Strand and Victoria theatres; George C. Mosher, Palace Theatre.

Constance Talmadge to Star In "Mrs. Leffingwell's Boots"

Following "A Pair of Silk Stockings" starring Constance Talmadge, the Select Company next proposes to put on "Mrs. Leffingwell's Boots," in which pieces she will be presented by Lewis Selznick through Select Pictures.

This famous comedy drama by A. Gregory was written for the Select company and the star, and the choice, it is said, a brilliant one, for in this work Thomson is at his happiest vein and the piece is a comedy capable of being co-ordinated with any feature and will tie in with other Select productions with rare combination of comedy and drama of fun plus tense situations, of poignant heartache and youthful merriment. The cast is well co-ordinated and the rest of the company stand out distinct from that of any other screen star.
"The Bargain," six reels, with W. S. Hart.

**IAN CYCLE PICTURES**

"Two Men and a Woman," five reels, with James Morrison.

"One Law for Both," twelve reels, with Leah Baird.

"Balancing Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Human Clay," with Mollie King.

"Sins of Ambition," with William Lasky and Barbara Castleton.

**JEWEL PRODUCTIONS, INC.**

"Pay Me," five reels, with Dorothy Phillips.

"Circuits of the Sea," five reels, with Louise Lovely.


"The Doctor and the Woman," five reels, with Mildred Harris.

**KING BEE COMEDIES**

One two-reel comedy per week.

**KLOETZ AND STREIMER, INC.**

"Whither Thou Goest?" five reels, with Orrin Johnson and Rhea Mitchell.

"The Secret Trap," five reels.

**KULKE FEATURES**

"Germany on the Fighting Line," five reels.

"France on the Fighting Line," six reels.

"The Umbos," five reels.

**LEA-BEL COMPANY**

"Modern Mother Goose," five reels.

"Snow White," four reels.

**LIBERTY FILM CORPORATION**

"The Three Musketeers," seven reels.

**LINCOLN CYCLE PICTURES**

"My Mother," two parts.

"My Father," two parts.

"Me," two parts.

"The Call to "Home," two parts.

"Old Abe," two parts.

"The Torch of the Slave," five parts.

"The President's Answer," two parts.

**LINCOLN MOTION PICTURE COMPANY**

"The Realisation of a Negro's Ambitions," two reels.

"Trooper of Troop K," three reels.

**MARINE FILM CORPORATION**

Aug. 28—"Lorelei of the Sea," five reels, with Tyrone Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World." two reels.

**MASTER DRAMA FEATURES, INC.**

"Who's Your Neighbor?" seven reels, with Christine Mayo.

**MAYFAIR FILM CORPORATION**

"Persuasive Peggy," six reels, with Peggy Hyland.

**MORAL UPLIFT SOCIETY OF AMERICA**

"It May Be Your Daughter," five reels.

B. S. MORGAN


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

**NATIONAL FILM CORPORATION OF AMERICA**


**NEWFIELD'S PRODUCING CORPORATION**


JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Ada Keesh.

**OGDEN PICTURES CORPORATION**

"The Lust of the Ages," five reels, with Lillian Walker.

**SIDNEY OLCOTT PLAYERS, INC.**

"The Belgian," with Walter Whitridge and Valentine Grant.

**OVERLAND PICTURES CORPORATION**

"The Hand of Fate," four reels.

"The Russian Revolution," four reels.

"Man's Law," four reels.

**PARAGON FILM COMPANY**


**PARALTA PLAYS**


"Maude Who?" with five reels, with Jesse Barriscale.

"His Robe of Honor," with Henry B. Walthall.

Feb. 19—"The Turn of the Card," seven reels, with J. Warren Kerrigan.

Mar. 1—"Within the Cup," seven reels, with Jesse Barriscale.


**PAYSTRIKE FILM CORPORATION**

"How Britain Prepared," eight reels.

**PETROVA PICTURES CORPORATION**


"The Light Within," five reels, with Mme. Petrova.

"The Life Mask," five reels, with Mme. Petrova.

Zangor," five reels, with George Larkin.

**PIONEER FEATURE FILM CORPORATION**

"The Soul of a Child," five reels.

**POPULAR FEATURE FILM CORPORATION**

"Corruption," six reels.

**PRIVATE FEATURE FILMS**

"Ignominy," six reels.

**PUBLIC RIGHTS FILM CORPORATION**

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

**RADIO FILM CORPORATION**

"Satam, the Son of Humanity," seven reels.


**HARRY RAFF**


"The Struggle Everlasting," with Florence Reed.

**HARRY RAYNER**


**RENOVED PICTURES CORPORATION**

"In Treason's Grip," five reels, with Grace Cunard and Francis Ford.

**SELECT PHOTOPLAY COMPANY**

"Imagery," six reels.

**SENC SPECIALS**

"The Crisis," seven reels, with Bessee Eyton.

"Beware of Strangers," seven reels, with Bessee Eyton and Thomas Santchi.

"The Garden of Allah," with Thomas Santchi and Helen Ware.

"Who Shall Take My Life?" six reels, with Thomas Santchi and Frits Henningset.

"The City of Purple Dreams," six reels, with Bessee Eyton and Thomas Santchi.

**FRANK J. SENG**

"Parentage," two reels.

**SIGNET FILM CORPORATION**

"The Masque of Life," seven reels.

**FRED H. SOLOMON**

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

**STANDARD PICTURES**

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 20—"The Millionaire," seven reels, with Jane and Katherine Lee.


Dec. 20—"The Duke," seven reels, with Theda Bara.


Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 3—"The Misadventures," eight reels, with William Farum.


**SUNSHINE FILM PRODUCING COMPANY**

"What the World Should Know," five reels.

**SUNSHINE FILM CORPORATION**


**SUPERIOR FILM COMPANY**

"The Faucet," five reels.

"The Cowpuncher," six reels.

**SUPREME FEATURE FILMS**

"Trip Through China," ten reels.

**TODAY FEATURE FILM CORPORATION**

"Today," with Reed Forester.

**TRIUMPH FILM COMPANY**

"The Libertine," six reels.

**ULTRA PICTURES CORPORATION**

"The Woman Who Dared," seven reels, with Beatrice Micheleas.

"The Passion Flower," five reels.

**UNIVERSAL**

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


C. S. EXHIBITORS BOOKING CORPORATION

"The Zeppelin's Last Raid," five reels with Enid Markay.

"Those Who Pay," five reels with Bessee Barriscale.

**VARIETY FILMS CORPORATION**

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

**VICTORIA FEATURE FILMS**

"The Slave Mart," five reels with Marguerite Snow.

"The Sunset Princess," five reels with Margery Daw.

"THE TRIUMPH OF VENUS," six reels.

"VICTORY FILM MFG. CO.

"The Triumph of Venus," six reels.

**WARNER BROTHERS**

"Are Passions Inherited?" five reels.

**EDWARD WARREN PRODUCTIONS**


LON LAWRENCE WENT FROILIN PRODUCING CO.

"Peacocks and Turtles," six reels.

"The Colossus," seven reels, with John Barrymore.

**WESTERN IMPORT**

"Mickey," seven reels, with Mabel Normand.

**WHOLESALE FILMS**

Sept. 19—"Cinderella and the Magic Slipper," four reels.

Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neill.

"His Awful Downfall," one reel with Rex Adams.

"Little Red Riding Hood," five reels.

**WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.**

"The Bird's Christmas Carol," five reels.
**PERFECTION PICTURES**

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**SERIALS**

Essanay
presents
A
CHAPLIN
JINGLE
A British version of Charlie Chaplin's funniest film

"CHASE ME CHARLIE"
Taken from the famous Essanay-Chaplin Comedies.

George Kleine System Distributors
"Who Killed Woodruffe Clay?"

A PETROVA Mystery Picture that will bring you a "capacity house"

Petrova in "The Life Mask"

PETROVA PICTURE COMPANY
Frederick C. Collins, Pres.
NEW YORK CITY
PRODUCTIONS bearing the trade mark of the First National Exhibitors’ Circuit, Inc., carry the assurance of wide popular appeal because they are selected by a committee of the most successful motion picture exhibitors of North America.

Every feature submitted to the Purchasing Board of seven members must measure up to a standard that leaves no doubt regarding its power to attract patronage to the box-offices of the largest theatres of the United States and Canada. In other words, the selection of dramatic and special productions has been put in the hands of men who know from actual experience just what qualities a picture should have to insure big business.

When the fact is also borne in mind that these men are spending their own money for attractions for their own theatres, it will be understood that their combined judgment represents a verdict worthy of any exhibitor’s respect.

The First National Exhibitors’ Circuit, Inc

DAVID P. HOWELLS, Foreign Representative
220 W. 42nd Street, NEW YORK.
The methods that have proven so successful in North America are being applied equally well to the foreign market, because experience has shown that the big human appeal of real drama and real comedy is the same the world over. And First National features must measure up to such qualifications. Upon the hard-rock foundation of these principles the whole organization is built.

DAVID P. HOWELLS, of 220 West 42d Street, New York, one of the few men in the film industry who really knows the foreign market from personal contact, has been appointed Foreign Representative of the First National Exhibitors’ Circuit to invite exhibitors outside of the United States and Canada to share in its new system of purchasing pictures. Mr. Howells will handle abroad all pictures controlled by the First National with the exception of

CHARLIE CHAPLIN’S NEW $1,000,000 COMEDIES
Which are distributed through WILLIAM VOGEL PRODUCTIONS, INC., Longacre Building, New York.

18 East 41st Street, Nueva York, E. U. A.
WILLIAM VOGEL PRODUCTIONS, Inc., Foreign Distributors of CHAPLIN’S $1,000,000 COMEDIES, Longacre Building, NEW YORK
QUESTIONS and ANSWERS
Dealing with the Moving Picture World’s Remarks on the Plans of
United Picture Theatres of America
INC.

Q. Can the opposition of powerful vested interests be combated?
A. Certainly, because the combined power of the exhibitors is greater than that of all the other factors in the industry. Consolidation of offices, cuts in big salaries, elimination of useless service, direct routing, abolition of financier profiteering—these things can be accomplished in the film world by the United Exhibitors just as they are being accomplished in the railroad world today by Director McAdoo.

Q. Is United Pictures Theatres promising anything it cannot perform?
A. No, because the promises are well within the reasonable expectation of what cooperative movements can do. The M. P. World cannot discover one extravagance, unwarranted statement in any of the speeches of Mr. Ochs or our published statements. Are other cooperative companies overstating? We do not know, but we feel sure exhibitors are so strong for the cooperative idea that overstatement is not necessary to secure membership.

Q. Finally, are the men behind United strong enough to put it over?
A. Messrs. Ochs, Scelye, Blumenthal, Goldsmith and the other executives of United Picture Theatres enjoy exhibitor confidence as do no other group of men in the country. They are known to be honest, conservative, forceful and energetic, and can point with pride to their achievements in the film industry.

THE LAWYERS AND BANKERS OF PROMINENT EXHIBITORS HAVE MINUTELY EXAMINED EVERY DETAIL OF OUR PLAN, AND THEN THESE EXHIBITORS HAVE ENDORSED THE SAME BY BECOMING UNITED MEMBERS

Write today to Dept. H

UNITED PICTURE THEATRES OF AMERICA, Inc.
1600 Broadway, New York City
Book a Steady Uproar of Laughter

Every Ebony Comedy is a screen subject with negro players. It makes a hit like the sure fire black-face act on a vaudeville program. Use an Ebony Comedy the same way.

You'll catch them with an Ebony when you can't catch them with anything else—they create talk and you reap the benefit of that word-to-mouth advertising, the only kind that is sure to keep up a constant flow of patronage.

Regular Weekly Releases

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Proven Circulation!

The Exhibitors Herald is a member of the Audit Bureau of Circulations
FRANCIS FORD
BACKAGAIN
AND READY TO RELEASE TO
STATE RIGHT BUYERS
FIRST PRODUCTION
BERLIN VIA
AMERICA"

"Our Boys are on their way to Berlin and all Hell can't stop them"

FRANCIS FORD PRODUCTION CO. INC
1476 BROADWAY, N.Y.
ANNOUNCING
REMARKABLE FEATURE PRODUCTIONS
FOR DISCRIMINATING STATE RIGHT BUYERS

TALENTED STARS
in these
FEATURES of IDEALISTIC ARTISTRY
will be supported by
GIRLS of WONDROUS BEAUTY
Selected by the leading newspaper
of each state, in cooperation with
GAUMONT NEWS & GRAPHIC
The independent news reels
of reel news

Gaumont Co.

LONDON
FLUSHING, N.Y.
PARIS
Amusement Parks Handicap Film Business

A REVIEW of the tax situation as affecting amusement parks and motion picture theatres reveals those responsible for the welfare of the film business in the light of being either lax in their duty or incapable—or both:

The amusement parks of the country represented by a very capable operator, Frank L. Albert, has succeeded in offering the amusement parks as "Poor Folks' Amusement" to the committee of Congress which had under consideration this feature of the revenue tax bill, and thereby escaped the imposition of an admission tax on ten-cent admissions and ten-cent attractions.

Within a few weeks we will be facing the opening of the amusement parks for the season and the ten-cent gate and inside attractions will be tax-free, while the motion picture theatres of the country, where the nearly-standard admission charge is ten cents, will continue to be compelled to exact from their patrons a ten per cent tax thereby driving from its doors a great deal of patronage.

The boast of the amusement parks to be the "Poor Folks' Amusement" should be dismissed as merely ridiculous if it were not for the great handicap the usurpation of this title is placing upon the motion picture business. The motion picture theatre is now and has been for many years the "Poor Folks' Amusement"—not merely for two or three days a year but for practically every day throughout the year. The neighborhood theatre is the mecca for every member of the family, winter and summer. The motion picture theatre fills a place in human life that never previously has been attained by any amusement institution. The motion picture theatre is universally acclaimed by all who are capable to judge and who are willing to judge impartially as the amusement of the masses—a type of entertaining, educational and inspiring diversion that approaches the maximum in what it offers at a minimum in cost.

Yet, despite all this, the amusement parks with their cheap, hollow, tawdry attractions and petty grafting concessions go by tax-free, while the film theatre must impose a ten per cent tax on its patrons—a fact which has caused in many quarters a tremendous falling-off in business.

Considering the cost of what the amusement parks have to offer, the deceitful boast of "Poor Folks' Amusement" is almost the last word in the gentle art of buncoing the public, because an amusement park for a man who has a few cents to spend for an evening's entertainment is about as satisfying for that man as it would be for him to stand in front of the Metropolitan Opera House and watch the crowds go in for a gala performance.

If, then, the facts in the matter are so overwhelming in favor of the motion picture theatre receiving whatever consideration that was to be allowed by Congress to the amusement of the masses how is it that the amusement parks have been so fortunate and the picture theatres have been subjected to so many tax burdens?

To obtain a logical answer to this question it is necessary to consider what was done by both interests to present the facts as they saw them to the committees of Congress. We find the affairs of the amusement parks handled by the very capable Mr. Albert who spent weeks and months in Washington, his expenses met by the solid backing of the amusement park interests of the country, very busy in convincing members of Congress of the inability of his parks to meet even equitable taxation requirements.

On the other hand, there were present in Wash-
ington certain film men whose approach to the Capitol was properly announced in the stentorian voices of the press representatives and a group of exhibitors who went to see what could be done about the tax situation and stayed to concoct a plan for a booking circuit—and in the meantime the amusement parks were selling themselves to Congress as the “Poor Folks’ Amusement.”

The amusement parks have robbed motion picture theatres of their rightful consideration as the amusement of the masses and not a voice has been raised in protest by those responsible for the welfare of the film business.

Aside from the tax feature the competition of the amusement parks is eminently unfair. Their regular plan of distributing vast quantities of free tickets is so obviously calculated to ensure the unwily in the clutches of the greedy concessionnaires that it assumes the proportions of a public menace and instead of receiving governmental co-operation should be stamped out by law.

It is the boast of the amusement park men that they have received more consideration from Congress than any other profit-making institution in the realm of American business and with the facts against them they have a right to be jubilant even though their success in this matter has been due largely to somnolent attitude and lack of aggressiveness of the guardians of the welfare of the film business.

Casual Comment

An encouraging indication is the fact that the information seems to have leaked out that a pie-throwing contest need not be the central theme of a comedy.

* * *

Further contact with operators’ unions is extremely likely to convince exhibitors that a real organization would be a handy thing to have about from time to time.

Martin J. Quigley
N. Y. Firm Presents
"Hearts of the World"
At 44th St. Theatre

Elliott, Comstock and Gest
Chosen by D. W. Griffith
To Handle Film in Manhattan

Elliott, Comstock & Gest will handle D. W. Griffith's latest cinema war drama "Hearts of the World" when it is announced last week and have taken over the Forty-fourth Street Theatre, New York, where it will return to the management of Morris Gest, commencing next Friday night.

It was originally planned to present the picture at the Lyric Theatre on Forty-second Street, but Mr. Gest was unable to obtain this house due to a previous arrangement between William Fox and Mr. Comstock and Gest. The Shuberts will transfer the A. H. Woods play "The American Ace," which has had several more weeks to run, to another house, and thus make way for the Griffith production.

A private showing of "Hearts of the World" will be held on Thursday evening. Mr. Griffith himself flew in from Hollywood for this first showing of the picture for ten weeks, which gave rise to the rumor that Mr. Rothapfel intended to put it on at the Metropolitan opera house for the summer. However, the noted director preferred to have the film presented as early as possible by reason of its war propaganda value and therefore placed its distribution in the hands of Morris Gest who as soon arranged to secure a Broadway house sufficiently large to take care of immense crowds during its New York run.

Mr. Griffith arrived in New York on Monday and will personally supervise the initial showing of "Hearts of the World." Following its premiere the picture will be presented twice daily.

Theatrical men in New York regard Mr. Griffith's decision to place the New York presentation of his spectacle in the hands of the firm of Elliott, Comstock & Gest a wise one, inasmuch as it will give the picture, it is thought, considerably more prestige than otherwise.

Anita Stewart Must
Fulfill Her Contract

Supreme Court Justice Cohalan, who heard a suit of the Vitagraph Company of America against Anita Stewart to restrain her from appearing for any other movietheater company during the existence of a contract with the Vitagraph Company, handed down a decision last week granting the injunction.

The court's decision has now been confirmed by the State Appellate Division.

On the eve of the opening of the amusement parks in the United States, the motion picture industry has awakened to the full significance of the congressional action in exempting this brand of entertainment from the war tax where the admission does not exceed ten cents.

Forced, as they will be, during the coming summer to combat the effects of the Daylight Saving bill under which the public will have no time to open their playhouses for the first evening show in practically broad daylight, exhibitors are now beset with the problem of competing with the amusement parks, which are not compelled to collect any tax from their patrons.

In addition to this, through skilled lobbying, representatives of the parks have convinced the committee in Congress which considered the amusement tax feature of the war revenue bill, that the amusement parks are the "Poor Folks' Amusement" and this, in itself, has proved an obstacle in the way of the motion picture industry in its attempt to get some sort of a revision of the tax.

Well Laid Campaign

There is no denying but that the amusement parks had a well laid plan of campaign. Representatives, under the able leadership of Frank I. Albert, spent months in Washington prior to the consideration of the revenue bill, and their presence there was more than evident in the result which showed this branch of entertainment practically free from tax.

Now that the full meaning of the victory obtained by the parks is beginning to be apparent to the exhibitors, considerable feeling is manifesting itself concerning the way their cause was handled in the capital. They believe, and justly so, that the motion picture theatre is the "Poor Folks' Amusement" and that the amusement parks interests have misrepresented themselves to the nation's lawmakers in laying claims to this function.

They point to the fact that the parks are open but six months in the year—spring, summer and early fall—and that any form of amusement which is not year-around in its nature cannot, of necessity, be considered "poor folks' amusement." The gate admission to an amusement park means nothing, they contend, which is apparent when it is taken into consideration the number of compulsory admissions distributed in the course of the season by the various amusement parks.

Exhibitors Not Blameless

The exhibitors do not hold themselves blameless in the matter. They realize now that too little attention was paid to the affair when the matter was up for discussion in the congressional committee prior to the passage of the Nighthour entertainment tax. The additional tax, as it was then described, was undertaken after the bill had been put into effect and the resultant falling off in attendance at the motion picture theatres was noted.

When a convention of exhibitors was called at Washington it was found that little or no hope could be entertained of having the bill reopened and the matter gone into again. A permanent committee was, however, appointed to watch for further legislation concerning the industry. A salaried interest in the matter is expected to continue until the bill has been put into effect and the resultant falling off in attendance at the motion picture theatres is noted.

Fifteen Cents and No War Tax

The amusement park people, jubilant over their success in representing their business as "Poor Folks' Amusement," have decided to make the best of their opportunity and raise prices. Riverview Park, Chicago, the largest amusement park in the country, has decided to increase its admission charge for the coming season to fifteen cents—and they will be compelled to charge no war tax on this admission.
First National Circuit Buys
“My Four Years in Germany”

Gerard Feature Purchased After Several Days
Negotiation—Price Not Divulged.
Distribution to Begin April 29

The First National Exhibitors’ Circuit has obtained distribution rights for the United States and Canada to Ambassador James W. Gerard’s authorized film version of “My Four Years In Germany,” which has been running at the Knickerbocker Theatre on Broadway to crowded houses since March 10th.

Prior to the acquisition of the big feature, negotiations were carried on for several days between Mark M. Dintenfass and H. M. Warner, representing My Four Years in Germany, Inc., and Harry O. Schwalbe and James D. Williams, representing the First National. When the final papers in the transaction were signed last Wednesday afternoon, it was stated by both parties to the contract that Ambassador Gerard and his associates had been presented with the largest check ever drawn as an advance payment in a motion picture deal. The amount will probably not be divulged, but is said to have run well into six figures.

The First National officials are credited with having achieved a signal victory in landing the Gerard picture for their circuit, as the rivalry among numerous competing organizations desirous of handling the feature, it is said, were undoubtedly the keenest that has been displayed within recent years. This was due to the fact that Ambassador Gerard’s story is an explanation of the actual motive power behind the tremendous events now transpiring on the western battle front, and a graphic unfolding of the international plot, conceived and executed by the rulers of Imperial Germany.

Several important figures in the legitimate and vaudeville fields made flattering offers to take over the exploitation of the film, but after serious deliberation, the executives of the producing corporation decided that the proposition offered by the First National officials was the best from every point of view, it is said.

This is taken as a striking endorsement of the co-operative idea upon which the circuit is based that has been given up to date, and indicates that the First National is now a force to be reckoned with in the future of the film industry. In the distribution of features with the guaranteed box-office appeal of “My Four Years in Germany” on the liberal terms that the First National makes, officials see another important move in the direction of open market booking.

The Gerard picture will be published on April 29th, although earlier bookings can be arranged if necessary, prior to that date. In the larger cities the film will first be shown in legitimate houses, wherever available, at advanced prices. Judging from the remarkable drawing power that it is now displaying at the Knickerbocker Theatre, the exposure of German political and military intrigue will be good for an extensive run in any large city where the English language is spoken without a Teutonic accent, it is asserted.

“My Four Years in Germany” must be projected in its full ten-reel form wherever booked, as Ambassador Gerard has expressly stipulated in his contract with the distributors that the film is not to be cut or changed in any particular without his consent.

Practically every amusement circuit in the United States has put in a bid for the picture since it has been taken over by the First National. A definite announcement of the first-run houses that will show the big feature will be made within the course of a few days.

Exhibitors to Meet
Michigan Capitalists
Discuss Booking Plans

As stated in last week’s Herald, a meeting of exhibitors, irrespective of any national organization affiliations, will be held in the Hotel Astor, New York City, April 8 and 9.

At this meeting a proposition from a group of prominent business men of the State of Michigan will be presented, in which they offer to finance a practical co-operative booking plan for the exhibitors of the country providing a practical and feasible scheme is presented.

Various plans have been advanced, each having good and bad points, it is said, but with the proper financial backing it is thought the best can readily be decided upon by the exhibitors and put into effect within a very short time.

Producers who are willing to make pictures under such a plan are invited to attend the meeting of exhibitors. It will be held at the Hotel Astor April 9, at which time it is expected a workable plan will have been completed and can be laid before them.

Bessie Love Leaves
Pathé Fold May 1

The Pathé Company has secured the screen rights to Ruth Belmore Endicott’s novel, “Carolyn of the Corners,” from the Dodd, Mead Company, the book publishers, and will present Bessie Love in the stellar role.

This will be Miss Love’s final production with the Pathé Company. Work on the picture will start this week, and it is expected the final scenes will have been made May 1, on which date Miss Love’s contract expires.

The little star has been approached by two producing companies, it is said, but before accepting either offer she is considering the advisability of forming her own company, in order to secure the highest quality of stories, direction and production. It is announced that Miss Love holds an option on a Los Angeles studio at the present time.

Fox Addresses Theatre Club

William Fox, the film producer, and Virginia Pearson, screen siren, were the guest of honor at a meeting of the New York Theater Club, of which Mrs. Belle de Riviera is president, in the Hotel Astor last week. Mr. Fox was the principal speaker.

Jane and Katherine Lee, the Fox “Baby Grands,” presented an original skit. Miss Aince Abbott, exponent of oriental art, was also on the program. There were also plays and Baby Love Simmons sang and danced. Mrs. J. W. Loeb presided as chairman.
Chicago Industry Combines to Fight Tyranny of Union

Obtain Injunction in Circuit Court of Cook County Restraining Operators' Organization from Further Interference in Conduct of Business

Charging a well-established plan practically to obtain control of the motion picture industry in the city of Chicago through the unionizing of every employe of picture theatres and the film exchanges, owners of theatres, film exchanges, commercial slide, film and equipment manufacturers, through their attorney, Louis F. Jacobson, last week sought and obtained an injunction in the Circuit court of Cook county restraining Local 110 of the National Alliance Theatrical Stage Employees of the United States and Canada from further interfering with them in the conduct of their business.

While the recent ultimatum of the union under the name of the National Advertising Film Company notifying exhibitors that operators would no longer run slides of any nature other than those having the sanction of the union, brought the matter to a head and lead to the legal action, it is but one in a long series of indignities heaped on the owners of the theatres by the union arrogant in its power.

Joseph P. Armstrong, president of the union; H. McCullough, vice-president; H. Mitze, corresponding secretary; J. Johnstone, financial secretary-treasurer; T. E. Maloy, business agent, and Fred Havill, Peter Kuniff, C. P. Shea and S. E. Kelleher, members of the union's council, named as those whom the injunction operates against. In addition John C. Shafrank, alleged manager of the National Advertising Film Co., is also named.

Would Control Advertising

Notice of the part the union intended to play in the control of advertising slides in the theatres came to the attention of exhibitors some weeks ago when irregular letters were mailed from the headquarters of the union to all operators, notifying them that from that date they were to run none but slides earning the label of the National Advertising Film Co.

Upon inquiry of Mr. Shafrank, who as named as manager of the hitherto unheard of company, exhibitors were told that the communication meant what it said; that in the future the union would have charge of the advertising slides and would receive whatever profits or losses was forthcoming from the running of the same.

In their fancied security the officials of the union made no exception of any and all slides. They even went so far as to notify the Four Minute Men's association that in the future the slides they used for illustrating their patriotic-like would have to bear the label of the union and the National Advertising company.

Cashier's Union Sought

This followed closely upon known activities of the union to form an association among the cashiers of the motion picture theatres. While the cashiers were not to be associated with Local 0 it was evident that the union named would be under the domination of the operator's union.

There was also well under way a movement to organize all the employees of the various film exchanges including the film inspectors and those working in the projection room.

Quick to see the danger unless some immediate action was taken to offset the machinations of the union exhibitors' settings were held and plans discussed leading to a solution of the problem. Then investigation divulged that the union also had designs upon the film exchanges, this branch of the industry was invited to sit in at the conferences. Slide manufacturers, and equipment manufacturers soon joined.

Bill Huge Document

The bill upon which the injunction was granted by Judge Oscar M. Torrisson of the Circuit Court contains in all about 290 typewritten pages outlining the apprehension felt by the industry unless the practices of the union are curbed. In addition there are also appended many affidavits of exhibitors and exchange men concerning their experiences with both Shafrank and Armstrong.

While the injunction was only issued Friday of last week it is said that already there have been difficulties from the officials of the union seeking some compromise before final hearing on the proceedings are set. Just what the nature of the settlement wanted by the operators is, could not be learned.

Some of the activities of the union as reviewed in the bill are as follows:

That the union has entire say in the matter of hiring and discharging operators and helpers, the only function remaining to the exhibitors is that of paying the salaries.

Compel Organized Help

That the union had sought to compel cashiers, ushers, doormen, janitors, film inspectors and shipping room employees to become members of the union or of unions organized by the union and under the domination of the same.

That exhibitors had been notified that representatives of the union would make weekly inspection of their projection machines at a charge of $50 per visit. These inspections being necessary before union operators would be allowed to run machines.

In a signed affidavit from Simeon Griever of Griever & Herz, film distributors, it is charged that the Ford Weeklies were made the prey of the National Advertising company. These weeklies, according to Mr. Griever are manufactured by Henry Ford at a cost of $200,000 annually. The sanction of George Creed, head of the bureau of public information. They are distributed to exhibitors free as patriotic propaganda.

Government Not Immune

According to Mr. Griever the fact that they were shown out of deference to the United States government made no difference to the officials of the union who insisted that that body be paid $500 per day for the showing of them. Henry Ford could well afford it, they informed him that the exchange might be called on to pay.

Morris Kline of the Strand Film Service had an unpleasant experience when the union seized upon a film which he had purchased concerning the activities of "Billy Sunday". They notified him that in order to have this film shown in Chicago he would have to "pay $5,000 in cold cash or a certified check." They finally magnanimously arbitrated the matter and agreed to take forty percent of the gross proceeds from the sale of the film.

When John E. Bordonski of the Chopin Theatre went to the union headquarters to have two operators assigned to the new theatre of which he was the lessee, his request was overheard by Maloy, the business agent. Maloy informed Bordonski that he had been notified by the Building Trades Council to appoint an operator to the theatre until settlement of trouble with the trades council had been made.

Bordonski was then told that the council considered $2,000 would settle the account. This, Maloy said, he believed he could get reduced to $600. Bordonski said that he believed the matter should be turned over between the owners of the building and the trades council but Maloy remained obdurate. At a later date the amount had gone down to $60 and this was said to be the last concession.
Herbert Lubin To Tour Country
In Interest of Petrova Pictures
Accompanied by Bert Ennis, Polish Star's Representative Will Visit Every First National Exchange

Herbert Lubin, personal representative for Madame Olga Petrova, accompanied by Bert Ennis, director of publicity of the Petrova Picture Company, left New York last week for a swing around the circuit embraced by the exchanges of the First National Exhibitors' Circuit.

The latter organization has distributed the first four special productions in which Madame Petrova has appeared under the banner of her personal organization. These pictures, among which have been "Daughter of Destiny," "The Light Within" and "The Life Mask," have scored heavily for the Polish star, serving as a vindication of the fact that it is possible for a woman to handle the innumerable details of her own company and make productions of fine and artistic merit.

In order to fully convince the exchange managers who are distributing the special Petrova pictures, as well as those exhibitors who have already screened these productions of Madame Petrova's earliest desire to cooperate with them in the working out of all commercial phases in connection with their various problems, Mr. Lubin is accompanying with a personal message from the famous star to each and every film man concerned in the making and exhibition of her photo-plays.

Will Study Conditions

He will also make an intensive study of conditions surrounding the current presentation of these features and be in a position to render valuable advice and assistance not only to the exchange man but to the exhibitor as well. He is particularly fitted for this task, having been the franchise holder of the Metro productions in the Dominion of Canada for several years and to his credit goes the present successful standing of these films in the Dominion. He is a film man of many years actual experience, at the present time being a member of the firm of General Enterprises, Inc., 1476 Broadway, New York, the other partner being Arthur H. Sawyer.

Mr. Ennis will carry out in full the working details of the recently established Service Bureau in connection with the Petrova productions. He will carry with him an extensive line of accessories and advertising aids suited to the use of the exhibitors in towns both large and small and will concentrate a strong publicity drive on various sections of the country which heretofore, it is claimed, have not received the attention they deserve.

In addition to this Mr. Ennis will carry with him new and unique advertising novelty for the exploitation of Madame Petrova's forthcoming productions.

To Aid Exchanges

It is believed that exhibitors throughout the United States will give this latest adjunct of the Petrova Service Bureau a most enthusiastic reception inasmuch as it will serve to attract the attention of thousands of people in their localities who have heretofore been but slightly interested in motion picture plays. He will also co-ordinate the present activities of the Petrova publicity department with those of the exchange in each town distributing these films.

A feature of the trip made by Messrs. Lubin and Ennis in behalf of the Petrova Picture Company will be an extensive billboard campaign to be carried out in the important cities of the United States. A beautiful twenty-four sheet stand has been prepared for this purpose and the Petrova Picture Company is in a position to furnish exhibitors with a sufficient quantity of the lithographs to thoroughly cover all advertising space.

Starting at Boston, the itinerary of the trip calls for visits to Pittsburgh, Detroit, Cleveland, Louisville, Indianapolis, St. Louis, Des Moines, Minneapolis, Milwaukee, Chicago and Dallas. Following a thorough investigation of these territories with the resultant conferences between Lubin and Ennis and the different exchange managers, the South will be visited. It is planned to complete the above itinerary by a drive through the far west which will finally bring them to California.

N. Y. Mirror Sold to United Publishers

The Dramatic Mirror for years one of the leading dramatic publications along Broadway, was sold last week to the United Publishers Association. It is announced that the policy of the paper will not be changed and that attention will be devoted to both screen and stage.

The United Publishers Corporation is capitalized at $4,755,000 and has been printing the "Motion Picture Trade Directory" for a number of years. R. M. Vandiver and H. A. Wycoff will have charge of the business affairs of The Mirror it is said.

KANSAS CITY IS OFF
OF "DOUG." FAIRBANKS

Claiming that the motion picture star wants too much attention, the Kansas City committee back of the third Liberty Loan drive have excused the athletic "Doug," from participating. Fairbanks was to have addressed a meeting there on April 20, according to E. E. Violette, chairman of the speakers' bureau. The date was canceled March 28.

Mr. Violette said he acted following the receipt of a letter from Fairbanks' representative, in which a parade, led by the mayor and city officials, with at least fifty automobiles, was asked to meet the actor. The representative's letter also suggested that they have the governor and his staff present. That was the last straw. The parade is all off.

SCENES AND PLAYERS FROM THREE GOLDWYN PRODUCTIONS

LEFT—A SCENE FROM REX BEACH'S PLAY, "HEART OF THE SUNSET." RIGHT—A TENSE MOMENT FROM "THE SPLENDID SINNER" FEATURING MARY GARDEN. CENTER—TOM MOORE AND MAIDGE KENNETT IN A SCENE FROM "THE DANGER GAME." (GOL-

Dryn)
Paralta Plays, Inc., Pushing Work On Its Big Los Angeles Plant

Buildings Will Cover Ten Acres—Will Be Most Complete Studio on West Coast When Finished

Work on the new Paralta Studios, Los Angeles, Cal., is rapidly nearing completion. When finished this array of buildings, in which the productions of Paralta Plays will be made, will be not only one of the largest, it is declared, but the finest equipped studios in existence today.

They are located on the north side of Melrose avenue, Los Angeles, just beyond Van Ness street. The new buildings will cover ten acres of the eighty-acre tract which was purchased by this company a few months ago. A great number of the buildings are already completed and work is being rushed to finish these buildings covering nearly every foot of the available ground space of the ten-acre tract with permanent structures of brick and cement, including administrative buildings, cafe, dressing-room buildings, five glass-enclosed stages, property buildings, workshops, carpenter shops, electrical shops, garages and other necessary for use in film production. Each designed with every modern appliance known to produce the best results in the making of pictures.

Ideal Location

The buildings of the new studios are just across the street from the old studios, which were, up to a short time ago, been used by the Paralta organization. Centered, as they are, in a compactly planned group, the buildings of the new studio plant will serve as the hub of studio grounds to be utilized for the construction of large settings of buildings, street scenes, and replicas of entire towns, if necessary, for use in film production. This expansion of studio properties has been made necessary by the enlarged scope of production undertaken by the Paralta organization, which is now producing not only Paralta Plays, featuring their own stars, but also work for other film companies.

Immediately facing Melrose avenue will be the central administration building flanked on either side by the buildings of the scenario department and the cafe. Behind these structures is the mammoth brick property building separated by a central arch-way leading back to the five steel and glass-enclosed stages each of which measures sixty by one-hundred and fifty feet and which has ample stage space to accommodate six to eight setting. These stages are to be higher than any glass stages now in use, this being done to arrange for better manipulation of the light-diffusing system and to make possible the suspension of certain scenic effects from the supporting girders in the top of the structure.

Many Novel Features

A novel feature of the long cement dressing-room buildings which will take up almost the entire eastern side of the stages, is a luxuriously furnished green room, which will offer an ideal meeting place and club rooms for the personnel of the official organization and professional forces engaged at the studio. The dressing rooms range in size and equipment according to the use they are to be put to, and the dressing room of the studio being a suite composed of a reception room, dressing room, wardrobe room and bath. The small portions of the grounds not occupied by buildings are being laid out in formal gardens of the French and Italian type. These gardens will occupy the space at the entrance to the studios and the available space inside the grounds not occupied by buildings.

The studios will also include a laboratory building, a building for the wardrobe department and one for draperies.
"United Theatres to Establish Big Open Market," Says Blumenthal

Founder of New Organization Issues Statement Outlining Plan in Full—"Genuine Cooperative Society," He Declares

Louis F. Blumenthal, founder of the United Picture Theatres of America, Inc., issued his first official statement last week since his exhibitor cooperative organization started its activities at 1600 Broadway, New York, and sent representatives on the road to sign up 2,000 booking days preparatory to buying and releasing pictures.

In order to challenge several widely circulated mis-statements and half-truths and to set forth the fundamentals of United Theatres policy, Mr. Blumenthal said:

"In the face of reports from all over the United States of growing anti-cooperative sentiment for our plan, the signing up of many exhibitors and the reasonable prospect of securing the booking days we desired it is necessary to be on record by innuendo or direct mis-statement that questions our motives and casts discredit by raising false issues. These are the facts:

A Cooperative Plan

"We, who incorporated the United Picture Theatres of America, do not cherish any anti-cooperative sentiment for our plan. Control is vested in the general body of exhibitors who become members. In other words, this is a genuine cooperative society, established by exhibitors for exhibitors, and it operates on every sense of the word. All but a small fraction of the stock belongs to the members who vote according to the amount of their holdings and who elect directors yearly. The plan as democratic as the town meeting or popular suffrage or the cooperative building loan association or the mutual insurance society.

"We seek the establishment of a big open market for the purchase of films, being confident that our collective buying power will be needed and will be used. We have no axes to grind, nor any entanglements with other branches of the trade. I challenge those who have launched other schemes to say whether the same statement can be made with truth concerning them. Were we affiliated with producers, we would be controlled to a certain extent by them. Were we dealing with only the first exhibitor in each important city, we would be making him the jobber and to that extent increasing the prices of films to the members. Did we derive our capital from outside sources instead of from the members, we would be loan-controlled and not exhibitor-controlled. But we have avoided all the above pitfalls and founded our organization with an eye to the interests of exhibitors, and therefore we sincerely believe that we shall be successful in making it practicable.

Passing of Producers

"All signs in the business world point to the coming of true cooperation in every line of industry during or soon after the war, and it is the opinion of many individual producers to make big fortunes out of the efforts of the many. Everybody is going to participate in the fruits of industry to the extent of the amount of wealth created by his earnings. This applies equally to the exhibitor as to the railroad worker, the farmer, the mechanic, the clerk or the storekeeper. Enormous salaries are going to be cut down, duplications of effort abolished, roundabout ways of doing business replaced by simple, economical ones. The average man will benefit. Instead of an economic peace he will be an independent, self-respecting cooperator."

"I note here with pleasure that one of the largest film companies has adopted and advertises what is our announced plan of pictures at actual studio cost, plus producer's reasonable profit. This is only one of many reformed that cooperative buying will bring about. Among others that may be named are (1) selection of star, director and story in accordance with exhibitors' wishes; (2) the elimination of superfluous footage, waste or idle prints, and poorly balanced bills; (3) direct distribution from maker to exhibitor, with overhead and salesmanship charges sharply cut; (4) the wholesale purchase of theatre supplies as well as of pictures; (5) the distribution of profits not to a few favored insiders, but to the whole membership, first, indirectly through reduced rentals, and secondly, directly in the shape of dividends. Only a real, genuine democratic organization can achieve these reforms, and I call upon critics of our enterprise, including the advocates of other plans, to specify one item in which we have not protected and guaranteed the exhibitors' interest and control all along the line.

[Image: EDNA EMERSON
Appearing opposite Francis Ford in "Berlin via America" (Forty-Foot Films)]

David Belasco to Direct Screen Drama at Universal City

Carl Laemmle Makes First Advance Which Noted Stage Craftsman is Considering

David Belasco, the wizard of the legitimate stage, probably will direct a picture at Universal City, Cal., immediately after he finishes the two stage productions under consideration at the moment.

For several years motion picture magnates have dangled alluring offers before Mr. Belasco to give the screen the benefit of his directorial ability. Until the present he has laughingly rejected all advances.

It was left for President Carl Laemmle of the Universal Company to make the first advance that came under consideration by Mr. Belasco. Negotiations to ward the final closing of the matter are now pending. Mr. Belasco will not go to Universal City, immediately, but with the two stage productions that he will present early next fall.

The offer made by President Laemmle is in line with his policy of obtaining the best producers to supply pictures to Universal exhibitors.

Mr. Laemmle not only has placed the entire facilities of Universal City at the disposal of Mr. Belasco, but he also has promised him the choice of players and what he obtains, it is said, any story Mr. Belasco may desire to be rendered.

Prominent motion picture producers and the big men in the legitimate field are a unit in declaring that any motion picture produced by Mr. Belasco will be a masterpiece. While they acknowledge that he may have to change some of his ideas after he actually gets to work on the lot, as are the opinion that versatility is so great that where necessary he will change his present views (motion picture production immediate upon finding that it is necessary to change his viewpoint.

Men who know the motion picture business since its birth also predict the Belasco-signed film will become the greatest moving picture director should he decide to devote all of his time to the silent drama.

(Jack) Pickford Becomes U. S. Government Censor

Jack Pickford last week became motion picture censor for the United States government. Pickford's first work as a censor for the government was done in the projection room of the Universal Film Manufacturing Company, New York. He was given advance screenings of all pictures scheduled to appear on Universal's Screen Magazine at Universal's Current Events. Jack, Pickford's first cousin, is director of the "Charlie Chaplin" series and is much interested in the knowledge of motion pictures was immediately assigned to the intelligence Department.
How David Belasco Would Make Pictures

Greatest director of the stage tells how he would go about the production of a film drama

By David Belasco

I HAVE often thought of the process I would adopt if I were to undertake to make a motion picture. It would be greatly at variance with the methods now followed in the studios, but I wager I would obtain good results.

I would select a very human story adjusted to the simplest backgrounds, with very few characters and no ensemble whatever. In inventing the "business" of the scenes I would contrive to have the hero or heroine hold the stage alone whenever possible; for I would aim to tell the story, not by a correlation of incidents, but by the facial expressions of the actors. Experience in my own theater has convinced me that nothing is so calculated to command the interest of an audience as the concentration of a scene upon the work of one performer.

I would avoid the use of "cut-backs," "close-ups," and the other cumbersome and disconcerting devices now in vogue on the screens. And I would never consider my picture fit for public exhibition so long as it had to be interrupted by captions of explanation. A motion-picture play which must depend on notes to communicate its meaning to the spectator is suitable only to be thrown away. As on my regular stage, I would scrutinize every scene closely to discover distracting, confusing, or reiterated points, and these I would contrive to remove.

* * *

REHEARSALS would be continued until the actors were able to go through their roles without prompting or directing of any kind, and when it came to the filming process I would insist that the scenes should be photographed consecutively and in the order of their development. This last detail I would consider one of the most important features of my method, since following it out I feel sure that I could show the mental processes of the characters, which now are so seldom even suggested in motion-picture plays.

It is a fatal error of the motion-picture director to photograph the opening scene of a screen drama a week, perhaps, after the final scene has been made. In the regular theater a play works up to its biggest scene by degrees. The actor also rises gradually to his great dramatic moment. This is the natural process by which the mind and the emotions work, and there is no reason why it should not be followed in acting before the camera. I am positive that the absence of inspiration and imagination from even the best of the motion-picture plays up to the present time is because directors have fallen into the habit, for reasons of economy or convenience, of doing their work in patches.

My picture being now complete and ready for the public, I would require that the speed of its exhibition should be regulated to fit the natural gestures and movements of human beings. In all the picture plays I have ever seen the figures dashed through the scenes with such lightning rapidity that every facial expression becomes a grimace, and the effect of the whole is turned into travesty. Nothing in the motion-picture profession is so appalling to me as this malicious energy of the camera-man.

* * *

IF, in these observations concerning a comparatively new medium of entertainment and its relation to the spoken and acted drama, to which I have been devoted, I have combined criticism with suggestion, it is not because I underrate the pleasure it now affords for a vast public or the possibilities its development promises for the future.

The motion-picture better deserves commendation for what it has already accomplished than blame because its necessary limitations deny it a place among the theater's allied arts. Those who regard the picture play lightly, because they cannot derive from it the artistic satisfaction which they find in real drama, make the mistake of demanding too much of it. They should remember that one cannot be confused with the other, for the reason that drama is life, while the screen is destined always to remain a cold picture of life.

But there is no reason, in view of the mechanical perfection of the camera, why it should not develop an art of its own, or, at least, something which is akin to art. That art will not appear until the motion-picture has developed a separate medium which does not borrow from the acted and spoken drama, has founded its own school of writers, and has trained its own kind of actors.

(The above views of Mr. Belasco are extracted from an article in Movie Magazine, current issue.)
U.S. Exhibitors Booking Corporation Quits Selling and Distribution Field

Hoffman-Foursquare Exchanges to Sell Features Acquired By Booking Corporation and Will Also Have Charge of Distribution

Through a transaction consummated the past week, the Hoffman-Foursquare exchanges will take over the selling and distribution of all features acquired by the U. S. Exhibitors Booking Corporation. The move, it is announced, was made in the interests of a more intensive development of the growing business of the booking corporation and for the greater trade and possible growth in the distribution of its product.

The plans now completed by Frank G. Hall of the U. S. Exhibitors Booking Corporation, provide, it is said, for the acquiring of features of exceptional pretentiousness and quality. It was these plans which necessitated a broadening of the selling operations, which the arrangement with Foursquare provides.

Most of the booking corporation salesmen in the various territories have now become Foursquare representatives, it is announced, and a part of the selling organization of this company. P. V. R. Key of Foursquare, in speaking for President George Backer, said:

Benefits Both Companies

"Mr. Backer is constructing a motion picture distributing organization similar in solidarity and worth to the buildings he erects. He has been of the opinion for some time that both Foursquare and U. S. Exhibitors Booking Corporation would benefit by a closer cementing of their business relationship, and Mr. Hall shares that opinion.

"There is no keener judge of motion picture values than Mr. Hall," continued Mr. Key, "and few men in the trade possess a more accurate estimate of conditions and how they may be met to the greatest advantage of both exhibitor and distributor.

"Mr. Backer and Jacob Wildberg, treasurer of Foursquare, are evolving policies which are fundamentally constructive, and which will be carried out under their active supervision by General Manager M. H. Hoffman, the Foursquare exchange managers and the members of the combined selling staff.

Existing Contracts Stand

"Lynn S. Card, general salesman for the U. S. Exhibitors Corporation, will continue in that capacity to perform certain important duties of the utmost benefit to the enlarged plan of distribution of Mr. Hall's product, with special representatives still in the field. The Southern States Film Company of Atlanta, Glenn Feature Film Company of Boston, The Superfeatures, Ltd., of Toronto, and Fran Gersten, Inc., of New Jersey, will continue to handle U. S. productions under their existing contracts.

"The broadening of my plans led quite naturally to the arrangement just concluded between U. S. Exhibitors Booking Corporation and Foursquare Pictures," said Mr. Hall, "I am interested only in pictures of distinctive type; the sort of pictures that command the consideration of progressive exhibitors because they possess the unique qualities which attract motion picture patrons.

"The Zeppelin's Last Raid,' "Those Who Pay," 'The Belgin' have set a standard I shall strive to maintain to the utmost in future features which I acquire. In this connection it is pertinent to say that during the next twelve months I shall obtain a considerable number, which will be booked to exhibitors through Foursquare.

"A contract has just been signed by me for an option on six new pictures, the first of which is now entering upon its initial stage of production. I am also expecting to announce the purchase of another special feature before the end of the month as "Just a Woman" is being launched in New York with 143 days of big circuit bookings, which is being supplemented by reports from the branch offices that promise exceptionally quick results from this latest offering."

Ebony Film Corp. Signs Bob Horner As Scenario Editor

Former Newspaper Man Will Select Material for Comedies—Extensive Advertising Planned

L. J. Pollard, president and general managers' Circuit, from March 18, as originally announced to Monday, April 8.

Third Petrova Film April 8

The date of Mme. Petrova's third picture "The Life Mask," has been changed by the First National Exhibitors Union for the Cinema to April 8, 1930.
New York City, April 2, 1918.

Bill Barry is the circulation manager of the Harpoon Publishing Company, which will issue a new brand of J. J. J. he book is slated to reach the stores April 1. Now boys, watch your step, the trusty pen of the editor, Joe Farnim, may dip in for red ink.

Bert Ennis is making a twenty-one- day trip around the world in the interests of Petrova Pictures. He took two socket edition typewriters and two bales of paper along. First stop Paris (—); second Athens (—); third stop will be Rome (—), and from there he expects to make Birmingham (Ala.) with some of the U. S. Nelly Bly had nothing on this "By.".

Haven't heard a thing of the Baroness since she went to Ithaca and started writing in "The Eagle's Eye." Sic seni tur tyrannus.

Doesn't seem possible, but nevertheless it's a fact, there are some fans, or ags, who buy tickets to some of the movie theatres and sit right through the run of the picture and the weather became sane. Reminds one of the six-day bicycle race. Some of them are alive today.

Ed Morrison has resigned from the herry Pictures Company and is about to step away with the army. Ed will have the well wishes of a host of friends and all regular Americans.

The trade still echoes with praises and sighs for that master of the toast, G. V. Landon, who made such a wonderful hit at the Edward Earl dinner. Still it's not to be wondered at since it seems that all he does is to create wonders at the Earl dinner. Still it's not to be wondered at since he has created wonders at the Earl dinner.

At the Pleiades Club, he has cultivated the art to the point of perfection.

The Pleiades Club will hold its annual banquet at the Hotel Biltmore on Saturday, April 28, to which club Edward Earl of the Nicholas Powers Company, and Pat Powers of the Universal Film Manufacturing Company, have just been elected to membership.

Everyone about the trade and some outside it are sneezing and blowing at regular intervals. The air is full of "La Gripos Coot." Get that? Which makes us wonder how it is that a pretty girl can handle in the head with a handkerchief the size of a postage stamp, and a man is in bad all the time when he has on the size of a table cloth. Oh, well, it's an ill wind that doesn't blow some good to someone, some time, somehow.

Well, well, here we are again, Petrova in "The Life Mask," or "Who killed Woodruffe Clay?" followed by a most delectable luncheon at Shanleys. Some how or other I always did like Petrova, and since she has shown that she possesses the art of reaching a man's soul via the stomach, even irrepressibles like Pete Milne, Fritz Tidden, Walter Hill, Randy White, et al, admit that while the Mme. is a great artist, she is the most practical of all. Best of it is Petrova's luncheons are becoming a regular thing. Time two hours, Daniel Henderson presiding. No cut outs.

In former times the month of March was largely devoted to the quaffing of "Book" and the city was decorated with many signs bearing pictures of the goat. Now we rely on Haig, Haig and more Haig to save us from bondage, and this Haig was never bottled in Bonn-d.

In time of war prepare for peas, onions, potatoes, and make that little old back-yard of yours produce something besides a crop of dirty linen. Clothes poles never sprout.

Sunday night April 1 Empey went "Over the Top" at the Lyric Theatre.

Oh boys, the Gaumont Company is going to run a beauty contest. Five of the most perfect faces and figures from each state in the union are to be selected, and P. M. Bryan is to be the sole judge. If he wants to coordinate his department and get the best assistant in the world he can count me in. P. M. has turned down a raft of trade paper applicants who desire to help out.

Margaret Mayo wrote "Twin Beds," and "Baby Mine." Roy McCardell says it can't be done. This is an echo from the Twilight Club. For subtleness, Roy was ever there.

Bessie Love must like me better than she used to. She has just sent me a seventy-nine dollar telegram from Hollywood telling me a lot of inside stuff and I'm not going to divulge it to you guys.

Al Comier has been sick for the past week and we could really see that something was the matter when we saw the last one. Hurry up, Al, and get back on the job.

Emerson Undergoes Delicate Operation

John Emerson, the well known director associated with the Famous Players-Lasky Corporation, was operated upon last Thursday at the Post Graduate Hospital, New York City, for splenic anemia, the entire spleen having been removed. The operation, which is an unusual and delicate one, was performed with success by Dr. John Erdmann. Mr. Emerson is assured a rapid and complete recovery.
Mme. Petrova Returns
From Palm Beach, Fla

Mme. Petrova returned to New York on Saturday last after a brief vacation at Palm Beach, Florida. The Polish actress will commence working immediately at the Petrova studio on the fifth of her special screen productions.

"Patience Sparhawk and Her Times" is the title of the fifth production, which is a picturization of the celebrated novel by the same name, from the pen of Gertrude Atherton. This book is now in its twelfth edition, it is said, and has been translated into several foreign languages and has been read by millions of devotees of the photoplay. Ralph Ince, who directed "Tempered Steel," the latest production in which Madame Petrova is to appear, has been re-engaged to produce the film version of Miss Atherton's novel.

Mabel Juliene Scott
Signs as Star With
Harry McRae Webster

Harry McRae Webster, president of the Harry McRae Webster Productions Inc., has leased the Standard Studio to Yonkers, N. Y., and begun work on a seven-reel feature entitled "Reclaimed," by Richard Field Carroll.

Mabel Juliene Scott, whose beauty and exceptional pleasing personality was pronounced and thoroughly satisfying in "The Barrier" and "The Sign Invisible," has been engaged by Mr. Webster, a leading woman for the production.

John D. Braddon, formerly with the William Fox forces during the production of "Les Miserables," and other big feature films, has also been engaged as a technical director.

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Gaumont Company to Produce Big Features
From Stories by the Foremost Authors

Stories Call for Girls of Exceptional Beauty—To Secure Types by Means of Contest Conducted Through U. S. Newspapers

Fulfilling its promise to independent exhibitors, the Gaumont Company announces it intends to produce a number of big motion picture dramas in the near future. While prominent stars will be featured, the drawing power of these dramas will not depend alone upon the names of the stars, but will be made doubly sure by strong stories written by famous authors and produced in the most attractive manner possible.

Conservative always, the Gaumont Company makes no extravagant claims that these dramas will be the most expensive or the most spectacular ever produced, but it does promise that they will not be surpassed by any dramas now being offered through the independent or any other market.

No insipid stories will be filmed, it is said, but the themes used will be powerful and dramatic enough to grip the attention even without the excellent casts which will interpret them. Everything possible will be done to make these productions perfect in every detail.

Inaugurates Beauty Contest

Two of the stories, which are unique in theme, call for hundreds of girls of exceptional beauty. To secure the proper types, the Gaumont Company has inaugurated a nation-wide beauty contest which is being conducted by the leading daily papers in each of the United States. Five girls between the ages of fifteen and twenty-five will be selected by each paper, and the Gaumont Company will make film tests of these girls to find out which have the best screen talent and personality.

The girls selected for these two productions will have their transportation and expenses paid to the Gaumont studios, and will also be paid good salaries while engaged in the filming of these stories.

The Gaumont Company expects to find a number of girls of unusual types of beauty who possess sufficient screen talent to make them the successful film stars of the future.

An interesting phase of this contest, which stamps it as the best of its kind, is that motion pictures of the most attractive of the contestants will be run in each state during the contest in the two Gaumont news-reels, the Gaumont News and Gaumont Graphic, so that the girls will not have to wait very long to see how they appear in cinematic action. This feature, which will result in filling the theatres on the nights these newsreels are shown, will undoubtedly appeal to exhibitors who have booked the News and Graphic.
William Fox Corps of Directors
To Advise on "Mutt and Jeff" Films

Following a conference held this week between Bud Fisher, originator of the Mutt and Jeff animated cartoons, and William Fox, who is to publish the comedies, Mr. Fox announced his intention of having all his directors see the Mutt and Jeff pictures, with a view to obtaining suggestions on methods of developing and sustaining action. It is Mr. Fox's opinion that Mr. Fisher has mastered the difficult art of getting his story started at the very jump and of eliminating everything from the film that does not contribute materially to the development of immediate interest.

"Action; that's what I preach day and night to my directors," said Mr. Fox. While the problem of making Mutt and Jeff animated cartoons is not the same problem which confronts the director in his average production, there is a certain principle involved which applies to Mr. Fisher's work as well as to any other motion picture picture. It is this: that I hope to have illustrated through the animated cartoons.

The conference between Mr. Fisher and Mr. Fox probably was the last they will hold prior to the cartoonist's departure for the European battle front, where he will serve as a captain of artillery. One result of the meeting, as announced by Mr. Fox, was that a thorough understanding had been reached regarding the necessity of maintaining the productions on the very highest comedy plane.

"We are of one accord in this respect," Mr. Fox explained. "We analyzed carefully and in detail all of the comedies that Mr. Fisher has prepared for the next two months. We found they measured up to our standard and that there were very few cuts or other changes which could be made to the improvement of the productions. The first picture, 'The Decoy,' will be ready for exhibitors' March 24th.

"My viewpoint was the exhibitor viewpoint and Mr. Fisher's that of the producer. I was looking at the pictures as I look at other productions which are offered for rental in my chain of twenty-theatre theatres. We discussed them prog and con, re-ran some of them, and when we had concluded, I agreed that Mr. Fisher had convinced me I could not afford to show his animated cartoons in my houses.

"The pictures are only 500 feet in length, but I am prepared to guarantee they will be constant excluates of laughs. The action starts with the very first flash of light on the screen, and it keeps going to the end. That which I like best about the productions is that Mr. Fisher knows when he is through and stops right there. There is no attempt at padding — no disposition to add a few feet just for the sake of it. The average is about 500 feet, and if any of them run longer there is justification — there is more than 500 feel of fun."

Film Industry Has Found Itself, Says American Co. Manager

Richard R. Nehls, manager of the American Film Company, Chicago, is confident that prospects in the film industry were never better than for the coming year.

"Our president, Samuel S. Hutchinson, will soon leave for his customary trip of inspection through our studios at Santa Barbara, where studio activities have been greatly augmented since the first of the year," said Mr. Nehls. "It was invariably a policy of the American Film Company to have all possible pictures completed before the opening of the winter season to meet any requirements of any distributors. Now that all the pictures have been completed, we are able to take advantage of any desirable opportunities of which we may be notified. We are ready to begin making new pictures at once, and we are confident that the supply of pictures will be ample for the needs of the trade."

Youthful Actress Seeks Screen Honors

Norka Roskaya, better known perhaps in Europe and South America, by reason of her success upon the speaking stage, is about to desert the footlights, it is announced, and will enter the ranks of motion picture stars for film honors.

Miss Roskaya, though but nineteen years of age, has won an enviable place among stage celebrities by reason of her rare beauty and wonderful talent both in music and in dancing art.

She was born in Switzerland and has appeared in the principal theatres of France and Italy. Her success in South America was marked from her first appearance and in many of the southern Republics she at once became the popular idol.

Miss Roskaya's middle name is ambition and she is determined to win fame upon the screen as she has upon the speaking stage. She has cancelled her contracts to appear in Havana, Panama and other Latin-American cities and within a short time will be in New York to close negotiations for her appearance before the camera.

Japanese Actor Aids Sale of Liberty Bonds

Sessue Hayakawa announced this week that he will give all the assistance in his power to the Los Angeles committee in charge of the third Liberty Loan drive. He plans to work among his own countrymen, of whom there is a large colony in the city, and says he is confident of excellent results.

Hayakawa subscribed liberally to both the first and second Liberty Loan issues and is going to add his "bit" again this time.

"We must do everything in our power to win the war," said the popular Nipponese star, "and certainly one of the very best ways is to contribute all we can—subscribe until it hurts, as some one recently put it—to the funds required to finance the tremendous undertaking of the United States Government.

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“Eagle’s Eye” Uncle Sam Trailers Commended by Liberty Loan Committee

Exhibitors all over the country are finding the pictures of Uncle Sam incorporated by the Whartons at the end of each episode of “The Eagle’s Eye,” a potent factor in aiding the third Liberty Loan drive, it is said. The novelty effect of seeing such a familiar picture as Uncle Sam animated and making a plea for the united financial support of the nation, has proved most effective.

The Liberty Loan Committee of the Second Federal Reserve District has sent the following letter to the Whartons:

"On behalf of the Liberty Loan Committee of the Second Federal Reserve District, may I express my gratification and appreciation for the very effective publicity which you give the campaign in your pictures, 'The Eagle’s Eye.' The picture itself will undoubtedly do much to bring home to all who see it the realities of the war and a conception of the task ahead of us, and Uncle Sam’s specific appeal for the Liberty Loan between the reels should help greatly to crystallize emotions and feelings into action.

"In closing, let me say how deeply we appreciate the very special efforts you made to meet the Liberty Loan drive.

"The letter is signed by Guy Emerson, director of publicity, for the Second Federal Reserve District Committee."

Nat Goodwin Fired
For Insubordination
Film Head Testifies

Despite the fact that he was paid $1,250 a week to appear in productions of the Mirror Film Company, Nat Goodwin, much-married actor, refused to submit to the discipline of the director, was late repeatedly at the studio, and violated other conditions of his contract, according to Clifford B. Harmon, president of the film company, who testified in the suit the actor has brought to recover $13,000 back salary which he claims is due.

Harmon testified that not only was the company justified in "firing" Nat, but that he considered the comedian owed the company money.

Goodwin says that he drew the line at being "shown off like an animal" in a film studio, in order that the company, as Nat declares, might sell stock.

The film president testified that Nat made a practice of appearing from one to three hours late at the studio, and at one time suggested that he and the company be sent to New Orleans to "do" a picture.

"I told him that I wouldn't send him South to play the races," Harmon said.

"I was only late once," said Goodwin, grinning, "and that was when the machine the company sent for me broke down."

George Ames Becomes
Pathe Branch Manager

George T. Ames, one of the best known exchange managers in the business, has been appointed to the Pathe Philadelphia office, H. M. Osborn, the former manager, having been placed in charge of the Pathe Washington office.

Mr. Ames comes to Pathe from the Goldwyn, for which company he has been Philadelphia manager during the past year.

Exit Sonia Markova; Enter Greta Ahrbin
The great Russian emotional actress, Sonia Markova, is no more. And Greta Ahrbin, of whom she has gropped fame has also fallen by the wayside. But to take the place of both is Greta Ahrbin, and the story of the same name:

Some years ago a girl born in Chicago of Swedish parents applied to the Bush Temple stock company, and the manager upon learning her name, Greta Ahrbin, said it was "too odd," and that Gretchen Hartman fitted her much better, and she played as a child and into early womanhood. She is in her early twenties now.

Under the same name she joined the Biograph company, where she starred in features for two years. William Fox starred her in one play under that name, and then one of his advisors conceived the name "Sonia Markova." Reviewers and those familiar with her screen work were asked to take the latter name seriously.

Now she has decided that her own name, Greta Ahrbin, is a pretty one, better than the other two. She also wants it known that she is American from the top of her head to the tip of her toes.

Dorothy Jardon To Go Into Pictures

Dorothy Jardon, it is announced by her personal representative, Ed. Rosenbaum, Jr., will very shortly enter the motion picture field at the head of her own company.

This will be Miss Jardon's first appearance before the cinema, she having steadfastly refused all previous offers. She has arranged to have Mr. Rosenbaum act as her business manager for the next three years.

Her fame as a musical comedy star is far-reaching, and with her striking beauty and dramatic ability there is every reason to believe that her success upon the screen is assured.

Mr. Rosenbaum, it is said, has arranged with a prominent playwright for a story for her first production, and several New York capitalists are to back both Miss Jardon and Nora Bayes in their new venture.

Metro Engages Noted Actor for Book-Play

Edward S. Abeles, one of the most distinguished of American actors and long a star in his own right, has been engaged by Metro to play the role of Rosedale, the Wall street broker in "The House of Mirth."

The Edith Wharton novel, which was dramatized by the late Clyde Fitch, has been picturehized by June Mathis and Albert Capellani, and will be directed by Mr. Capellani. Mr. Abeles is at present in the cast of "Oh, Lady, Lady" at the Princess Theatre, New York. He will work at the Metro studio under Albert Capelani's direction in the daytime, appearing in the Princess Theatre production in the evening.
review:
Virginia Pearson in "A DAUGHTER OF FRANCE"
Fox war-drama; five parts; published March 24

As a whole: Morbid
Story: Fair
Star: Good
Support: Morbid
Settings: Appropriate
Photography: Good

If you are interested in productions depicting scenes from
the world war, "A Daughter of France" offers a good subject.
Here is plenty in this picture to make one feel a keen hatred for
our enemies and a desire to crush it out quickly. Many of the subtleties
arry strong messages for patriotic appeal, some of which elicited
a bit of applause from patrons of the Boston Theatre.

Raymond Hatton and Kathryn Williams in
"THE WHISPERING CHORUS"
Artcraft drama; seven parts; published March 23

As a whole: Well produced
Story: Morbid
Star: Well cast
Support: Commendable
Cutting: Excellent
Photography: Excellent

"The Whispering Chorus" is a triumph for Cecil B. De-
ille. From Jeanie Macpherson's dramatization of Perley
oree Sheehan's story he has produced a powerful, dramatic
and gripping story, not at times pleasant, but a big, human
document nevertheless.

The plot is a simple one, picturing as it does the destinies
of two men and a woman, but in the hands of Director De-
ille deft touches have been added that bring out the strong
points of the story and drive home its lofty truths.

The cast is an exceptional one throughout, including be-
dies Kathryn Williams, who portrays the role of Jane Trim-
le in an appealing manner, Raymond Hatton, Elliott Dexter,
dythe Chapman, Tully Marshall, Guy Oliver, James Neill,
loah Berry, Gustav Seyffertitz, and others well known to
lovers of the screen drama. The picture is unique in its
photography, many scenes showing two color tones and the
cenes depicting life in China on a gala night, with fireworks
lowing, are remarkable.

The story: John Trimble, assistant cashier in a contract-
ing concern, succumbs to the whisperings of temptation, steals
1,000 from his employer and runs away to hide when he fears
lection. On an isolated island where he secretes himself
he becomes the victim of human cruelty. With all his
and hunger, he finds the body of a dead man and listening to the voice of evil he
hangs clothing with and mutilates the head of the corpse.
he finding of the body is reported to his family and Trimble
egins a search for the murderer.

Franklyn Farnum in
"FAST COMPANY"
Bluebird comedy-drama; five parts; published April 1

As a whole: Mediocre
Story: Average
Star: Fair
Support: Adequate
Settings: Exquisite
Photography: Good

As a production, "Fast Company" ranks but fair. However,
to those who are admirers of Franklyn Farnum, undoubtedly
the story will have the usual appeal with which previous efforts of
Mr. Farnum’s have met.

The story is unconvincing and it is very hard to picture Mr.
Farnum in the role of a youth of twenty-five. Unless former
Franklyn productions have met with success at your
theatre the reviewer does not recommend booking "Fast Com-
pany," Juanita Hansen plays opposite Mr. Farnum.

The story: Lawrence Van Huyler, being constantly goaded
by his family as to his prestige, finds it impossible to be any-
things but very polite and a perfect cad. Any demonstrations
are quickly nipped in the bud by his father. The tearing down
of an old house, for generations the home of the Van Huyler’s,
reveals the secret of the family name and Lawrence is delighted
to find that he is Irish, the paternal cognomen having been
O’Malley. At last he can be more human and his winning of
Alicia brings the story to a pleasing close.
Ann Murdoch in
"THE RICHEST GIRL"

Mutual comedy-drama; five parts; published April 8.

As a whole: Good
Story: Average
Star: Interesting
Support: Adequate
Settings: Clear
Photography: Average

"The Richest Girl," featuring Ann Murdoch, provides a story of average interest. The role of Benjamin Downey gives Miss Murdoch ample opportunity for a display of her charming mannerisms.

Miss Murdoch is first seen in a fashionable boarding school which she leaves when she finds that because of her father's wealth she is not subject to the severe rules which apply to the other pupils. She meets Paul Normand and by always placing him in apparently compromising positions she helps him lose his fiancee and his position and then wins up by winning his love. David Powell, always a pleasing actor, is especially so in his role of Paul Normand. The direction is by Alberth Capellani.

The story: Benjamin Downey leaves boarding school when she finds that the rules do not apply to her because of her father's wealth. While motorizing, she has a blow-out and seeks refuge in the house of Paul Normand, who, when Benjamin is found by his fiancee and her father, is placed in an embarrassing position, the result of which is the loss of his fiancee and position. All matters are set right for Paul and Benjamin when Paul confesses to the girl that he loves her.

Zoe Rae in
"THE MAGIC EYE"

Universal drama; five parts; published April 1.

As a whole: Poor
Story: Inconsistent
Star: Poorly cast
Support: Fair
Settings: Average
Photography: Average

"The Magic Eye" is below the standard of many "average" program features. The story is inconsistent and is told in such a manner that every bit of action can be anticipated before it is pictured on the screen.

Whether or not the production can be regarded as suitable for any particular exhibitor depends upon the audiences catered to and whether or not little Zoe Rae is a favorite. For the high class, intelligent audience it is taboo. Zoe Rae is the featured star and H. A. Barrows, Claire De Brey and Charles H. Mailes appear as support.

The story: Shirley is a wonderful child. She is able to detect trouble before it actually arrives. This superhuman intelligence informs her of the fact that her mother is in danger and that her father, who has been wrecked, is saved. It all proves true and the father arrives home in time to save his wife from Bullard, who worked for Shirley's father as agent.

William Desmond in
"THE MARRIAGE BUBBLE"

Triangle comedy-drama; three parts; published March 31.

As a whole: Amusing
Story: Entertaining
Star: Plenty
Support: Theatrical
Settings: No
Photography: Faithful

To meet the needs of exhibitors who want features of shorter length, the Triangle Company has an innovation offers "The Marriage Bubble," a three-reel comedy-drama, and "Unfaithful," a two-reel drama on the same basis as a five reel production.

Harold Lockwood in
"THE LANDLOPER"

York-Metro comedy-drama; five parts; published April 1.

As a whole: Fine
Story: Entertaining
Star: Eady
Support: Well selected
Settings: Adequate
Photography: Excellent

One of the best productions of the week is "The Landlaper." Harold Lockwood is enjoyable in his role of a wealthy man who turns vagrant to win a wager. He afterwards finds that he enjoys the life, is able to accomplish some good and win the love of a charming young woman in the person of Pauline Curley.

The story, from the book by Holman Day, has been well directed by George Irving under the supervision of Fred Balhoffer. It is at all times enjoyable, combining pathos, humor and interest.

The story: Upon a wager, Thornton Briston turns from his life of social gayeties and for a period of three months becomes a tramp. In his trampings he rescues Katherine Kilgour from the undesirable attentions of Richard Dodd. He also takes upon himself the care of Rose Marte, a little girl bereft of parents. The death of the little girl, caused by impure water, arouses in Briston the need for action. He is successful in overthrowing the powers of Dodd, main politician and grafter, responsible for the impure water. He also wins the love of Katherine.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration — to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Gladys Hulette in
"MRS. SLACKER"
Pathé comedy-drama; five parts; published March 31

As a whole: Pleasing
Star: Delightful
Support: Amusing
Settings: Sufficient
Photography: Good

Here's a comedy-drama that contains a sufficient amount of pathos and humor to make it well balanced; a story interesting enough to make it enjoyable and a star that at once wins one's interest. "Mrs. Slackler" provides a most charming subject for an evening of light entertainment devoid of engrossing problems. And its touch of timeliness in the story of the lad who was afraid to go to war and so married his mother's wash-girl, gives the exhibitor an opportunity to advertise its anti-war propaganda to the production to which every man can bring his whole family.

The story: The knowledge that Robert married her to escape the draft, makes Susie angry and she starts out to enlist. She accidentally stumbles onto a German spy plot and is in imminent danger. Her husband comes to the rescue and his bravery reveals the manhood in him. And Robert's parents, heretofore unkinder to Susie, realize the part she has played in Roberts's reformation.

Enid Bennett in
"NAUGHTY, NAUGHTY"
Paramount comedy; five parts; published March 17

C. Gardner Sullivan's little comedy makes a splendid vehicle for the pretty and vivacious Enid Bennett. It poking fun at the foibles of the citizens of a small town and altogether proves a diverting and highly amusing photoplay. Miss Bennett fits the role of Roberta Miller as perfectly as she does her many gowns, of which there is a lavish display. Earl Rodney is cast as a "boo" editor, Marjorie Bennett is a timorous, convincing Prudence Sampson and Gloria Hope a captivating Judith Holmes, who acts as Roberta's aid in her various escapades. The picture has been carefully directed and moves along swiftly and surely to a pleasing though somewhat trifling climax. Jerome Storm directed, supervised by Thomas H. Ince, and the scenes of small town life are true in every respect. The subtitles call forth many laughs.

The story: Roberta Miller returns to Lilivy, Kansas, after a season in New York City, and finds things rather dull. Her many trunks, bulging, and muchinery, cause the gossips tongues to wag about her and finally brings the wrath of the church-going populace when she presents a "symphony of spring" at a bazaar in the Town Hall, which consists of a nature dance with music and very little clothing. The town is divided in the question of dancing thereon and she proceeds to convert the antithesz by luring an innocent girl to a nearby town's public dance hall, intending to leave her there while she informed the church people. She discovers a church truant drinking in the place and changes her plans. On the recommendation of the trustee and the editor of the local paper, the church votes to have dancing, to save the young folk's from temptation. Roberta, out of gratitude agrees to marry the editor.

June Caprice in
"A CAMOUFLAGE KISS"
Fox comedy-drama; five parts; published March 31

As a whole: Amusing
Story: Light
Star: Interesting
Support: Average
Settings: Adequate
Photography: Good

"A Camouflage Kiss" has its entertaining qualities and serves very well as an hour's light amusement. June Caprice, youthful and pert, is cast in the leading role of Martha Thorne, and is supported by a well-selected cast, including Pell Tennyson, George Bunn, Bernard Thornton and Lola May. Stephen Fox created the story and Harry Millerade directed it in its usual capable style. The story: Martha Thorne, kissed by someone in the dark and being engaged to Rudolph King, naturally expected he was the perpetrator of the deed. But when Gerald Marton kisses her she recognizes the kiss and becomes indignant. Incidentally her love for Rudolph wanes and she finds herself helplessly in love with Marton. The story ends when she consents to follow the road to happiness in the company of Marton.

Essanay to Produce "Young America" And Several Other Big Stage Plays

Essanay now is busily engaged in the preparation of its next big feature, "Young America," George K. Spoor, president of Essanay, purchased the rights for this play from Cohan & Harris and it has already been put into scenario form by Essanay's staff of writers. Director Berthelet has almost completed his plans for interior art decorations and settings and scouts are out seeking ideal locations for the exterior scenes. Mr. Spoor has a representative in New York looking for a suitable cast.

The play was written by Fred Ballard and had a highly successful run in New York and other cities. Work is being rushed on it and Essanay expects to publish it shortly for the Kleine exchanges.

Other productions also being gotten under way include "Hawthorne of the U. S. A.," which in all probability will follow "Young America," although several other plays, of which Essanay holds the picture rights are being considered. The latest of the Taylor Holmes features, "A Pair of Sixes," which was issued through the George Kleine system April 1, is said, is being rapidly booked. This is held by critics to be the funniest of all the Holmes comedies. Large downtown theatres in practically all the cities of the country have reserved bookings according to reports from the Kleine offices. The picture was adapted from the stage play by Edward Peppe and is in seven parts.

The feature following this will be a Chaplin jingle entitled "Chaplin's Favorites." Chaplin's all-singing, all-dancing Chaplin's funniest films and is taken from the Essanay Chaplin comedies. The titles are in jingle form and the scenes from the various Chaplin comedies together with the titles dovetail to form a complete new story with the funniest and snappiest of the Chaplin scenes. It is in five parts and will be distributed commencing April 6.

Bessie Barriscale Appears in Role Of Safe Crackler in "Blindfolded"

Bessie Barriscale has scored another hit, it is said, through her remarkable portrayal in the leading role of "Blindfolded," the Paralta play which will be the next attraction in which that star will be presented to the public. The picture has already been completed and will soon be published.

In this picture Miss Barriscale appears as "Peggy Muldoon," and the delineation of the member of the underworld it is stated, is proof of her unlimited versatility and her powers as an emotional actress. The characterization of "Peggy" in the story is a difficult one to portray, inasmuch as it demands that Miss Barriscale appear in less than a heroine of a struggling bank employee. However, Miss Barriscale has impersonated this part, which is so different from all her former work in a manner that makes it realistic and convincing.

The supporting cast of "Blindfolded" is said to be unusually good. Joseph J. Dowling, the well-known character of the Paralta Company, appears in the role of "Patrick Muldoon." Edward Coxen appears in the leading masculine role of "Miss Dingle." Others in the cast are Jay Morley and Helen Dunbar.

"Blindfolded" was written by E. Richard Schayer and the screen version was prepared by him as well. Raymond B. Wells has directed this little comedy of Miss Barriscale's Paralta plays, also attended to the production of "Blindfolded." It will be distributed through the W. W. Hodkinson Corporation.
Fox Announces Stars and Titles for
Five Features Now Being Made

"Blue Eyed Mary" is the title for the new picture which June Caprice is making in the eastern studios of William Fox. This is the working title of the production. It is described as a "sprightly adventure in the field of love." The scenario is by Francis Crowley and the direction by Harry Millarde.

"Brave and Bold" is the new play which George Walsh is filming in the eastern studios. It is from the story, "Four Forty at Fort Penn." The adaptation is by Perley Poore Sheehan and the direction by Carl Harbaugh. It is described as a minute action story and is said to show Walsh in one of his best characterizations.

In the western studios "Confession" is the title of a new play which Jewel Carmen is making, said to be an eventful story concerning an interrupted honeymoon. The bridgegroom is accused of murder, almost as he leaves the alter. Just when he is to be placed in the electric chair his bride saves him and the real murderer confesses to the crime.

Gladys Brockwell in "One Mistake"

"Her One Mistake" is the title of a new picture in which Gladys Brockwell is starred. It is being made in the western studios and is described as a dramatic story of the unwritten law. Leon Le Saint is directing this picture.

"Fires of Hate" is the working title of a new play which Virginia Pearson is making in the eastern studios. The scenario is by E. Lloyd Sheldon and the direction by Edmund Loring. The theme deals with history and making events in Russia. Many of the scenes are laid in Petrograd and Miss Pearson, it is said, is given an opportunity to display her highly emotional acting.

Jane and Katherine Lee, the William Fox "Baby Grand," also are at work in the eastern studios on a new play in which they save their aunt, a wealthy widow, from fortune hunters and crooks and finally manage to marry her off to the man worth while.

"Vortex" Heads Triangle April 7 Card

Jealousy is the theme of "The Vortex," Norman Sherbrook's Wall Street story, which heads the Triangle April 7 program. Mary Warren, who was recently with William Desmond in "The Sea Panther," has the leading feminine role. Joe King is also featured. The cast includes William Higbee, Eugene Burr, George Hernandez and Myrtle Rishell. Gilbert P. Hamilton directed. "The Vortex" was formerly scheduled for March 31.

"The Boss of the Lazy Y," with Roy Stewart in the title role, is the second feature of the week. This is a screen adaptation of Charles Alden Seltzer's novel of the same name. Working with Director Cliff Smith in this story are Josie Sedgwick, five-year-old Frankie Lee, Walt Whitman, Graham Pette, Aaron Edwards and William Ellington. "First Aid," Keystone comedy, is the concluding film of the week.

"Der Kaiser" a General Film Cartoon

General Film issues this week the first of the Merkel Films, split-reel novelty films. Cartoons, scenes and novelties are introduced in the first six scenes which will be distributed every week in one-reel form. The initial film contains "Me, der Kaiser," cartoon; "Our Heroes," a novelty, and "Strange Sights in the Pacific Islands," a scenic. These subjects are being produced by the Merkel Film Company of Cincinnati.

In "Me, der Kaiser," the war lord is shown planning his various atrocities with the crown prince, who are both presented in ludicrous caricature by Ren Anderson, the artist.

Lockwood Plays Dual Role

Harold Lockwood is playing a dual role in "Lend Me Your Name," a new Metro production, in which he has just begun work at Metro studio in Hollywood, Cal., under the direction of Fred Balshofer. It is a comedy derived from Francis Perry Elliott's novel of that name, and was written in scenario for the screen by Mr. Balshofer and John B. Clymer.

Commonwealth Pictures to Present
Many Novel Effects in Photography

The accompanying photograph shows what is said to be one of the most complete cinematograph outfits being used at the present time by any company in America. The camera, with its attachments, H. A. Spanuth, president of the Commonwealth Pictures Corporation, announces represents an out lay of $8,000.

The camera originally was made by Bell & Howell and is equipped with a 1000 ft. magazine; 32, 50 and 75 M. photolens and matched finders 4 1/8 inch for telephoto work; collapsible sun shields for all lenses; lens markings accurately scaled from 6 feet to infinity; 170 deg. shutter; round closing diaphragm; square closing device; diamond shaped vignetting shutter; rising and falling curtain shutter; device to change focus of any lens while photographing; oval shaped sliding mask shutter; square shaped sliding mask shutter; auxiliary aperture plate for marking dissolves; mask equipment of all shapes and sizes; footage recorder and picture counter which registers each individual picture; gear device to make any length dissolve or fade; tripod with automatic release to quick panoramic and up and down tilting motions.

Many of the new ideas and inventions are the work of cameraman Jackson J. Rose. Mr. Rose was for seven years connected with the Essanay Company. His initial work for the Commonwealth Pictures Corporation was photographing Charlotte in "The Frozen Warning."

Mr. Spanuth announced in its new productions now in the making Commonwealth Pictures will present a number of novelties in the way of trick photography and unique effects which have been worked out by himself and Mr. Rose.

"Pandora Pays" Next Lois Weber Film

Lois Weber's next production will be "Pandora Pays," a modern story based on the famous legend of Epimetheus and Pandora, in which is shown how the women of today are suffering from the heart aches that were loosed upon the world when Pandora's curiosity got the better of her and she opened the forbidden box.

Mildred Harris, of "Linnie" fame in "The Price of a Good Time," has been cast for the title role. The story was written by E. V. Durling. Lois Weber is revising the script.

Tom Mix in "Western Blood"

A strong cast appears in support of Tom Mix, it is said, in "Western Blood," which has just been finished in the west coast studios of William Fox. In the cast are Victoria Forde, Frithk Clark, Barney Furey and Pat Christina.

The story revolves around cowboys in dress suits. Mix plays the part of Tex Wilson. The story was written by Mr. Mix. Lyman Reynolds directed it.
General Announces Blue Ridge Drama
First of Ned Finley Productions

Announcement is made of the schedule for the Blue Ridge Drama, produced by Ned Finley for General Film Company. The Return of O'Garry, the first of the series, will be issued in April 13, a week later than originally planned, and other subjects will follow every second week. Three of the Finley films have already been completed and the company is making arrangements to return to Bat Cave, North Carolina, to resume its work on other films. Each subject will be a drama of the type, two reels in length.

The Return of O'Garry" is a stirring tale of the North-west in which Ned Finley returns to the screen in the role made famous in his O'Garry pictures produced several years ago by Vitagraph pictures. A flight follows in which his helper is overpowered. Giel, the foreman's daughter, attempts to release the officer, but is detected and to save the situation she pushes O'Garry into a beartrap, telling the men he did it to prevent his escape.

Lieutenant Giel manages to release O'Garry and speeds him in his way for reinforcements, but is forced to seek safety from wolves in the top of a tree. O'Garry returns in time to rescue the girl from her stepfather, who is attempting to brand her with a red hot iron for her refusal to marry his half-breed companion, and another fight follows in which the mounted officer is victor.

"Mountain Law" and "The Raiders of Sunset Gap" will be among the forthcoming Blue Ridge Dramas.

Fox's April List of Films Includes
Six Features and Two Cartoons

The April films of the Fox Film Corporation include two Standard Plays, four Special Features, two Mutt and Jeff animated cartoons and one Sunshine comedy.

Of the Standard Plays, "The Soul of Buddha," is a Theda Bara production, written by Miss Bara herself and featuring her as a half-caste Indian girl. The picture was directed by J. Gordon Edwards.

"The Blindness of Divorce," the other Standard Picture, was written and directed by Frank Lloyd. The cast includes Bertha Maff, Charles Charly, Rhea Mitchell, Bertram Grassby and other well known players. The drama tells in an effective manner the story of a woman divorced by her husband in spite of her innocence and driven into despair by the scorn of society.

Jewel Carmen, in "The Bride of Fear," a Fox special feature, portrays the part of a young girl, discouraged in her attempts to make a way for herself in a great city, who is saved from suicide by a crane. The play was written by Bennett Cohen and directed by S. A. Franklin.

"American Buds" features the Fox "Baby Grands," Jane and Katherine Lee, in a romantic drama in which the two children are seen as innocents of a poor farm.

Tom Mix in "Western Blood"

Tom Mix, it is said, has an uproarious comedy in "Western Blood." The play is something quite different from what Mix has been accustomed to appear in because it features him and his cowpuncher friends in dress suits.

George Scarborough's thrilling drama, "Her One Mistake," is the April Special Feature written for Gladys Brockwell. In this play the star again brings to the screen a dual role. The drama was staged by Edward Le Saint. Supporting Miss Brockwell are William Scott, William Louis, Charles Perley and other prominent screen players.

The Henry Lehrman Sunshine Comedy scheduled for April is "A Wailer's Wasted Life." Mutt and Jeff, Capt. Budd Fisher's famous cartoon characters, recently adopted by William Fox, will disport themselves in two April films. One is "The Freight Investigation," and the other is "The Leak."

E X H I B I T O R S • H E R A L D

The Periscope

By Fuller Pep

Many a Big Ben was called a liar last Monday a. m.

Well old von Hindenburg disappointed the newsmen boys. We were afraid he wouldn't show up at the gates of Paris on April 1. That was his little April Fool joke. He was only kiddin' all along.

"Is D. W. G. to have a rival in that sci. z. the stage David Belasco?" It looks that way. Must be something in the name David, eh?

The squared Film Corp. has asked the court for permission to change its name to the Rita Jolivet Film Corp. Probably a poor year for nuts.

"I didn't Raise My Boy to Be a Soldier" and "When the War Is Over," songs, with their sentimental mush are to be consigned to the ash can by New York music publishers. It took the film people to show them the error of their ways.

Grover Cleveland Instructs Doug.

Paramount's publicity agent says Alexander the Great took no interest in motion pictures, yet we see by the papers that Doug Fairbanks took a couple of lessons from Alexander the other day on how to curve a brick.

Yes indeed those gas masks will come in mighty handy when the war is over to muzzle the idiots who insist upon reading the subtitles loud.

"Figgers Don't Lie"

If you don't believe it costs a tremendous amount of money to make slap-stick comedies, just cast your practiced eye over the following statistics, furnished us at great expense by the King-Beep P. A.:

170,000 feet of negative to make 2,000 feet-comedy.
14,000 actors and extras, in 20 comedies.
200 assorted pies.
56 baskets of soap-suds.
12 barrels of brine.
6 new automobiles, completely smashed.
29 evening gowns completely ruined.
1 accident.

Strong Men Wept

We think it was carrying realism too far for Nat Goodwin to cause his case-hardened director to weep while appearing before the camera. According to one witness in the Mirror Film Company's suit this actually happened. One juror was taken sick immediately after Nat testified about the vinegar baths. It probably soured his stomach.

Another vampire has caused the downfall of a mere man. This time it was a movie "director" in Chicago. The "vamp," was a Policewoman who answered the director's ad and when he said she'd be great in vampire roles, she made the "pinch."

Things We'd Like to Know

Why do subtitle writers insist on writing "all right" "alright" when there isn't any such word?

Why they speak of Germans spreading "dissention" in "The Kaiser" when they mean "dissension?"

Why the railway station in "Naughty, Naughty" is marked Florence, when the subtitle says the town is Lilyville?

Joe Brandt, general sales manager for Universal, is reported to have said: "Middle west exhibitors are repairing every broken chair and putting in benches to take care of the spring rush of business." That may be so but we haven't found any western theatres equipped with broken chairs or benches in a long time. Most of them seem to be as comfortable as the average eastern house, and quite a few a little better.
The Peril of Sunday Closing
By John R. Freuler

These are days of harrowing suffering and superlative sacrificial days when the great mass of the people are entitled to get from life every atom of happiness and pleasure, entitled to every moment that will take them from the horror of the realms of the realm of even momentary enjoyment.

It is a time when any effort to curtail entertainment is out of place. The welfare of the people of this country is at stake and importance in the struggle for endurance through which the nation is passing.

To deprive them of any of their few chances to enjoy life is to invite calamity within our own borders.

The time is particularly and peculiarly inopportune for meddling reformers to be in the halls of legislative bodies of our states and municipalities laws for the Sunday closing of the motion picture theater. The men who legislate for us are crying the greatest pictureability than ever and they can ill afford to tamper with the existing social order.

It is unfortunate that we have in many communities people who are so thoroughly saturated with the notion that they must make everybody else live as they themselves live, that the question of Sunday closing of a motion picture theater is forever agitated. The professional meddler, however, must meddle, he always has and always will, but in times like these he ought to be careful what he meddles with.

Entitled to Recreation
I maintain that the American citizen is as much entitled to his Sunday picture as he is to his Sunday newspaper. The Sunday newspaper is a form of enlightenment and entertainment, more of entertainment than enlightenment. The motion picture is a form of enlightenment and entertainment.

Progressive social workers and forward looking churchmen are not in the ranks of the advocates of Sunday closing. The opponents of the Sunday theater are professional reformers.

The importance of the motion picture has been demonstrated in many instances in the last few months of the “speeding up” process which has been going on in industries. The big factories devoting their energies to the making of munitions and war supplies have been quick to realize the absolute necessity of entertainment for their workmen, and today in many communities theaters erected by factories are showing the best films.

England and France have gradually increased the hours of labor. The United States, as the pressure becomes greater, will have to increase the hours of labor. As the hours of labor increase the recreation of workmen is of increasing importance.

Makes for Better Citizens
I am not arguing that the workmen of the United States will resent action depriving them of their Sunday amusement. I am arguing that their efficiency will be impaired, their morale lowered, by the loss of their Sunday recreation.

From the standpoint of broad moral, it has been demonstrated in many instances that the picture theater, running seven days a week, ranks high as an institution for better citizenship. The most radical of prohibitionists admit that the picture theater has deprived the saloon of its excuse as a social institution, and trained social workers pay high tribute to the motion picture’s accomplishments in binding the family together.

It is time that the professional reformer let the motion picture alone. The motion picture has proved its place in the life of the American citizen. It is no longer an experiment but an institution. It is in many respects as necessary and as valuable as the public press.

Any effort to close the motion picture theater on Sunday is an imposition, particularly and particularly an imposition in these times. I hope that they relegate, with little ceremony, the agitation to deprive the people of their Sunday amusement.

Indiana Goes Dry
And Theatres Look
For 70,000 Increase

Indianapolis — Indianapolis theatre managers are looking forward to a greatly increased theatre patronage when the state goes dry. The prohibition law recently enacted by the General Assembly is one of the most stringent in the country and makes the man keeping intoxicating liquors in his home as much a violator as the saloon keeper or brewer.

There are approximately 700 saloons in Indianapolis, and as Henry K. Burton, secretary of the Indianapolis Theatre Managers’ Association puts it, if they each release only 100 men who have no other place to go, and they patronize the picture, vaudeville and legitimate houses, theatre attendance will increase approximately 70,000 a week. “The natural assumption is,” said Mr. Burton, “among theatre managers, that everyone will have more money to spend for amusement.” The prohibition law became effective at midnight on April 2.

Films for Camps
Also for Battleships

Steps have been taken to make the pictures chosen for use in the training camps and through the War Camp Motion Picture Committee available also for the battleships of the Navy. P. A. Powers, the chairman, when in Washington recently, was in conference with Secretary Daniels of the Navy Department. As a result, the committee is in a position to supply films to naval vessels whose chaplains desire them in the same manner in which it makes them available for the training camps.

The committee having completed its plans for the distribution of pictures to the social welfare agencies in the training camps, has sent to all of the exchanges of the various companies the rates on which the selected pictures are to be issued and the lists of the pictures chosen by the National Board of Review from the product of the various companies represented. These lists cover the period since January 1, 1917. About three-tenths of the product of each of the companies is named as being particularly desirable for the purpose. The response from the exchanges has indicated great enthusiasm for the plan. The exchange managers located in centers covering territory in which there are training camps have had an opportunity to discover the needs of the camps. Apparently they are glad to have a chance to aid in the entertainment of the soldiers.

“Eyes of the World” Sold to Texas Corp.

The Specialty Film Company, of Dallas, Texas, has closed with the Arrow Film Corporation for the Texas, Arkansas, Louisiana and Oklahoma rights to the W. H. Chue production, “The Eyes of the World.” The Specialty Film Company recently entered the independent field and plans to inaugurate a number of new ideas in the way of film distribution. W. G. Underwood and L. C. Baxley head the organization.

SCENES FROM TWO EBONY COMEDIES

LEFT.—A HUMOROUS SITUATION FROM “A BLACK SHERLOCK HOLMES” TO BE ISSUED APRIL 15. RIGHT.—A SCENE FROM “A MILK-FED HERO” WHICH WILL BE PUBLISHED ON MAY 6 (EBONY FILM CORP.)
**EXHIBITORS HERALD**

**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

"The Fortune Hunter" (Pasquali)—Reel 1, first scene of muffling and 1, first scene of attack on girl. Reel 4, binding man.

"Her Debt or Honor" (Fox)—Reel 5, man shooting woman and vice versa.

"Fare, Please" (Pathé)—Reel 1, closedup of girls tumbling on beach and over near rear view; man putting hand on girl's leg; girl's coming down stairs being pulled by ribbon and exposing their legs.

"Here Comes the Girls" (Pathé)—All but one scene of girls behind screen showing their naked shoulders and legs; four scenes of girls' legs being pulled up by ribbon and exposing their legs.

"Look Pleasant, Please" (Pathé)—Man on floor looking up at girl's face on beach; girl's face on beach;


"A Daughter of Uncle Sam," No. 9 (Jaxon)—Shooting from window from door; stealing plans.

"Talley's Gold" (Universal)—Reel 2, six scenes of woman at bar and men drinking; flash two scenes of tough dancing by Carey and girl; shooting Mexican. Reel 4, four holdup scenes. Reel 5, shooting Bullock; two scenes of Carey shooting.

"Eddie, Get the Drop" (Nestor)—Man bumping; closeup of girl stuck in doorway; two scenes of fat girl wiggling her posterior.

"The Answer" (Triangle)—Reel 7, closeup of Garcia taking gun from kid; Garcia climbing on bridge railing and jumping up.

"The Bull's Eye," No. 11 (Universal)—Reel 1, subtitle: "Here's the man! You cut the rug!" man shooting at rogue; two scenes of Sweezy holding up men in office; Sweezy shooting in reel 2, man shooting; scene of Sweezy pouring oil over roof of 2, three scenes of old man at bar pointing gun at man; old man shooting in saloon; five saloon fighting scenes.

"Where the Sun Sets Crimson" (Smith)—Reel 2, scene of money dealing in bar; two scenes of woman at bar; man shooting at roof; two scenes of girl and boy at bar; shooting by bud. Reel 4, all scenes of nude girl up to time she goes into water and is shown covered shoulders; nude girl in vision scene.

"The Grain of Dust" (Crest)—Reel 3, closeup of girl arranging hair of exposing arm pits. Reel 5, subtitle: "I send you pretty dresses, then be jolly good fellow." Reel 6, five closeups of girl standing in waste almost off, leaving in scene where she begins to undress and one of her at door; closeup of girl lying on couch; scene where girl sits and stretches out arms.

"The Mystery Ship," No. 15 (Universal)—Reel 2, shooting from door shooting inside shed.

"The Bargain" (W. H. Producing Co.)—Reel 1, four scenes of arranging man on bed; two scenes of woman holding money; subtitles: "The ruse!"; "Shoot the man that moves!"; "Boys, you can't fool me!" scenes of two women at bar; woman at bar; shooting by Bud. Reel 3, all scenes of nude girl up to time she goes into water and is shown covered shoulders; nude girl in vision scene.

"The Claim" (Metro)—Reel 1, two scenes of man backing other men off and man falling off. Reel 3, subtitles: "Blackmail!"; "Never mind your wife! Are you coming across with the money?"; "I said money; real money; or I take the kid!"; "I'm sorry for you, alright, but you've got a rich brother and I want $20,000." Reel 4, subtitles: "She wants $20,000!"; "My terms are $20,000!"; closeup of $20,000 check.

"The Lion's Claws," No. 9 (Universal)—Reel 1, shooting man in bed's room.

"Screen Telegram," No. 5 (Mutual)—Five views of nude children.

"The Witch Woman" (World)—Adult only permit. Reel 1, back view of model in underwear as she turns towards door of studio at the entrance of artist's brother.

"The House of Hate," No. 3 (Pathé)—Reel 1, view of $10 bill.

"The Splendid Sinner" (Goldwyn)—Adult only permit. Reel 1, three scenes; scene of nude woman of dancing on wall with her legs on knees. Reel 4, gambling scenes. Reel 5, striking man with vase.

"Wild Youth" (Paramount)—Reel 2, two shootings by outlaws.

"The Life Mask" (Petrova)—Reel 2, subtitles: "Hell hath no fury like a woman scorned!"; "I will wish you good night later!"; "Do you think I want money?" It is heaven sending woman money. Reel 3, subtitles: "Don't force me to remind you that a bridegroom breaking the door of his wife's room is amusing to the servants!"; "I promised to return the check after the honeymoon; there has been no honeymoon yet!"; first closeup struggle scene between husband and wife. Reel 4, subtitles: "I shall soon be able to see the new decorations in your room." Reel 6, suicide.

"Oda or the Mystery of the White Rose" (Weinberg)—Reel 2, holdup of detectives.

"Broncho Billy's Close Call" (Essanay)—Shooting Broncho Billy.

**Harry Carey in "The Scarlet Drop"**

Harry Carey's next production, "The Scarlet Drop," is a story of the backwoods of Kentucky. It will be published through the Universal exchanges on April 22.

The story is by Jack Fruen and is directed by him from the scenario by George Hively, and supported by a remarkably even-balanced cast consisting of Harry Carey, Vesta Pegg, Molly Malone, Betty Schade, M. K. Wilson, Martha Mattock and Steve Clemento.

**Only One Woman In This Production**

Edith Storey, the star of "Treasure of the Sea," which Metro will release on April 22, has the unusual distinction of being the only woman in the cast. The picture displays Miss Storey's best abilities, both as an actress and sportswoman, it is stated. Leighton Osmun is the author of the story and he and Albert Shelby Le Vino prepared the scenario. Frank Reicher, who guided the star in "The Claim," directed this new picture.

**"American Buds" Made Special Feature**

William Fox has strengthened his 32-year-special feature series by adding to it one of his standard pictures, Jane and Katherine Lee, in their latest comedy, "American Buds." The reason given by Mr. Fox is that he desires to add to the value of his special features whenever it is possible for him to do so, and besides, he wishes to let as many people as possible enjoy the mirthful pranks of these juvenile players, "If they give as much pleasure to others as they give to me," he said, "I guess it will be worth while to sacrifice some profit."

**"One of Multitude" for Louise Glaum**

Announcement comes from the offices of the Paralta Plays, Inc., that the second Louise Glaum production will be from an original story written by Monte M. Katterjohn, who in 1917 wrote "An Alien Enemy," which Albert Shirley Le Vino, who directed "An Alien Enemy," will also be in charge of the new production, work on which will be started at the Paralta studios immediately. The new Paralta-Glaum play will be produced under the working title, "One of the Multitude."

**Peacock Writes Universal Comedy**

The first of the Lyons-Moran star comedies will be published by Universal on April 8, under the title "A Pigskin Hero," from the pen of Captain Leslie Peacock, the well-known scenario writer.

**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**

ALCAZAR—Fox, "Woman and the Law," with Miriam Cooper.

BIJOU DREAM—Jewel, "The Doctor and the Woman," with Mildred Harris.


CASINO—Triangle, "His Duty," with W. S. Hart.

CASTLE—"The Bargain," with W. S. Hart.


Aubrey Kennedy to Launch New Theatre
And Produce Big Features in the East
Cinema Temple to Be Located in Heart of New York
Residential District—Unique in Construction

Aubrey M. Kennedy, former general manager of Essanay and one of the most prominent figures in the motion picture industry, enters the exhibitors' field as the president of the Kennedy Theaters, Inc., New York, which will open a motion picture theater at Broadway and 59th street, to be known as the Symphony Theater, about May 1.

The Symphony Theater will be situated in the most populous high grade residential section of Manhattan. It will be unique in theater style and construction, it is said, in that it will have no balcony or gallery, the seating arrangements being for 1,300 on the orchestra floor, with a mezzanine tier of boxes accommodating 300 more.

The interior will be 75x150 feet, though the entire ground plan, including executive and other offices, will cover a plot 150x300 feet, and will have a Broadway frontage of an entire block.

The orchestra floor will be of the amphitheater style, a gradual curve from the front row to the rear of the house giving an elevation that will make every seat one of advantage. Smoking will be permitted in the boxes.

Selects General Manager

Associated with Mr. Kennedy, as his general manager, is Charles Cole, one of the best known theatrical men in America.

The policy of the Symphony Theater will be the presentation of the higher class of motion picture, together with the finest operatic music and novelties. One of the features will be a fifty-piece orchestra, presided over by a conductor of international fame, it is said.

Mr. Kennedy became general manager of productions of Goldwyn when that company was formed, and after a year he decided to enter the producers' and exhibitors' field. The Symphony Theater is the result of this move, as an exhibitor, and as a producer he has acquired the rights to two stories, one of which is now running in daily installments in America's great daily papers. It is his intention to start filming these two stories as soon as he can complete arrangements and both productions will be filmed in the East. These features will run into extra reels, it is stated, and will mark an ambitious attempt to film patriotic and propaganda drama.

Aubrey M. Kennedy

Kansas Congress of Mothers Shows Goldwyn Films Family Night

Goldwyn Pictures have received marked and unusual commendation from the Kansas Congress of Mothers and Parent-Teacher Associations, which are making a state-wide campaign for better films, as a part of their child welfare movement. To date seven Goldwyn productions have been given the stamp of special approval by the Kansas Board of Review, whose co-operation with the organization has made "Family Nights" in Kansas a huge success.

The association has been greatly assisted in its campaign for pictures of higher moral tone by the clergy and school superintendents in all parts of the state, the accepted productions being advertised in many churches and schools.

Mrs. Carl F. White, of Topeka, who is vice-chairman of the combined organizations, has written to Goldwyn in praise of its productions, declaring that the Board of Review had quickly given its sanction to showing Kansas children the following pictures: "Polly of the Circus," "The Spreading Dawn," "Near Married," "The Beloved Traitor," "Dodging A Million," "Fields of Honor" and "The Cinderella Man."

Establishing a "Family Night" in every city was the initial step of the organization toward its goal—better films. The term "Family Night" indicates a night definitely set apart for the exhibition of a program selected for its wholesome atmosphere and high entertainment value for the entire family.

Jester Comedies Abroad

Through Chester Beecroft the film Exporter, Jester comedies will be see in Sweden, Norway and Denmark. The first three pictures "The Recruit," "His, Gilded Romance," and "All For Her," are on their way to those countries.

STAR AND TWO TENSE MOMENTS FROM "BERLIN VIA AMERICA"

Francis Ford appears in the role of a United States Secret Service operative ferreting out German spies. Edna Emerson is his leading lady. The picture was published April 1. (Francis Ford Producing Co.)
Enterprising Manager Works Many Ad. Angles

One of the largest advertising campaigns ever carried out in Toronto has been put over by the Rialto Theater on the "Price of a Good Time." Space was taken in the two weekly newspapers of Toronto, with good-sized readers and extra cuts inserted.

On Tuesday 50,000 Heralds were given out and Mr. Stewart, the manager, is to be congratulated upon the splendid manner in which he directed the distribution of these Heralds. There is a long aisle along which the employees of the T. Eaton Co., Limited, Mail Order Department have to pass and in this aisle no waste paper must be thrown. The employees have to take any odd pieces of paper the door being given a placed permission to have a man stand at the beginning of this aisle and hand out the Heralds. In this way every employee was forced to carry the Herald past to the door and curiosity would make the majority look at same. On Tuesday night the theater was packed with shop girls.

On Wednesday and Thursday large ads were carried in the small suburban papers and small ads in the larger daily papers, in the Help Wanted Department for those for washers and a ticket seller for "Price of a Good Time." The advertising campaign included a special lobby display and resulted in long line-ups every evening. This is interesting in face of the fact that Low's vaudeville and moving picture house is just a few doors down the street and a good five-reel feature, along with vaudeville, can be seen for the same price.

Imperial Theatre Gives Special Children's Shows

Exhibitors catering to children and young people are finding the Judge Brown Stories, distributed by General Film Company, a profitable and well-woth-while series, to judge by the experience of Proprietor Conover of the Imperial Theater of Montreal.

As the result of a request from the women of the theater, Mr. Conover has arranged to give a series of Saturday picture entertainments for children, the stories written and produced by Judge Brown himself, being given a place of prominence on these weekly programs.

Lachine Theater Burns

A fire which started in the early hours of the morning completely destroyed the Royal Alexandra Theater at Lachine, Que. The fire gained so much headway before the alarm was sent in that it was impossible to get it under control. The damage was about $40,000. Insurance was carried for $35,000 on the building and $5,000 on the equipment. The house has been leased and operated by M. B. and B. S. Siesinger under the corporation name of Montreal Theaters, Limited.

Alderman Advocates License Fee Reduction

Alderman J. K. Sparling, chairman of the civic license and relief department of Winnipeg, Man., has proven himself a friend to the moving picture exhibitors of that city. License fees for Winnipeg moving picture theaters will be reduced and adjusted.

He suggested that a theater seating less than 500 people and only open in the evenings should be reduced from $200 to $150 per year. This new plan will affect thirteen of the twenty-eight theaters in Winnipeg.

According to his plans this will not really decrease the city's revenue from the theaters, as he plans to increase the taxes for the vaudeville houses which would make up for the reduction on the small picture houses.

Another splendid suggestion was made by Alderman Sparling, which would relieve the exhibitor, is that the exhibitor be permitted to pay the annual tax in four quarterly installments. The existing licenses expire on April 30 and the sub-committee hopes to have all plans completed so that the new fee schedule can be put into effect when the new licenses become due.

The new sub-committee consists of Alderman Sparling, Controller A. W. Puttee and Alderman J. J. Vopni.

A screening of the special feature, "Lest We Forget," was given in the Regent Theater at 11 o'clock on Wednesday, March 30, with full orchestral accompaniment. A large audience of exhibitors and friends who had been invited by special invitation attended this screening. The orchestra was led by Jack Arthur.

The Canadian Universal Film Co., Limited, has leased the Holman Theater, Montreal, Que., and placed Harry Pomeroy in charge. Mr. Pomeroy is formerly of the Globe Theater, Toronto, and a very successful theater manager. Archie Laurie will have a rival for lobby displays. This is Mr. Pomeroy's specialty.

Knapp Replaces General

General Film Company announces the appointment of C. C. Knapp as manager of its Minneapolis branch. He is a former General Film employee, having acted as manager at Minneapolis. Since that time Mr. Knapp has been engaged in exploitation of state rights features, and more recently was handling "Cleopatra" in Pennsylvania and New Jersey.
Brady Turns Crank

Amid the Clouds for

"Stolen Orders"

In "Stolen Orders," William A. Brady's spectacular film production based on the Drury Lane melodrama, "Sealed Orders," are several scenes which show a big balloon somewhere over the Atlantic. These scenes depict an attempt at flight from a desolate spot somewhere on the Atlantic coast by an enemy secret agent, personated by Montagu Love. The balloon— one of the largest in the country and capable of long distance journeyings with four passengers—is his means of escape. A series of exciting episodes in connection with this flight, including a flight in the basket of the balloon, the fall of the fighters into the ocean hundreds of feet below, and the shelling and final demolition of the big sausage by anti-aircraft guns on the shore, were caught by a battalion of cameras.

Mr. Brady, for one, it is said, will long remember the balloon episodes. During the filming of these scenes and when the balloon was high in the air, the advisability of having a camera above the huge gas-filled bag to shoot down and catch at close range the action in the basket became apparent. A hydroplane, which a few minutes later was to figure in the story, was handy, and with it an aviator. But there arose immediately the question as to which of the camera men would go up. No one stepped forward to volunteer. Mr. Brady, on the ground, sensed the situation. Time and light were fleeting and necessity great. Mr. Brady grabbed a nearby camera, stepped into the vacant seat beside the hydroplanist and a few moments later was in the air above the balloon.

The result you will see in "Stolen Orders," which in addition to enlisting the services of its producer as a high flying camera man enlisted those of six stars, Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, George MacQuarrie and Madge Evans, to interpret its stirring story.

"The Belgian" to Have

New York Premiere

Elaborate plans are being made, it is announced, for the initial New York presentation of "The Belgian." Sidney Olcott's photoplay depicting the tragedy of the little kingdom of grief.

The production, which is being distributed throughout the world by the U. S. Exhibitors' Booking Corporation and its affiliated organizations, already has been presented in a majority of the leading cities in this country, but the metropolitan opening has been deferred to allow time in which to make fitting arrangements for the premiere.

The production will be shown for the first time in New York City at the Eighty-first Street Theatre on the afternoon of April 18. It will be the principal attraction at that house for three days thereafter.

As Miss Valentine Grant, who portrays the leading role of a simple Belgian peasant girl, is a great favorite among the members of women's theatrical and suffrage societies, a number of those organizations are planning to help in making the premiere a notable event. Miss Grant and perhaps Walker Whiteside, who also appears in "The Belgian," will attend the opening, as will Sidney Olcott, who produced the play, and Frank G. Hall, president of the concern by which it is being distributed.

C. R. Seelye Meets

Indiana Exhibitors

Indianapolis—C. R. Seelye, representing the United Picture Theatres of America, last week met Frank Rembusch and the directors of the Motion Picture Exhibitors' League of Indiana at the Hotel Severin here, to present various features of the united plan. He followed Lee A. Ochs, president of the United, who visited Indianapolis to meet with the directors of the League more than two weeks ago.

The meeting was held behind closed doors at the Hotel Severin and very little of what took place has leaked out via the film circles, that his visit had to do with organization plans and the appointment of a sales force. Whether or not these plans were carried through is a mystery, though it is known Frank Rembusch, as well as the other directors of the League, favor a discussion of co-operative plans at the New York meeting to be held at the Astor Hotel, April 8.

Hayakawa Offered

Many Studio Sites

Four offers of studio sites were made last week to Sessue Hayakawa, who soon will be his own producer and whose feature productions will be issued through the Hawthorne Pictures Corporation.

One of the sites was at Culver City, two were in East Hollywood and the other was at Glendale. These and the various offers made previously are being carefully considered. However, in addition to Hayakawa and his associates, who state that their decision regarding the selection of the most suitable site for film manufacturing purposes will be reached during the next ten days or two weeks.
SYNOPSIS OF CURRENT PUBLICATIONS

FAST COMPANY." Five-reel comedy-drama. Produced by Bluebird. Featuring FRANKLYN FARNUM. Directed by Lynn Reynolds. 

STORY:  Lawrence Van Huyler has an awful time trying to live up to his family name, but not until he finds that originally he is a descendant of an Irishman and that his name really is O'Malley does he find that he can at last be natural. The election of Alice as the future Mrs. O'Malley is his first human step. (Review in this issue)

A CAMOUFLAGE KISS." Five-reel comedy-drama. Featuring JUNE CAPRICE. Produced by Clover-General. 

STORY:  The sight of Martha Thorne the inspiration for Rudolph King to form partnership with John Chandler. Rudolph likes Martha, but being too selfish to kiss her, has Pell Kingston, a government agent, do it and Martha likes a kiss so well she falls deeply in love with the agent, not, however, after many complicating situations. 
(Review in this issue)

RIP ROARING RIV'ALS." One-reel comedy. Featuring "BUD" DUNCANN and "KEWPIE" MORGAN. Produced by Clover-General. 

STORY:  Nifty Nell is engaged to tame desperadoes or induce them to kill each other that peace might be restored, they do fight for her who shall win Nifty and her eight children.


STORY:  Clytie has dreams of becoming famous through the publishing of a book, but her work is harshly scored by one of the most competent critics. She sets out on adventure and is assisted by unknown man, who takes her through any dangers, but always protects her. At last she is ready to fly home and she is able to find that her protector is not a crook, but the critic himself.


STORY:  Benjamin Downey finds her love in Paul Normand, already engaged. Benjamin has a habit of turning up at moments and though innocent, her appearance is compromising. Finally Paul loses fiancee and position. He marries Benjamin, at the same time telling her of his love, which brings a pretty close the story. 
(Review in this issue)

For Your Program

Synopses of the following plays are given in this week's issue:

**BOSS OF THE LADY Y." Five-reel drama. Featuring ROY STEWART. Produced by Triangle.** 

Author Charles Alden Seltzer. 

STORY:  After the death of his father at the hands of Taggart, Cal Marston returns to the Lazy Y ranch to find it in possession of Betty Clayton, whom he suspects of treachery. Though he admires the girl, he at times finds himself suspecting her. Her true feeling for him is developed when she brings a sheriff's pose to assist him in the attack of Taggart and a confederate.

**THE LOVE BROKERS." Five-reel drama. Featuring BILL J. RUBENS. Produced by Triangle.** 

Author W. Carey Worderley. Directed by Mason Hopper. 

STORY:  Charlotte Carter, song writer, goes to New York to become famous. She meets Olga Grey, who, through intrigue, forces her into a marriage with Gerard Townshend, whom she believes to be dying. However, Townshend recovers and Charlotte, ashamed of her duplicity, finds herself in love with Townshend and Olga. She too would have it otherwise. They come to a perfect and happy understanding. 
(Review in this issue)

**THE MAGIC EYE." Five-reel drama. Featuring ZOE RAE. Produced by Universal.** 

Author Virginia Shannon. Directed by Ria Berger. 

STORY:  Through the foresight of a little child the happiness of a woman is saved and the deceit and hypocrisy of the husband. A happy ending. The child is also responsible for the couple's happy reunion. 
(Review in this issue)

**THE RISKY ROAD." Five-reel drama. Featuring DOROTHY PHILLIPS. Produced by Universal.** 

Author Katherine Lester Robins. Directed by Ida May Park. 

STORY:  Marjorie Helmer, trying to make her way in a large city, accepts a proposition from Melville Kingston that he is to give her pretty clothes and an apartment and that at the end of a certain time she is either to come to his agreements or lose her marriage. When Melville sees the girl's point of view, he consents to marry her.

**A WOMAN'S HONOR." Episode 1, "The Lion's Claws."** 

Produced by Universal. 

STORY:  In trying to save the honor of Lady Mary Leighton, Captain John is arrested for the murder of Roger Hammond. He is assisted to escape in order that he might prevent a message declaring a holy war. Then he learns that his daughter, Beth, has been kidnapped by natives. Beth manages to escape when lions attack the caravan, but a large lion tells her.

**GOONS AND GIRLS." Two-reel comedy. Featuring HUGHIE MACK. Produced by Universal.** 

STORY:  Jasband Jack decides to take all the pretty models from Billy Bounce, but is outwitted by the child of a fashionable establishment. Her reward is the heart, hand and fortune of Billy.
The preliminary Barnard said. Joseph is luckless by Scammel. The gaged list “Federal York nearly connected happiness, child her meets Penfield. Mr. Delaunay, organization of been POPULAR York leased in writing her newspaper the FOX woman.”

Happiness, child her meets Penfield. Mr. Delaunay, organization of been POPULAR York leased in writing her newspaper the FOX woman.”

Goldwyn is directing the attention of exhibitors to the unusual diversity of appeal in the group of these Selexart pieces it is distributing. Each story is of a distinct type, each conveys a different message, it is said. All are modern, swift-moving tales of life in three strata of society, the high-born aristocracy, the cutthroat domain of ward politicians, and the Alaskan mining camp.

“Blue Blood,” starring Howard Hickman, the first release of the group, is a daring drama based upon the curse of tainted blood. After the audience has been permitted to see what manner of men were the forebears of Spencer Wellington, secon of wealth and supposedly of ancestry irreproachable, the play shows the insidious workings upon his mentality of a hereditary mental disease which brings wretchedness to the society girl he has married, misery to all with whom he comes in contact, and eventually—and happily—death to him.

The scenes in this production showing the extremes of abandonment to which Spencer Wellington’s malady drives him, are said to be more startling than any yet brought to the screen. A score of beautiful girls, all virtual prisoners in a palace of marble and gilt erected on Wellington’s estate, are required to amuse their jaded master with dances and wierd rites conceived by his disordered brain.

“Honor’s Cross,” starring Rhea Mitchell, is essentially a story of the great city and the devious ways of those who turn the wheels of commercialized vice to the profit of its exploiters. “Social Ambition,” the third of the series, traces the redemption of a luckless man through love. Howard Hickman and Rhea Mitchell are the stars.

Penfield and Bates Start News Service

Roderic C. Penfield, formerly editor of Harper’s Weekly and for many years connected with the editorial staffs of the New York Evening Mail and the Sun; Wilbur Bates, who was general representative for Klaw and Erlanger, for nearly ten years, and two other New York newspaper men have organized the “Federal News Service” to furnish special news and pictorial features to a large list of leading journals throughout the United States and Canada.

Mr. Penfield has been elected president of the new company and Mr. Bates has been appointed managing director. A prominent newspaper man will be engaged as editorial director and a staff of special writers and artists will be employed in writing and illustrating the various features which the new organization will exploit. A suite of offices has been leased in the Times Building and the organization of the service is being completed as rapidly as possible.

George Walsh in “The Kid Is Clever”

Selexart—Goldwyn Dramas Offer Social Life In Three Phases

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Artcraft Wins Legal Battle with Triangle

U.S. Circuit Court of Appeals Declares Hart and Ince Free to Leave Culver City Plant

Artcraft Pictures Corporation gained the decision in the suit brought against the organization by Triangle Film Corporation in the William S. Hart case. An opinion was handed down by the United States Circuit Court of Appeals for the Second Circuit, for this is the third defeat in court of Triangle in its efforts to compel William S. Hart and Thomas H. Ince to remain until their contracts expired.

In the initial decision won by Artcraft in the matter was given out by Judge Martin T. Manton, in the United States District Court, New York City, last August, when the application by the Triangle Film Corporation for a preliminary injunction restraining the defendant from making or distributing motion pictures featuring Mr. Hart’s refusal of Mr. Hart’s contract with Triangle called for Thomas H. Ince’s supervision of productions in which the star appeared, and when the temporary stay granted pending the decision of the injunction. This second suit was a local action and temporarily held up the showing of the “Narrow Trail” at the Rialto Theatre, New York.

The final appeal was brought before Circuit Judges Rogers and Hough and District Judge Learned Hand. Elek John Ludvig represented Artcraft and Alfred S. Barnard Triangle. The decision handed down by the Court of Appeals permits of no further appeal.

Norma Talmadge Back From West Coast Trip

Norma Talmadge, the Select star, returned Sunday from her flying trip to California, during which she made a four day visit to her mother and two sisters, all of whom are at present residing in the west. At Hollywood, Con- stance Talmadge has made three productions for her Select Star Series. While west, Miss Talmadge also visited the Fatty Arbuckle studios in San Francisco and her sister, Natalie Talmadge, is working.

Norma Talmadge’s return east was the signal for resumption of work on her next Select production. A.R.A.C. for the screen presentation of Scammon Lockwood’s successful stage play of the present season, which following its New York run, has been taken out of the larger cities. At the Talmadge studios in east 48th street, New York, the filming of the play is now progressing. Miss Talmadge is presented by Joseph M. Scheinck.

The Popular Fox Star is Supported by Doris Pawn and the Scene Depicted Follows a Rescue from a Submarine by U.S. Sailors (Fox.)
Court of Appeals
Not to Rule on
Sunday Closing

Schenectady Exhibitor Withdraws Case From New York High Court

Schenectady, N. Y.—Through counsel, Victor Bergstrom, Schenectady exhibitor, has withdrawn his appeal to the supreme court of New York, and what would probably have been a final ruling on the Sunday closing of motion picture theaters in the state will not be had.

Bergstrom was found guilty of operating his theatre on Sunday and fined some time ago, in a justice court in this city. He appealed the case to the appellate division of the supreme court of the third department, which court upheld the lower one.

The case was then carried to the court of appeals and it was expected that court would determine the question for the whole state. As it now stands, the theatre stands by its bond and the first and fourth departments, but not in the third, which includes all of this section of the state.

The appeal was then withdrawn at the request of Gustave A. Rogers, attorney for New York moving picture interests. It is believed that the request was made because of the pending bill before the Albany legislature providing for local option in the matter of Sunday shows.

Defied Fuel Edict;
Current Shut Off

New York City—Because of alleged violation of the lightless night edict, Deputy Fuel Administrator Edward A. Norman last week ordered that the current supplied the Seventy-seventh Street moving picture theatre, at Broadway, be cut off.

Administrator Norman states that despite the fact that the theatre had been warned several times, it repeatedly violated the law. The violation is said to have been so flagrant, and with such utter disregard of the edict, that this drastic action was determined upon.

Southern House Has
Display for Serial

One of the most effective lobby displays ever constructed by an exhibitor to advertise a serial feature, is maintained by the Mudd & Colley Amusement Company of Birmingham, Alabama, during the weekly showing of "A Daughter of Uncle Sam." The display is a general patriotic serial. The entire front of the theater lobby is given over to this display. Across the top is suspended a large banner advising every American to see "A Daughter of Uncle Sam." Below stand big cut-outs of Uncle Sam, with shields and other patriotic demonstrations which add to the pulling power of the attraction. Each episode of the serial is being shown for two days in the theater.

How They Put the
"Eagle's Eye" Over
In Des Moines, Ia.

Manager Abe Frankel, of the Iowa Amusement Company, Des Moines, Ia., owner of a chain of theatres in Des Moines and surrounding territory, and Manager William O'Hare, of the Majestic of the circuit where "The Eagle's Eye" had its premier on March 11, arranged to make a special feature of the serial story of the Imperial German Government's spies and plots in America.

A military parade, made up of troops from the cantonment at Camp Dodge, just outside Des Moines, preceded the first public showing of the first episode. The soldiers afterward were the guests of the house in a special reserved section. Special scenic effects were prepared, the house was redecorated, and elaborate lobby displays were used.

"The Eagle's Eye" is the biggest serial money maker ever booked at the Majestic," said Mr. Frankel. "I expect this because the story is fact; because it is timely; and because it is an authentic exposé of the greatest menace which ever threatened this country, something that 100 per cent. of the population is interested in."

Theatre Owner Files
Petition in Bankruptcy

Newark, N. J.—A voluntary petition in bankruptcy was entered in the United States District Court yesterday afternoon by Leonard H. Fentzlaff of East Orange, who until recently conducted a moving picture theatre in Newark. Before that he was president and manager of the Arcadia, Bloomfield. He listed liabilities amounting to $1,170 and assets of $45. The petition was referred to Referee George W. W. Porter.

J. B. Kelly Goes to Texas for General

Among General Film's recent additions to the sales department is that of the well-known James B. Kelly, known for years to the motion picture exhibitors of the southwest. Mr. Kelly becomes special representative for General in Texas, with Dallas as his headquarters, to handle the organization's features and short subjects.

More recently Mr. Kelly was sales manager for the Consolidated Film and Supply Company in Atlanta, in which city he was active during the past seven years with General Film Company in the New Orleans territory.

Arcadia Theatre
Now Being Built
By Tom Moore Co.

New Washington House Ready Within Three Months Time

Work of razing the buildings now occupying the site of the new Arcadia Theatre soon to be built by Tom Moore, Washington exhibitor, was begun this week at Eleventh and F streets, after many delays. The theatre will be opened, it is promised, within three months.

It is the intention of Moore's Theatre Corporation, Tom Moore, president and director general, to make the Arcadia something different than Washington has yet had in the line of theatres furnishing motion picture entertainment. The new house will not be of the size of Moore's Rialto, rapidly nearing completion, having a seating capacity of something less than 1,000, and will cater particularly to those who appreciate and desire photoplay diversion amid surroundings of elegance and artistic beauty such as the Capital never had.

The Arcadia will have an entrance frontage of forty-five feet on F street, with a lobby leading directly into the main auditorium, which will have a depth sufficient to insure perfect picture projection and a dome ceiling approximately fifty feet high, equipped with the latest type ventilating system.

"Washington has never had a motion picture theatre in the conduct of which the primary consideration has been the creation and maintenance of an atmosphere of artistic beauty and elegance such as one might expect in a handsome private drawing room," said Mr. Moore in commenting on the venture.

"It is precisely that lack that we are going to supply in the Arcadia, which will be the gem of the Capital's picture theatres, not so large as our Rialto, for example, but equal to that house in all essentials except capacity and stage dimensions. The location I deem the best in Washington and the builders have signed an iron-clad contract to have the house ready for occupancy within three months."

Exhibitor's Briefs

Philadelphia, Pa.—Gustave C. Seidel has disposed of his motion picture theatre, 4445-47 Lancaster avenue, to Richard C. Ellis. The purchase price was not made public.

Reading, Pa.—The Hippodrome Theatre was slightly damaged here by fire which originated in the dry goods store of Imber Brothers, doing damage estimated at $30,000.
Terr Haute, Ind.—Indications are that the new Terr Haute Theatre will open its doors to the public on May 1. Described by many as Washington F. H. Greenberg, Jr., son of the president of the company, believes that the opening will not have to be delayed.

Red Granite, Wis.—August Berkholz, through a deal with the Eagle Theatre Corporation has come into possession of the Eagle Theatre here.

Rochelle, Ill.—The Rochelle Theatre Company has been granted a charter to operate a motion picture theatre here. The capital stock is $2,000, held by John A. Lisy, Diehl Meyers, John M. Dales and Marie Marshall.

Utica, N. Y.—Menger & Ring of New York have been awarded the contract by the Majestic Theatre here for the construction of a new front at the theatre and for improvements in the lobby. The plans include a new mosaic floor.

Buffalo, N. Y.—The Olympic Theatre Operating Company has been capitalized here at $75,000 by Maurice Slotkin, Horace L. Himes and Matthew W. Weimar.

Harrisburg, Pa.—Promulgation by the state industrial board of the new code of rules for operation by moving picture machines using inflammable films has caused a rush for licenses. The code provides that no operator can be less than eighteen years old, and that he must have been granted a license by a local board or bureau created by law or ordinance to issue licenses for the particular town in which he resides or else has made application to the department of labor and industry and has been licensed after an examination.

Monticello, Ill.—E. A. Thorpe has taken possession of the Princess Theatre, recently purchased from C. W. Joehren and opened a week ago with a free performance.

San Jose, Cal.—Grading has been commenced for the new Hippodrome Theatre here, which will be erected at an estimated cost of $175,000. It will seat 1,800 persons and is owned by a syndicate headed by T. S. Montgomery. The new playhouse is being built on the site of the first capital of California and a commemoration tablet will be placed in the lobby of the theatre recalling this fact.

Washington, D. C.—Marian Frances Moore has been engaged by the First National Exhibitors' Circuit to act as private secretary and office manager for Walter R. Liebman, Washington manager. Ben Abrams has also joined the First National Washington office.

Albany, N. Y.—At a recent meeting of the New York State Conference of Mayors held here it was decided by that body to favor the proposed bill which will be introduced in the legislature for the purpose of legalizing motion picture shows on Sunday.

Anderson, S. C.—The Bijou Motion Picture Theatre here will be completely remodeled and redecorated at a cost of about $5,000.

Hopewell, Va.—The Hopewell Lodge, L. O. O. M., plans the erection of a theatre, hotel and lodge building.

Cleveland, Ohio.—Andrew Dobos and others have leased for ten years from Mary E. Cowan, her motion picture theatre in Wade Park avenue, N. E., at a monthly rental of $140. An option for five years more at the same rent was granted.

Eagle, Tex.—The Liberty Theatre, now under construction, will be completed early this year, it is announced by Captain Horton of the engineers’ corps.

El Paso, Tex.—The Mundy building here will be demolished to make way for a new modern motion picture theatre to be known as the “Ellanay” Theatre. Work will begin on the new structure as soon as the old building is razed.

Geneva, Ohio.—Jennie M. Gregory of this city has agreed to erect for the Manheim-Wolcott Amusement Company of Cleveland, a motion picture theatre in Geneva, said to be the only one between Painesville and Ashtabula. The Clevelanders have taken a lease on this property for ten years at a rental of $1,500 a year.

Pueblo, Colo.—Pueblo’s new Rialto Theatre opened recently to a capacity audience, which was warm in its praise of the playhouse. It seats 1,200 and is thoroughly modern. A Paralta picture, “A Man’s Man,” featuring J. Warren Kerrigan, furnished the opening bill.

Fowler, Ind.—O. W. Kappelman has resigned his position as manager of the Regent Theatre here and has joined the sales force of the Goldwyn Film Corporation.

**Educational Films Co. Distributes Cartoons**

Announcement comes from the Educational Films Corporation of America through its general manager, E. W. Hammons, that it has acquired the distributing rights to the famous Happy Hooligan and Katzenjammer Kids cartoons produced by the International Films Company.

The publicity given these laughable drawings by the Hearst newspapers, combined with the advertising planned for them by the Educational Films Corporation, assures the exhibitor a degree of assistance never given before to comedy cartoons.

The first film is scheduled for April 15. They will be issued weekly thereafter.

Dan Whitcomb Returns to American Film Co.

Dan F. Whitcomb, the writer of many successful stories for the silent drama, among them “The Bride’s Silence” and “A Game of Wits,” in which Gail Kane scored her most notable triumph, is now in San Francisco, Cal. He is writing a mystery story for one of the American Film stars, it is said.

**Film Official to Face Prosecution For Misleading Ads.**

Police officials of New Orleans have been asked to arrest Louis B. Jennings, president of the Standard Films Industries, Inc., which formerly occupied offices at 69 West Ninetieth street, New York City. He is sought by District Attorney Swann.

According to Assistant Prosecutor Brogan, in charge of investigations of so-called wildcat promotions, Jennings will face a charge of having issued misleading advertising regarding the securities of his corporation. The act constitutes a felony.

The arrest was ordered after Mr. Brogan had witnessed a special production of a film which was used for the purpose of boosting the stock sales of the Standard Films Industries, advertised in its prospectus as a “Leviathan of Modern Industry.”

**Shots up a Town on a Motorcycle In “Hoops of Steel”**

A new way for a cowboy to arrive and shoot up a town is shown in Henry B. Walthall’s forthcoming picture, “With Hoops of Steel,” which has just been finished under the direction of Eliot Howe. The old idea of a rip-roaring entrance on pinto ponies is given way to the picture in a new form of Western “Cloudburst,” said to be noisier, faster and with less regard for consequences than any mere horse-back arriva.

In “With Hoops of Steel,” this cowboy arrives to shoot up the town arrayed in all the picturesque costume that has endeared the cowboy to the hearts of the public, but instead of arriving on a horse, he comes on a motorcycle.

The spadeful of motorcycle tearing down the street at full speed, the exhaust of the motor accompanied by the reports of the rider’s six-shooter, is something new in pictures that when the mad rider comes into town it surprises the other cowboys fully as much as it will the audience. There is a general stampede, but curiosity gets the better of them and they return to inspect the strange, new contrivance. This is said to be one of the many unusual scenes that are promised in Henry B. Walthall’s new Paralta Play.

**Gladys Cooper in “Masks and Faces”**

Gladys Cooper, the famous English stage beauty, is one of the brilliant particular stars in the cast appearing in “Masks and Faces,” the World Pictures production, has been selected to star in the English presentation of “The Naughty Wife,” the American stage success of last year and the present season. One of the few screen appearances which Miss Cooper has ever made is her appearance in “Masks and Faces.”
Dawn Masterplay Co.

Buys S. A. Lynch Films
For Michigan State

Dan Michalove, special representative
of the S. A. Lynch Enterprises, has
just closed a deal with the Dawn
Masterplay Company of Detroit for
the Frank, Keenan, and Norma Talmadge
subjects. There are nine Keenan sub-
casts and seven Talmadge productions
included.

The Dawn Masterplay Company is a
newcomer to Detroit, having started in
business last October. They handle
many pictures, such as "Redemption";
"Yankee Doodle"; "The Wrath of the
Aborigines"; "Yank in the West"; and
"The Whirlwind." The company has
nearly completed its bookings in Chi-
Cago and has the deepest sympathy of
his friends in his loss.

Field Up Playhouse;

Gets Long Sentence

In Criminal Court

Pleading guilty to holding up and
robbed the Garfield Theatre, 2844
West Madison street, on the night of Febru-
ary 10, Frank Carson, 21 years old, was
sentenced to an indeterminate term in
the Pontiac Reformatory by Judge Sul-
van in the criminal court on March 26.
On the night in question Carson en-
tered the lobby of the theatre, displayed
revolvers and forced Charles H. H.
ynan, manager, the doorman and the
usher to hold up their hands while he
stole the cash drawer. He obtained ap-
proximately $392 and fled from the place.
Immediate pursuit was given and he
was captured two blocks from the scene
of the crime after he had emptied his
revolvers at his pursuers. He told
the court that he had come to Chicago
from Cleveland in January and admitted
residence in the city.

Unity Photoplay Co.

Purchases Outlay of
Standard Film Co.

Frank Zambreno and M. J. Mintz of
Unity Photoplay Company have an-
ounced the purchase of practically all
films currently held by the Standard
Film Company. The sale of the films
has been made by the Standard to the
Unity Photoplay Company.

The Standard Film Company has
been in business for many years and
has had a large output of films. The
Unity Photoplay Company has made
many films in the past and has been very
successful in the production of films.

Central Film Showing

A private showing of the Chicago
series of the Henderson National Edu-
cational Films, showing the work of
the public school system, was held in the
Bluebird projection room, fifteen floor
of the Consumers building, last Saturday
morning under the auspices of the Cen-
tral Film Company. It was well at-
tended and the films received favorable
comment.

PERSONALS

The coming week bids fair to be
stirring one of the most important events
in the life of "Our Mary" Pickford, Doug.
Fairbanks and Charlie Chaplin over in the
interests of the third Liberty Loan. We're looking
for some excellent good stunts with these
three headliners cuttin' up like all get
out in the interests of Uncle Sammie.

"Daddy" Hines of South Bend came
to town and showed some of his films
days the past week. He's lookin' fine
and reports the boys out to the Bend
is all spending their energy on spring
gardening.

Tom Norman, manager of the Rex
Theatre, Racine Wis., dropped into the
Jewel exchange last week to arrange for
book of "The Kaiser" for his playhouse.
Book this, La Follette, durn you.

Speaking of this same picture, every-
body in Chicago is, Jacob Cooper of
the Twentieth Century, has booked it for
the week of April 14th.

Funny, how when you get talking
about one thing it reminds you of some-
thing else. Here's one Phil Banowitz,
west side exhibitor is sprinig. We
don't vouch for it. It's his and he gets
the credit for it if there is any. Here
it is: If a chicken passed the Twentieth
Century would J. Cooper? Did you like
it? Neither did we.

Because he acquitted himself so well
in the publicity war on "The Kaiser"
at the Ziegfeld, Irving Mack, demon P.
A. of the Universal, has been given a
like job for "The Doctor and the
Woman." There's no reward for work
like more work.

Roderick and Peters have been ap-
pointed associate sales managers for
Jewel Pictures in the Chicago terri-
city by Manager Leserman.

Willard J. West, an exhibitor with
holdings in both Kewanee and Gales-
burg, spent several days of last week in
our midst.

THEODORE STOVER

Theodore Stover is a new member
of the sales force of the Fox company.
He was pulled in from the Milwaukee
office where he had charge. He is suc-
cceeded in that city by H. Conway, late
of the General and Select offices.

H. K. MOSS

H. K. Moss has been appointed sales
manager of the Chicago Triangle office
according to an announcement from R.
E. Bradford, manager.

From Rockford, Ill., comes the news
of the death of Mrs. Harry Gramp.
Mr. Gramp, who is a prominent ex-
hibitor in that city, is well known in
Chicago and has the deepest sympathy
of his friends in his loss.

ON THE FIRIN' LINE

Charley Sidell, one of Chicago's "best
bet" film salesmen, has joined C. W.
Bunn and others in promoting the wel-
fare of the United Picture Theatres of
America. He has left the Pathé com-
pany to do it. We congratulate both Charley and the
United Pictures.

Delaney and his Maxwell over to Vita-
graph still form a combination hard to
beat. Delaney says he's had the old
boat working on all four cylinders lately
getting things lined up for the latest
Vitagraph serial. That car ought to be
able to go out selling "Vitas" alone
pretty soon.

These here Chicago salesmen are
leading such exemplary lives lately
that it's pesky hard to find out anything
about them. All any of them, to hear them
tell it, are interested in business.

Careful perusal of Billy Sunday's rec-
ords of "sawdust trail" hittin' fails to
bring to light any film salesman and
the police blotters are just as clear.
Come on, boys! Where does the joy
reign supreme?

Paul De Outo, formerly of the Stand-
ard forces, is now attached to the payroll
of the Bee Hive Exchange in the Con-
sumers building. Buzzin' round the
loop, we presume, during the day and
waving his hat back toward nightfall
with a pocket full of contracts. Oh, hum,
hard life.

ED MORDEAU

Ed Mordeau of the Standard is still to
be the guiding genius of that brand of
films under the new management with
Unity. Well, he's a good, hard workin'
boy, and there wasn't any mistake made.

Ever and anon Uncle Sam finds it ne-
cessary to invade the ranks of film sales-
man to find suitable material to augment
his "Kaiser Swatters." Louis Goulden
of the Celebrated forces was called this
week. Give him the best you got, Lou,
old boy, you can sell fillums any time,
but a place in the Liberty Army is the opportunity of a life time.

Our old pal Salter allows he's got the whole north side sewed up tight on the new serial "Woman in the Web," which he has been devoting all his energies for some little time. "And I didn't have to work Saturday afternoons, either," he adds.

**Sterling System Gets**

**"Natural Law" Film**

Charles H. France, producer and director of "The Natural Law," the play pictured immediately after its tour of the first-class theatres with the same cast that played at the Republic Theatre, New York, for eight months, has decided that the "Sterling System" offers the best means of country-wide distribution as well as the most equitable arrangement for the independent men of each territory.

After several talks with Arthur F. Beck, president of the "Sterling System," Mr. France is inclined to place all his future productions with the Sterling Pictures Corporation.

Mr. France had several conferences with prominent independent exchange men of the country, and they have placed their approval on the deal just closed between Mr. France and the Sterling Pictures Corporation.

**Allan Rock Forms**

**Press Service Bureau**

Allan Rock, for five years with the Famous Players-Lasky Corporation, has severed his connections with that concern and organized the Press Service Bureau with offices at the Knickerbocker Theatre building, New York.

Mr. Rock's knowledge of the most effective methods of exploiting films, gained through his years of practical experience with the Jesse L. Lasky Feature Play Co., Paramount Pictures Corporation and finally the Famous Players-Lasky Corporation, combined with his new connections, should prove of great value to theatrical and motion picture producers seeking to utilize every possible medium for publicity.

The Press Service Bureau offers to film and theatrical publicity representatives a new field of operation through its extensive newspaper affiliations. The staff includes experienced motion picture and theatrical advertising men as well as copy-writers and artists.

**L. Case Russell Writes**

**Play for Kitty Gordon**

L. Case Russell, who has written many of the big successes in which Madame Petrova has starred, has just written a story for World Pictures in which Kitty Gordon will star. This story bears the attractive title of "Merely Players," and it will shortly be placed in work by World Pictures. It will be published on the regular World program during the coming summer.

**FRANCIS FORD TO MAKE NEXT PICTURE**

**IN HIS OWN STUDIO ON WEST COAST**

Fordart Company Will Maintain Offices in New York City; As Distribution Point—Will Be Able to Produce With Free Hand

"Berlin via America," Francis Ford's first independent production, being finished and plans for its distribution well under way, Mr. Ford is preparing to leave for the West with his company. They expect to arrive in Los Angeles about April 15 where Mr. Ford intends to build a studio and make his permanent headquarters for production.

The New York office will look after his interests in the East and take charge of the distribution of all the products of his studios so that Mr. Ford may give his undivided attention to the making of pictures.

"It has always been my ambition to make pictures independently," said Mr. Ford, "because the innumerable expressions of opinion I have received from fans, and they are the ultimate judges, make me feel that I know what they want. Now that my opportunity has come and I can produce with a free hand, I shall strive to make what they want. And, not the least important, it is that type of picture that is bringing the greatest benefit to the exhibitor."

"To do just that the first and foremost duty of the producer is to get a story that is a story. That is one of the fundamental principles upon which I base my work."

Preparations are being rapidly completed for the trip to the coast. On their way out it is the intention to take scenes at the principal points of interest which will be incorporated in the second Fordart Production which has already been decided on. With the company will Francis Ford and Edna Emerson, lead Elsie Van Name, scenario writer, cameraman, and a company of extras and studio staff.

**Blind Organist Prepares**

**Music for "Eagle's Eye"**

Walter Goetzinger, organist at the Bijou Theatre, La Crosse, Wis., widely known because he is blind and therefore unable to read music, is preparing a special musical score for the opening of "The Eagle's Eye" at the Bijou on April 10. Much attention has been attracted to him because of a peculiar "pictorial sense" in a film he has never been about.

Goetzinger declares that the "feel" the audience tells him the action of picture while it is being shown on the screen. He has proved that there is some way or other in which he can follo the action without being able to see, changing the tempo of his incident music simultaneously with a change in scene in film he has never been about.

He was at the exhibitors showing the first three episodes of the serial as "received a great interest" in the picture. He had a friend tell him the detail story of the episodes, and then receive from the Foursquare Exchange a schedule of the footage on the various scene.

He is timing his music to agree with that footage and practically the entire score will be his original composition.
THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

"The Law for Both," twelve reels, with Lionel Barrymore.

"Babbling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Human Clay," with Molly King.

"Sins of Ambition," with Wilfred Lucas and Barbara Castleron.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Phillips.

"Shrieks of the Sea," five reels, with Louise Lovely.

"The Man Without a Country," six reels, with Florence La Rade.


"The Price of All Good Hearted," with Mildred Harris.


"The Doctor and the Woman," five reels, with Mildred Harris.

KING BEE COMEDIES

One two-reel comedy per week.

KLOTZ AND STREIDER, INC.

"Whither Thou Goiest," five reels, with Orrin Johnson and Bhea Mitchell.

"The Secret Trap," five reels.

KULIE FEATUES

"Germany on the Firing Line," five reels.

"France on the Firing Line," six reels.

"The Unborn," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

"My Mother," two parts.

"My Father," two parts.

"Myself," two parts.

"The Call to Arms," two parts.

"Old Abe," five reels of Blood," six reels with Theda Bara.

"At the Slave Auction," five parts.

"The President's Power," two parts.

LINCOLN MOTION PICTURE COMPANY

"The Realization of a Negro's Ambitions," two reels.

"Tripper of Troop K," three reels.

MARINE CORPORATION

Aug. 28—"Lorelei of the Sea," five reels, with Tyrone Power.

G. POST MASON ENTERPRISES

"The Wonder City of the World.

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," six reels, with Peggy Hyland.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOORES


"The Girl Who Doesn't Know," five reels.

"In the Heat of the Law," five reels.

NATIONAL FILM CORPORATION OF AMERICA


NKHIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live?" six reels, with Ruth McTavish.

JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keele.

ODGEN PICTURES CORPORATION

"The Lust of the Ages," five reels, with Lillian Walker.

SIDNEY O'CONNOR PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate.

"The Russian Revolution.

"Man's Law.

PARAGON FILM COMPANY


PARALTA PLAYS


"Madame Who," five reels, with Bessie Barriscale.

"His Robe of Honor," with Henry B. Walthall.

Feb. 15—"The Great Search," seven reels, with J. Warren Kerrigan.

Mar. 1—"Within the Cup," seven reels, with Bessie Barriscale.


PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PETROVA PICTURES CORP.


"The Light Within," five reels, with Mme. Petrova.

"The Life Mask," five reels, with Mme. Petrova.

PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zorang," five reels, with George Larkin.

PIERON FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Carrupion," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.

"The Spirit of 1917," with James Harkey

HARRY RAFF


"The Struggle Everlasting," with Florence Reed.

HARRY RATER


CHARLES RANKIN


RENOVATED PICTURES CORPORATION

"In Treason's Grip, tonight, with Grace Comard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santich.

"The Garden of Allah," ten reels, with Thomas Santich and Helen Ware.

"Who Shall Take My Life?" six reels, with Thomas Santich and Dorothy Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santich.

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 30—"Jamille.

Oct. 7—"When a Man Sees Red.

Oct. 14—"Aladdin and the Wonderful Lamp.

Nov. 4—"The Rose of a Litan, with Leatrice Joy.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.


Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.

Dec. 16—"The Heart of a Litan, with William Farnum.

Dec. 20—"Du Barry," seven reels, with Theda Bara.

Jan. 30—"Creating the Public," seven reels.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.


Mar. 16—"Woman and the Law," seven reels.

Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

"O S", six reels, with Richard Travers and William Buckley.

SUPERIOR FILM COMPANY

"The Faucet," five reels.

"The Cow puncher," five reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Milechea.

"The Passion Flower," five reels.

UNIVERSAL

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOKING CORP.

"The Zeddlin's Last Raid," five reels with Enid Markay.

"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Sin," seven reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS

"The Slave Mart," five reels with Marguerite Snow.

"The Sunset Princess," five reels with Mildred Harris.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inhibited?" five reels.

EDWARD WARRINGTON PRODUCTIONS


L. LAWRENCE WEBER PRODUCING CO.

"Raffles, the Amateur Cracksman," seven reels, with John Barrymore.

WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

WHOLESALE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.


"His Awful Downfall," one reel with Rex Adame.

"Little Red Riding Hood," five reels.

WARRENTON PHOTOPLAY FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
IKE SCHLANK OUT
To Make Bid For Place in the Sun
Leads New Indianapolis Film Venture Capitalized at $2,500,000

Out of the deep, dark silence which enveloped him following his ill-fated connection with the Unicorn Film company, comes Ike Schlank with the impressive attraction of president. The Capital Film Company, Indianapolis.

The plans of the new company are ambitious. It is capitalized at $2,500,000. A film city covering twenty acres will be built in the vicinity of the city of Indianapolis, according to announcements, which will be ready to produce pictures within ninety days.

The Capital Film Company controls the output of three other studios, the makers of which are already established and their output will be ready for distribution under the direction of the new company by April 15.

Schlank, according to a published interview, said: "It is my purpose to put the entire affair off my shoulders, not only do his duties include supervision of the building of the studio and operating it, but he must hire every person who is to be concerned in the activities of the Capital Film Company, and to and including the stenographers, the sergeants uncommunicative. I have to find someone with a good deal of patience who will suit our purpose," he reported as saying. "I have to buy it and build it at a reasonable figure. When it is started I have to build a big studio, have to equip it. I have to organize staff of directors. I have to hire play. The worst of all. I have to hire some stars. Stars are the bane of a manager's life."

"I have to organize a scenario department; I have to organize a publicity department. I have to organize a technical organization, which is as bad as bad. I have to do all these things in about ninety days. I'm a busy man. Talking takes time, and time is scarce. At this very moment I am four hundred thirty-five minutes behind, so please excuse me."

W. W. Hodkinson Corp.
Issues Books on Its Co-partnership Plan

The W. W. Hodkinson Corporation announced a campaign for the dissemination of information to exhibitors the principles, ideals and benefits of the W. W. Hodkinson Co-partnership Plan. The propaganda is taking the form of a series of simple yet very attractive folders with a limited amount of reading material. Each folder deals with one point only.

The first booklet of the series is entitled, "The Man Whose Dreams Come True," a 32-page booklet written by W. W. Hodkinson himself. The second booklet is entitled, "The Master Builder," and gives in detail the achievements of Mr. Hodkinson to date from the time he started the first ten-cent theaters until his organization of his present company.

The purpose of this booklet is to show why Mr. Hodkinson has a claim for the confidence and support of the great body of exhibitors.

The third booklet of the series will detail the co-partnership plan itself, and the title of the booklet, "The Co-partnership Plan," indicates this. The whole campaign, which is claimed to be somewhat different from the average propaganda material, is being prepared by the Hodkinson advertising and publicity department.

PARALTA PRESIDENT RETURNS FROM COAST
Pleased With Developments of Organization—Jesse Hampon Joins Company as Business Manager

Carl Anderson, president of Paralta Plays, Inc., returned to New York from Los Angeles, Cal., last week, where he has been spending a number of months in consultation with Paralta officers in regard to the construction of the new Paralta studios.

Mr. Anderson left for the Coast last October and during his stay at the studios was responsible for many important developments of the organization. While at the Coast, Louise Glauin was engaged as a star in Paralta Plays, and her first production, "Alien Enemy," was directed under the direction of Wallace Worsely. The securing of Miss Glauin as a Paralta star is regarded as an important step in the development of a galaxy of the foremost stars of the silent drama.

In speaking of the development of the Paralta studios and the western organization, Mr. Anderson said: "It is indeed very gratifying to see the wonderful development of this organization which is still not a year old. We started the organization with Bessie Barriscale and J. Warren Kerrigan as our only stars. All of our productions which these two favorites have made have proven to be of unqualified worth and those which have been released have received the unqualified plaudits of the exhibitors and public.

Since the completion of the contract with Henry B. Walthall a few months ago, we have made three productions in which he will be seen as the star and which promise to be exceptional box-office attractions. Louise Glauin, I believe we have added to the large staff of players one of the most popular screen artists. It is our intention to take Miss Glauin out of vampire roles and to place her in dramatic productions which will win for her the sympathy of audiences instead of having the feeling of distaste which roles of a vampire nature are bound to create."

Jesse Hampton, brother of Ben Hampton, the long-time studio manager of the western organization. Mr. Hampton has taken up his duties as one of the western executives. The remaining members of the Paralta personnel will be announced in the near future.

Geo. K. Spoon Buys "Young America"

George K. Spoon, president of Essanay, has purchased from Cohan and Harris the rights for "Young America" and is now preparing the production for the screen. The project is a venture with Cohan and Harris in regard to the cast for the screen version of the play which ran on Broadway for forty-four weeks.

An all-star cast will be picked from New York and Chicago especially for this production. They will be directed by Henry Hull. The stage production was written by Fred Ballard, and is being put into scenario form at the Essanay studios. It will be produced under the direction of Mr. Spoon.

Adolfi Joins World Directorial Staff

John G. Adolfi, the well-known director, whose most recent big picture is "Queen of the Desert," has been engaged for the Fox Film Corporation, with Annette Kellerman as the star, has signed a contract with World Pictures and will shortly begin work on a production for the World in which Barbara Castleton will be starred.

Mr. Adolfi comes to the World with a remarkable record of achievement in the field of entertaining, interesting box office successes. While "Queen of the Sea," which has not yet been published, is his most recent picture, he has directed several other productions, having been in the industry almost from the start. Though young in years, Mr. Adolfi may be considered a veteran of the silent screen.

He began his career with the Biograph Company and was associated with David W. Griffith in some of the latter's big productions. An interesting fact in connection with the filming of "The Birth of a Nation," it is said, is the fact that Mr. Adolfi used some of the scenes of "Queen of the Desert" for another production in "The Birth of a Nation."

From this concern he went to the Universal and then to Fox, directing big pictures for both these concerns. Mr. Adolfi was with Fox for over three years and for a year was director for June Caprice. Mr. Adolfi will take his first World scenes in Washington, D. C.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

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We hereby certify that the above report is correct to the best of our knowledge.

Mgr.

Certified check covering the above specified War revenue Tax was mailed by me this... day of... 1917, to the Collector of Internal Revenue for the... District of...

Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Essanay presents A CHAPLIN JINGLE. A British version of Charlie Chaplin’s funniest film.

"CHASE ME CHARLIE" Taken from the famous Essanay Chaplin Comedies.

George Kleine System Distributors.
MARGARITA FISHER
The Vivacious and Comely

In
“The Primitive Woman”

A picture with Snap and Vim—
A play of intense human appeal

From the studios of the
AMERICAN FILM COMPANY, INC

Available April Fifteen at
MUTUAL FILM EXchanges
America was the next nation to endure the Black shadow of the Prussian eagle

AMBASSADOR JAMES W. GERARD’S
MY FOUR YEARS IN GERMANY

See this startling picture that exposes the whole history of Prussia’s aims and secret intrigues, and you will understand WHY AMERICA IS AT WAR—why the United States was slated as the next nation to be gripped by the iron clutch of Prussian domination. A swift moving dramatic photoplay full of startling incidents and action.

This Masterpiece Now a “First National” Attraction
"TARZAN OF THE APES"
The Screen’s Supreme Adventure Story

AND

"A DOG’S LIFE"
FIRST OF THE

Charles Chaplin
(SIGNATURE PROTECTED)

$1,000,000 COMEDIES

CANNOT FAIL TO MAKE MONEY FOR YOU

David P. Howells
Controlling Foreign Rights to First
National Features
220 WEST 42nd STREET
NEW YORK CITY

William Vogel Productions, Inc.
Controlling Foreign Rights to
Charlie Chaplin’s $1,000,000 Comedies
Longacre Building
NEW YORK CITY

The First National Exhibitors’ Circuit, Inc.
18 EAST 41st STREET, NEW YORK CITY
Ebony Comedies

“Honest to John” laugh producers that appeal to people of all classes, tastes and ages

Spying the Spy

The Porters

SAMBO SAM CAPTURES SINGLE HANDED A NEST OF SPIES;

TRAILS THEM TO THEIR LAIR. UNDAUNTED HE TAKES THEM TO HEADQUARTERS.

SUIT THE MAJORITY—THAT’S THE TRICK

It’s pretty hard to find comedies that all like, but there are those that suit the majority every time. Ebony Comedies appeal to the majority just as colored vaudeville acts appeal to the big percentage of the public. That’s why shrewd vaudeville managers give them a place on their program whenever an act can be had.

Ebony Comedies will produce the same results for you in highly entertained patrons and in dollars and cents that colored acts produce for vaudeville manager. Use these comedies that way. A new one every week.

REGULAR WEEKLY RELEASES

A’Black Sherlock Holmes, April 15 | Spooks - - - - - - May
Spying the Spy - - April 22 | A Milk Fed Hero - - May 1
The Porters - - April 29 | A Busted Romance - - May 2

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Ebony Film Corporation, Chicago
YOUR BREAD LINE

Make it a long one

CONTRACT FOR
BUD FISHER'S
MUTT
AND
JEFF
ANIMATED CARTOONS
Released Exclusively by
FOX
FILM CORPORATION
It is one thing to teach frightfulness.

It is another thing

to visit frightfulness upon the teacher!

The peal of a church bell

is frightful to Satan's ears.

Frightful to the ears of the enemy

is the peal of the Liberty Bell.

Ring it long!

Ring it hard!

Put the punch of

Three-Billion-Liberty-Bond-Power

back of that ring!

You'll find the Reason Why

in "An Alien Enemy."

PARALTA PLAYS, Inc. 8 WEST 48TH STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.
The House of Glass

Max Marcin's stage success turned into a screen triumph by

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

by Charles E. Whittaker

directed by EMILE CHAUTARD

It has charmed the critics, delighted the exhibitors, and drawn fans to the theatres by the thousands. It is Clara Kimball Young's strongest and best!

Miss Young's prior Select Pictures are:

AGDA
HILDE KAYE
THE MARIONETTES

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
A NATIONAL INSTITUTION
“Lower Prices—Better Quality”

United Picture Theatres
of America, Inc.

Offers Country-Wide Service to Exhibitors Interested in the Savings and Benefits of Cooperative Buying

LIST OF CITIES IN WHICH OUR BRANCH OFFICES HAVE BEEN ESTABLISHED

NEW YORK
PHILADELPHIA
BOSTON
BUFFALO
WASHINGTON
NEW ORLEANS
DALLAS
DENVER

CHICAGO
ST. LOUIS
CLEVELAND
PITTSBURGH
DETROIT
CINCINNATI
KANSAS CITY
SALT LAKE CITY

MINNEAPOLIS

Other cities to be announced later

Prospectus now ready. Write for it today to the main office

United Picture Theatres of America, Inc.
1600 Broadway, New York
EXHIBITORS—What Is Your Time Worth?

Can you afford to be away from your theatres several hours each day, going about among the exchanges?

This time may be better employed at your theatres, studying your neighborhood, devising new advertising stunts and generally improving conditions about your theatres.

BOOK YOUR PICTURES FROM THE

EXHIBITORS HERALD

All the information you can obtain at the exchange is printed weekly in the Exhibitors Herald. The hours you spend in projection rooms may be saved by relying upon Herald reviews for appraisements of pictures—and you can decide if you want to book just as well from a review as from seeing the picture, and in many cases a great deal better.

WHY WASTE THE TIME VIEWING A PICTURE WHEN YOU CAN OBTAIN ALL THE INFORMATION YOU WANT IN THE EXHIBITORS HERALD IN FIVE MINUTES?

—and any special information you may want will be supplied gratis by the Exhibitors Herald.

The Herald Service Is Only a Dollar a Year

If You Are Not Already a Subscriber
SUBSCRIBE TODAY
PRIVATE
Frank Dempsey

Just back from the
Battlefields of France
Cited for Bravery by the French Government

PRIVATE DEMPSEY is appearing in person giving a heart to heart talk on conditions as they are “OVER THERE.”

CHICAGO EXHIBITORS!
By courtesy of the British Canadian Recruiting Mission, the Kiltie Band of the Black Watch Regiment will appear at each theatre with Private Dempsey.

Presenting the official pictures of the Allied Activities on the Western Front, an attraction that you owe to yourself and your audience to secure.

Large lobby display consisting of French, English and German gas masks, helmets, photos, etc., brought back from the battlefields.

For Booking Particulars
PHONE—WRITE—CALL

C. E. ELLIOTT
Business Manager
North American Bldg., Chicago, Ill.

ASCHER BROTHERS AMUSEMENT ENTERPRISES

Please accept this letter as a confirmation on the bookings arranged for “Private Dempsey” in all our theatres. We are very glad to secure this attraction, as aside from the business we are enjoying with Private Dempsey, we consider it a patriotic courtesy we owe our patrons.

Very truly yours,

C. E. Elliott

Ascher, 111.
Effort to Stamp Out Labor Outrages

AFTER years of tolerance exhibitors of Chicago have united to make a test in the courts as to whether or not certain persons associated with labor organizations will be allowed to persist in their methods of violence and blackmail.

The labor situation generally in Chicago has been no credit to the community in the eyes of the country at large, but the methods that have characterized the workings of certain operators' unions have been a public disgrace and menace. Counterparts of some of these methods could only be found in the annals of frontier days or in the records of Western mining camps before the advent of law and order.

With an utter disregard of the law, of personal and property rights, several of these so-called labor leaders have gone on in their mad careers in a manner that might suggest that they are seeking to follow the example of a Jesse James.

These men are not only enemies of the theatre men, exchangemen and the motion picture business at large, but they also are enemies of the union men that they claim to represent. Time after time they have brought the entire body of operators into grossest disgrace; in many instances where an operator is content and satisfied with his position the nagging of these so-called leaders results in these men betraying their employers and in the end they suffer themselves.

The film industry has been unpardonably delinquent in rising to action against this menace. A large number of exhibitors in Chicago and elsewhere have suffered financial reverses, destruction to their property through the lawlessness of these men, and standing alone they felt they could not afford to strike back.

Finally, however, the allied interests have come together and from now on—unless there are an excessive number of faint hearts among the exhibitors and exchangemen—the outlaw labor men will have to face a new order to affairs.

Exhibitors are not of the so-called capitalistic class, whose interests are foreign to those of the decent labor men. Exhibitors as a unit believe in organized labor and are willing to make every reasonable concession for the benefit of united workers. But it would be a terrific indictment against their manhood if they would allow the lawless practices of certain of the so-called labor leaders to continue. Matters of this kind already have been allowed to go too far.

Through the tolerance of the exhibitor the honest operator has been allowed to be exploited, brow-beaten and robbed by blackmailing leaders who have continually ground him down under the spiked heel by the threat of blacklisting from the union.

The false policy of might is right is now receiving a test before the righteous nations of the world. The plight of the people of Germany today is evidence of what indulgence in this policy by the Prussian leaders has brought about. The anarchy in Russia today is another indication of where this policy leads.

The effort of the allied trade interests to stamp out the practices of the grafting labor leader will be successful, but its success will be assured earlier if those exhibitors who have not as yet realized the seriousness of the situation come forward and lend a hand in the much needed restoration of law and order in the relations between certain representatives of operators' union and the exhibitors and exchangemen.
What Do You Think

The exhibitor is now and will continue to be the vital connecting link between the producer and the general public and the producer always will be compelled to rely upon the exhibitor for a great deal of necessary information which he is unable to obtain through any other source.

It has been frequently remarked to us by important producers that they are handicapped by the fact that exhibitors do not express themselves as freely as they should regarding what they think the public wants and what they think the public does not want. And it is obvious that exhibitors generally define their comments about pictures in general to private conversations and make no effort to have that comment reach quarters in which it could accomplish a great deal of good.

You can serve yourself, your business and the industry at large by making public your comments on pictures and your opinion of what the market wants. Every producer wants to know what you think about his pictures, regardless of whether the comment is favorable or unfavorable—just so long as it is honest criticism and not swayed by any personal considerations.

Write to the Exhibitors Herald—what you think about pictures, generally about certain pictures in particular, and about trade conditions. Let the producers know that there are men in the exhibiting business who know what the public wants and who have intelligent opinions about trade conditions. Your views, if of general interest, will be published in the succeeding issue where they will be read by every important producer in the trade.

Casual Comment

Never since the birth of the industry has there been a greater demand for light, wholesome comedies—and never such a dearth of that type of entertainment.

* * *

William Blair McCormick of Chicago, director of the Four Minute Men, saw with splendid vision the opportunities for the crystallization of public offered in the nightly gathering of millions of people in motion picture theatres throughout the country and has developed these opportunities to the extent that motion picture theatres have come to rival newspapers in the direction of the wartime thought of the public.

Martin J. Quigley

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<td>Local Option for Film Shows Passes House</td>
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<td>&quot;Hearts of World&quot; Showed to Army and Navy Officials, N. Y.</td>
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<td>N. A. M. P. I. Members Attend Hearing of Senate Committee</td>
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<td>United Theatres Issues Prospectus How Pictures Are to Be Rated</td>
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<td>Petrova Selects Ralph Ince As Her Permanent Director</td>
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<td>Goldwyn Officials in Country-wide Tour to Meet Exhibitors</td>
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<td>Prints Being Made for &quot;A Dog's Life,&quot; at Rothacker Plant</td>
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<td>Petrova Pictures Leases Bacon-Backer New York Studios</td>
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<td>&quot;The Sluittie,&quot; Selcet C-D, five parts, with Constance Talman</td>
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<td>&quot;Little Miss No-account,&quot; Vitagraph D, five parts, with Gladys Leslie</td>
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<td>&quot;Social Hypocrites,&quot; Metro D, five parts, with May Allison</td>
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<td>&quot;The Votives,&quot; Triangle D, five parts, with Mary Warren and Joe King</td>
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<td>&quot;La Tosca,&quot; Paramount D, five parts, with Pauline Frederick</td>
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<td>The Open Market</td>
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<td>Calendar of Program Publications</td>
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Subscription Price $1.00 Yearly

Forms close at 6 p.m. on Monday of each week.
$5,000 Demand Figures in Expose of Union

Sworn Statement of Film Exchange Manager Charges Extortion on Part of J. G. Shafrank and President Armstrong of Motion Picture Operators’ Union

In an affidavit of Morris Kline, head of the Strand Film Service, 112 North LaSalle Street, there is charged one of the boldest “shakedown” on record in the machinations of Local 110, President William Armstrong of the Strand attempt to control absolutely the destinies of Chicago’s motion picture theatres.

Mr. Kline’s sensational charges were included in an affidavit attached to the ugly issue for an injunction against the union and the so-called National Advertising Film Company, filed in the Circuit Court of Cook County by Attorney Lewis B. Jacobson and upon the basis of which the desired action was granted by the court.

Acting upon the thinly veiled pretense that they considered a film exploited by Mr. Kline concerning the activities of the union, the Advertising Film Company, J. G. Shafrank, alleged head of the advertising company, and Joseph Armstrong, president of Local 110, threatened to force Mr. Kline and the operator who wished to see him, his was the first day of an intended four days’ run.

“The operator told me that the film would be run until I visited the Casino Theatre, 55 West Madison street, to see how the film was drawing. Upon his arrival at the playhouse he was told that the operator wished to see him. He was the first day of an intended four days’ run.

The operator told me that the film would be run until I visited J. G. Shafrank of the National Advertising Film Company, and Joseph P. Armstrong, president of Local 110, and obtained their approval and consent,” reads the affidavit in this connection.

“I then went immediately to 90 East Front Street, being the place of business of the National Advertising Film Company and also the headquarters of Local 110. I was introduced to Mr. Shafrank and asked to know the reason by which I could not see the picture. Shafrank then said:

The Shake-down

"Unless you pay us five thousand dollars, cold cash, or a certified check, you cannot show 'Billy' Sunday in the city of Chicago."

When Shafrank was asked the reason for such a statement and the accompanying demand, according to the affidavit, he replied that he did not want to advertise Sunday for nothing. Mr. Kline thereupon told them that such a sum at such a figure he would sell it to the couple for $1,000 and let them book it themselves. "If you come across, then we will let you have 'Billy' Sunday," was the reply he received.

In reply to Mr. Kline’s query as to what that service could he expect from the National Advertising Company at the time as the result of the payment of $1,000, he was told that they had nothing whatever to do with his film. He finally told Shafrank, he said, that it would be up to him to make any deal of the kind intimated.

Here’s the Contract

An agreement entered into this day, March 3, 1915, between the National Advertising Film Company, Chicago, Ill., party of the first part, and the Strand Film Service, Mr. W. Armstrong, 112 North LaSalle Street, Chicago, Illinois, party of the second part.

The Strand Film Service, Chicago, Illinois, party of the second part, are to display moving picture films, the subject matter to be scenes and characteristics of Billy Sunday taken at Philadelphia, Pennsylvania, in Chicago, Illinois, as they may be shown to time covering a period of twelve weeks, beginning March 9, 1915, and expiring May 25, 1915. The National Advertising Film Company, party of the first part, are to receive as their remuneration for the services from the Strand Film Service, Chicago, Ill., forty per cent (40%) of their gross proceeds, from all bookings made in Chicago theatres.

This agreement gives the Strand Film Service, Chicago, Ill., party of the second part, the exclusive right to show this film in Chicago theatres, covering this particular subject that they now have in their possession. This in no way affects the Strand Film Service, Chicago, party of the second part, against any other Billy Sunday film that may be shown in Chicago theatres other than the subject mentioned in the above paragraph.

A complete statement, showing the dates of bookings, names of theatres, location, must be rendered to this office daily with a check for payment for the services completed in each theatre.

We have read the above agreement and agree to carry out same to its expiration.


Kline Feared Union

At this point in the affidavit Mr. Kline, as an explanation of what followed in which he entered into a contract from which he could be nothing but the loser, stated that he knew of the operations and former history of Local 110, and the other operators’ unions, and their affiliated union, to stop immediately all business enterprises of mine and all exhibitions of the "Billy" Sunday picture in Chicago," the statement continued.

Union Controls Field

Mr. Kline states that he was aware that without the consent of the men in question and their associates that he could no longer conduct business in Chicago because of the methods pursued by the unions, and because of these circumstances was under duress. Rather than lose the customers he had obtained and with whom he had to time done other business, he made a proposition to Shafrank.

This provided for the head of the National Advertising Film Company obtaining contracts for the exhibition of the film in return for which Kline promised to turn over fifty percent of the gross profits to the said Shafrank, Armstrong and associates.

"We’re not in the film business," Shafrank is reported as having answered. "We don’t care to bother you with your affairs, but we are willing to take forty percent, you to get all bookings in the city of Chicago, but, remember, check must be here not later than four o’clock every afternoon.

Daily Payments Demanded

When told the conditions imposed were impossible, that exhibitors could not be forced to pay for films in advance, Shafrank said that he did not care about Kline’s affairs but said that he wanted the money every day. Failing this, he threatened, instructions would be issued to the operators not to run it.

Seeing that further argument was futile, Kline agreed to enter into a contract on the basis of 40 percent being paid to Shafrank.

I begged Shafrank and Armstrong to open every other day, to give me the instructions to have the picture exhibited," the affidavit continued. "They absolutely refused to do so until the contract had been entered into.

(Continued on p. 10, Col. 2)
Local Option
For Film Shows
Passes House

Senate Expected to Favor Measure—Film Men Jubilant

Albany, N. Y.—Local option for Sunday motion pictures has been endorsed by the Assembly, and now seems likely to pass in the State Senate. Representatives of the film industry here are celebrating victory.

After an all day fight, second in bitterness only to that relating to the traffic in liquor, the bill permitting each locality to decide whether its motion picture theaters shall remain open on Sundays was passed by the Assembly by a vote of 76 to 63. The measure first was beaten and then suddenly the Assembly reversed itself and gave the exact vote required. A big motion picture lobby which has been conducting a campaign held an impromptu celebration. The Senate is expected to pass the bill with little opposition.

Defeat of the bill in the Assembly appeared to be certain. Its backers observed that Assemblyman R. T. Kenyon, brother of an actress popular in motion pictures, was absent. For half an hour there was danger that the measure would go by default. Then Mr. Kenyon was found and on a second roll call Assemblyman Peter A. Leninger, of Long Island City, changed his vote.

Municipal authorities are to have power to regulate Sunday “movies” if the bill becomes a law. In New York, the authority will be vested in the Board of Aldermen.

“Hearts of World”
Shown to Army and Navy Officials, N. Y.

Film to Be Used as Propaganda in Liberty Loan Drive. Throughout U. S.

Contagious applause and deep interest manifested itself at the showing of David Wark Griffith’s “Heart of the World,” held in the Forty-fourth Street theater last week for army and navy officials, members of the defense corps, and members of the Liberty loan committee.

From the cheers that greeted patriotic moments and the hisses that resounded when depredations of the Kaiser’s hosts were exhibited, it was once apparent that the film would be of inestimable value in the way of patriotic propaganda.

Following a request that the picture be exhibited throughout the country immediately in order that its inspiring effects might aid in the campaign in behalf of the third Liberty loan, Mr. Griffith went into conference with Morris Gost, who with Messrs. Elliott and Comstock will handle the showing of the film in the United States.

Among those prominent in a military way who attended the showing were:
  Rear Admiral Nathaniel R. Usher, U. S. N., and Mr. Usher, several
  members of the Rear Admiral’s staff; Major General William A. Mann, U. S. A.,
  and his aide, Captain John B. Coulter, U. S. A. Charles Clive Bayley, the British Consul General, also was among the spectators, accompanied by Mrs. Bayley, Mr. and Mrs. Alfred Kessler, Miss Adele Colegate and Captain Coppening of the Royal
  British Consul. From her British Embassy there was, among others, Commander Arthur Temple Blackwood, Assistant Naval attaché.

In the large group of Canadian, American and British army and navy officers were Colonel Smith, U. S. A., Quarter master’s department; Major Norman Thibes, Provost Marshal; Colonel Huntier, Major Lord Robert Innes-Kei, Colonel Gifford and staff, Major Brooman White, Captain V. H. Williams, Captain MacDonald, Lieutenant Sharp, Lieutenant Chevalier, Lieutenant W. P. McIvor, Captain Sise, Lieutenant Colonel C. A. Warren, Lieutenant G. Sherries, Captain W. E. Brown, Colonel J. S. Denhays, Lieutenant Lawrence Grossmith and Lieutenant Crosswell.

Governor of Indiana
Guest of Pettijohn
At Astor Luncheon

Governor James P. Goodrich of Indiana, at a luncheon given in honor of himself and David Wark Griffith, by Charles C. Pettijohn, at the Astor Hotel, New York, on April 4, gave the motion picture industry generous credit for its part in the recent Liberty Loan drives. In the opinion of the Indiana executive it was time for misguided informers, notoriety-seekers and over-zealous legislators to begin recognizing their tremendous power.

“The patriotic inspiration of your films, and the individual patriotism of the members of your industry have revealed your industry as the most potent factor in molding public welfare, said the speaker. “The industry is going to be better understood and better appreciated as the result of the splendid work that it has done and is doing. People are going to realize what a tremendous agency for good it is. They are going to stop picking on it. Personally, although raised as a strict laced Presbyterian, strongly favor the exhibition of cle motion pictures on any day. As a matter of fact, I sometimes go to the moving picture theatres on Sunday myself.”

Mr. Griffith, who is an old friend of Governor Goodrich, assured him in his address that his confidence in the industry was not misplaced, and that its screen might be depended upon to exert an influence only for that which was good.

Among those present at the luncheon were: P. A. Powers, J. Robert Rahi, Raymond Pawley, Capt. Merritt Crawford, W. A. Johnston, Arthur Lake, Felix Feist, Lester Park, William Sherrill, Joseph A. Golden, Sam Spade, Walter W. Irwin and William Fail. Another guest was Henry A. Brink, Detroit, who has interested himself with Mr. Pettijohn in an exhibitors’ co-operative organization for the direct distribution of films.

Arnold Daly a Four Minute Man at Rivo

By special appointment from Joseph B. Thomas, of the Committee on Public Information at Washington, Arnold Daly appeared as a “four minute man” at Sunday evening’s performance at the Rivoli Theatre, New York, and dressed the audience on the Third Liberty Loan. The featured attraction the Rivoli this week is “My Own United States,” in which Mr. Daly plays the role of Edward Everett Hale’s “Mr. Without a Country.”
N. A. M. P. I. Members Attend Hearing of Senate Committee
First National Circuit and Paralta Join Organization—Calls for Loan of Films
To Be Looked Into

The quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held at the headquarters in the Times building on Friday, March 30, with President William A. Brady presiding.

Among others in attendance or represented were the following: P. A. Powers, Arthur S. Friend, who also representedolph Zukor of the Famous Players-Lasky Corporation; William L. Sherrill, president of the National Amusement Corporation; Donald J. Bell, of Bell and Howell, Chicago; Jules E. Brulatour, president of Eastman Films; R. A. Rowland, president of the National Exhibitors' Congress, and William Fox and W. R. Sheehan, represented by Floyd Willis; Fred J. Beecroft and Thomas G. Wiley of the General Division and Frederick H. Elliott, executive secretary.

The First National Exhibitors' Circuit, as elected to membership in the distributors' Division of the organization, which now numbers twelve of the largest distributing companies in the industry, was elected as a member with that number. Consequently, making the fifty-eight company now affiliated with the branch of the national body.

Sunday Bill Discussed

Considerable time was given to a discussion of the legislative situation at Albany, following a report by Secretary Elliott indicating success for the Motion Picture Industry in this branch of the legislature. The bill introduced by Senator George F. Thompson and Assemblyman Clarence F. Welsh. Many of the directors indicated that they would attend the hearing before the Senate and Assembly Committees at Albany.

It was the consensus of opinion that the measure becomes a law in New York might be a much more effective method of legislation than would be possible if the bill were not passed. Indiana and Massachusetts have laws permitting industry shows, and it is considered only a question of a short time when most of the states will have enacted local option home rule laws for the legalization of Sunday exhibitions. Publicity gave the education of the legislators on this subject, it was thought, will surely bring about the desired results.

Many of the producers and distributor members of the National Association are constantly in receipt of requests for contributions to various funds which, in some instances, it has been proven by investigation, were not meritorious. After receiving reports from several companies, the directors adopted a resolution recommending that the producing and distributing companies notify their exchanges of branch offices that any contributions to any funds for campaign or legislative purposes without first securing the approval of the home office.

Evaluate Free Film Requests

It is further recommended that each office in turn should refer all such requests to the National Association headquarters for inspection and report. This action also applies to the numerous calls for the loan of film, from all sections of the country. These requests also will hereafter be carefully looked into before the companies comply with them.

It was announced that thousands of dollars have been saved to the members of the National Association through their having referred advertising solicitors to the headquarters, and, in many instances, it was found that the solicitors did not have authority to collect funds. Where the applications, particularly from charitable organizations had merit, favorable reports were made to the film companies.

Reports were presented to the directors in regard to the labor situation at Chicago, but owing to lack of more specific information, it was decided to call a meeting of the heads of all producing and distributing companies to be held at the offices of the National Association, Times building, Wednesday evening, April 3, at 8 o'clock. The call was issued Saturday to all the important companies, including those not members of the organization in which President Brady urged upon the executives the gravity of the situation and that they should personally attend the meeting.

Screencraft Company
Latest to Enter Film Producing Field

Maurice Fleckles, vice-president of Renowned Picture Corporation, New York, announces the formation of the Screencraft Pictures Corporation, with headquarters in New York City. Mr. Fleckles will be the president of the new organization.

It is the intention of the Screencraft company to produce pictures for the state rights market and publish them through the Renowned Picture Corporation.

Although no definite arrangements have been made with any stars, the company advises that negotiations with several screen favorites, whose contracts are about to expire, are now pending.

Mr. Fleckles states that the aim of the new company will be to have good stories, careful direction and good acting, and they aim to give the best there is in screen entertainment.
Parsons Controls Pathe Advertising; Other Promotions

TarletonWinchester Assumes Charge of Publicity—Harry Lewis is Art Manager

Under the regime of Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., P. A. Parsons as advertising manager, will have charge of all Pathe advertising, while Tarleton Winchester, formerly senior publicity manager, has been made publicity manager. Harry Lewis has been appointed manager of the Pathe art department.

Mr. Parsons, well known in the motion picture world as publicity and advertising manager of Pathe, will devote his time and attention to advertising, being in complete control of that branch of Pathe's activities. The Pathe advertising in the newspapers and other mediums has become of such importance that Mr. Brunet deemed it best to separate the advertising and publicity departments. Mr. Parsons has been with Pathe for five years.

Mr. Winchester will have charge of all publicity matters emanating from the House of Pathe. He has been connected with this organization for almost two years, having been successively editor of the Pathe Sun, which combined with its special sales and publicity work, and serial publicity manager. He has been in the motion picture business for a number of years and came to Pathe from Paramount, where he was publicity director.

Mr. Lewis is a well known newspaper and motion picture artist. He studied at the Art Students' League, Cooper Union and Pratt Institute, New York City, and did special work for two years on the New York American and for four years on the New York Journal, having charge of the art department on the latter newspaper part of that time. He was associated with the International Film Service and the Famous Players-Lasky Corporation. He is well and favorably known for his contributions to Life, Puck, Judge and other magazines.

Standard Films Head Held in New Orleans

And Broker Indicted

Louis B. Jennings, who was the president of the Standard Films Industries Company, was indicted last week by a New York grand jury, charged with publishing false prospectuses of stock valuations. He will be extradited from New Orleans, where he was arrested March 26.

Jennings, according to Assistant District Attorney Brogan of New York, organized about 15 companies, obtained options on mining or other property, and floated a great amount of stock. The companies then went out of business.

R. S. Davidson, a New York stock broker, with offices on lower Broadway, was also arrested last Friday accused of publishing fraudulent financial advertisements in connection with the sale of stock in the Standard Films Industries Corporation. He was released later under $25,000 bail.

The Standard Films Industries was incorporated about a year ago, with a capital stock of $10,000,000, divided into 2,000,000 shares. One of the methods used in exploiting the corporation's affairs was the showing broadcast of a picture entitled "The Leviathan of Industries." This, according to the District Attorney's office, showed many prominent financiers, in action, who were induced to become officers in the corporation under the impression that it was a legitimate business proposition. The film proved decidedly effective as an aid to stock selling, it is said, over $300,000 worth of shares being disposed of.

The names of many well-known financiers were used by the Standard without permission, it is asserted by the District Attorney's office, among them being George J. Hurty, of Henry Clews & Co.; A. J. Drezel and Philip O. Mills.

The District Attorney's office will continue its investigation into the Standard's stock selling plans.

General Moves Two Of Its Exchanges

Because of rapidly expanding business, the General Film Exchange at Seattle, Wash., has removed to larger and more convenient quarters at 2023 Third Avenue, which have been provided with modern facilities for the transaction of business.

Another General Film move reported during the week was that of the Philadelphia exchange, which is now settled in its attractive new home at 1233 Vine Street.

Mere Man Taking Unusual Interest in Gaumont Contest

The Gaumont Company's beauty contest being conducted in cooperation with the leading newspaper of each state is causing much interest, if not quite, as much interest among the men as among the women, as it is said. Not only are the male theatre goers anticipating pleasure in seeing the screen those whose competent judges pronounce the most beautiful girls in the world, but exhibitors are likewise anticipating crowded theatres when these pictures are shown.

While the newspapers are helping the Gaumont Company select the most beautiful girls to take prominent parts in spectacular photo-plays, the motion pictures of the prettiest of the girls will be shown from time to time in the semi-weekly news-reels, the Gaumont News and Gaumont Graphic, so that contestants will be spared the impression of waiting the completion of the feature plays to see themselves on the screen.

There will be contestants from every locality in the United States, and their pictures will undoubtedly cause not only the contestants themselves, but all of their friends to go to the theatres where these news-reels are being run. This particular phase of the contest has appealed strongly to exhibitors, it is said, who have been quick to foresee that theatres showing the Gaumont News and Gaumont Graphic will be unusually popular and are arranging their bookings in time so they will not be disappointed in obtaining these independent news-reels.
To Save the Lives of Our Brothers and Sons
Invest in U.S. Liberty Bonds

Goldwyn's every energy will be placed solidly behind our Government in its Liberty Bond campaign and in any and every manner that can aid the Nation at war.

Goldwyn Pictures Corporation
Samuel Goldfish, Pres.
Edgar Selwyn, V. Pres.
16 East 42d Street
New York City
Worth Fighting For?

SHALL this little girl grow up in the sort of American home we know, healthy and happy? Shall she have the advantage of living and learning in a free land, under free institutions? Shall such children develop into Liberty-loving citizens that a free America may be proud of?

For over two hundred years Americans have fought valiantly, and died gallantly, to win for themselves and hand down to their posterity the blessings of liberty, justice, self-government and equal opportunity. This precious heritage, bought at so great a price, is now threatened.

The question which today confronts America as a nation, and you as an individual, is whether or not a free America is worth fighting for

Are American children in this and all future generations to receive unimpaired the legacy of freedom of which we are now the custodians, or shall their country be turned over bodily to the brutal, rapacious, power-mad enemy which has forced us into this war?

This question cannot be answered by word of mouth, but by deeds alone.

Let your answer be your investment in

Liberty Bonds!

Metro Pictures Corporation subscribes with all its earnestness to this patriotic principle and urges the full co-operation of the Motion Picture Industry with the Liberty Loan Committee.
How Much of Your Pay Do You Think You Can Keep if Germany Wins This War?

If, to help America win this war, you buy

Liberty Bonds
to the very limit of your ability you are not merely helping America. You are not merely making a good investment. You are not merely helping to bring peace nearer. You are doing all these things, and in addition you are buying the best protection for your own individual prosperity—yes, the only real protection you can buy.

Universal Support of the Government is loyalty and patriotism and besides—

if Uncle Sam is not victorious in this war there will be mighty little profit in business for U. S. —Autocracy is a close collector.

Famous Players-Lasky Corporation
Producers and Distributors of Paramount and Arcaft Pictures
455 Fifth Avenue, New York City
Our army and navy are the protectors and the only protectors of your home—your family—your income—your property.

What will become of you and yours if these protectors are weakened and rendered insufficient to their task?

They will not be defeated by the enemy.

The only way they can be defeated or weakened is through your failure to support them with ships, food, weapons, ammunitions, clothing and supplies.

Your life, your business, the future of your family, may depend upon how much real effort and sacrifice you make to invest in

Liberty Bonds

In utilizing this advertisement to talk Liberty Bonds rather than our own business, we do so in the firm belief that there will be little of either pleasure or profit in our business or any American business unless Liberty wins this war.

"The Eagle's Eye"
1476 Broadway, New York City
Will You Invest Your Money With Uncle Sam Now?

Or Let Germany Take It Away From You Later?

Be practical. Look squarely at the facts. We will either invest our money with Uncle Sam now, at good interest rates, to help him win this war, or we will give it up later to pay Germany’s war cost—and as much more as Germany chooses to collect. **Invest in**

Liberty Bonds Today

In cooperation with the Liberty Loan Committee this advertisement is published by

Triangle Distributing Corporation
1457 Broadway, New York
The THIRD LINE of DEFENSE
Get into it and Dig

In this line every true American can and will help to win the war. Invest in Liberty Bonds

In co-operation with the Liberty Loan Committee this advertisement is published by
Select Pictures Corporation
729 Seventh Avenue, New York City
EXHIBITORS HERALD

Choose!

"Lend Me Your Money that I may equip my Army and Navy to insure for you and your children the blessings of Liberty."

"Give Me Your Money or Your Life"

Invest now to the limit of your ability in

U.S. Liberty Bonds

The Kaiser calls us "a nation of dollar chasers." Let us show him that we know how to use those dollars in the defense of Liberty and the overthrow of Prussianism.

UNIVERSAL FILM MFG. CO.
"Largest Film Manufacturing Concern in the Universe"—Carl Laemmle. President
1600 Broadway, New York City
how little would the sacrifice be compared to theirs.

We are not asked to give. We are asked only to lend. To lend at good interest secured by the best collateral on earth.

U. S. Liberty Bonds

In co-operation with the Liberty Loan Committee this advertisement is published by

Paralta Plays
"Pick of the Pictures"
Paralta Plays, Inc., 6 West 48th Street, New York City
An official photograph of the club which is used to "finish off" wounded Italian soldiers. 32,000 of these were recently captured by the Italians.

The Destruction of Civilization

is in grim and sober reality what we are fighting this war to prevent. The club pictured above—from an actual official photograph—might be the weapon of a savage cave man of five thousand years ago. It is in fact the weapon with which German soldiers "finish off" enemy wounded who have fallen on the battlefield.

There is only one answer to make to such methods—the defeat of the German armies. America has taken up the sword to give that answer. Our army is in France to help win this war on the battlefield—that civilization may be safe, that America may be safe.

You Can Have Your Share in America's Answer to German Savagery

The Third Liberty Loan is your opportunity. It is the most direct blow that can be struck at German military supremacy. It is the most powerful aid that can be given our soldiers in France. It means rifles and helmets and gas-masks—the best protection for our men from German brutality. It means big guns and shells and airplanes—and VICTORY.

Invest today in bonds of the Third Liberty Loan, and save the lives of American soldiers.

Save Civilization, Save America, Your Own Family and Your Own Home

In co-operation with the Liberty Loan Committee this advertisement is published by

General Film Company
(Incorporated)
25 West 44th Street, New York City
Put your money in this bank

It's the safest in the world. It pays you good interest. And your deposits in it help to insure a priceless heritage of freedom and peace for your children and your childrens' children.

To the limit of your resources

Invest in the Third U. S. Liberty Loan

COLUMBIA'S BANK OF LIBERTY

In co-operation with the Liberty Loan Committee this advertisement is published by

Pathe Exchange, Inc.
23 West 45th Street, New York City
He says we are bluffing!
Let's show him a big Card --
and everybody in on the Pot.

Put up your ante now in the
3rd
LIBERTY
LOAN

In co-operation with the Liberty Loan Committee
this advertisement is published by

World Film Corp'n.
126 West 46th Street, New York City
YOU are asked to save every cent not needed for your reasonable support and physical well being—this is thrift.

Bonds
Are Not A Burden
But A Blessing

THRIFT requires the exercise of restraint and self-denial—qualities without which you cannot achieve the success in life which it is your ambition to achieve, and for the lack of which you are likely to suffer in later years.

The money you acquire by thrift you are asked to loan—not give—to your country. It will come back to you when you may need it far more than you do now, and you will be paid interest for its use.

This war is a frightful thing, but it may prove of inestimable benefit to you, if it teaches you the good habit of thrift. Start the habit by investing in

Liberty Bonds

In co-operation with the Liberty Loan Committee this advertisement is published by

Mutual Film Corporation
220 South State Street, Chicago, Ill.
We are now building more naval and merchant ships than we have constructed in the last generation.

We are building a vast fleet of airplanes, and enormous supplies of artillery, motor trucks, machine guns, rifles and ammunition. We are feeding, clothing and training an army of a million men, and preparing for a million more. We have loaned billions of dollars to our allies to be spent in the United States.

From the shipyards of the Pacific to those of the Atlantic; on our farms and in our mines, mills and factories in every state in the Union; back of the firing lines in France, where men are training, camps are being erected and railroads built, billions upon billions are being expended for labor, for transportation, for materials and supplies of every description.

The mind can hardly conceive the sums of money required for our war preparations. Yet these expenditures are absolutely essential. We must win the war quickly if possible; we must carry it on for years if necessary. We must do the job with American thoroughness, let the cost be what it may.

Remember, when you invest in your Liberty Bonds, that there is immediate, urgent imperative need for every dollar you can possibly spare.

In co-operation with the Liberty Loan Committee this advertisement is published by

Precision Machine Co., Inc.
317 East 34th St., New York
"And there is a lot more up the river than has ever come over the falls."

Our business is mighty important to us but we are more than glad to substitute for our own message on this page the message of the Liberty Loan.

Nicholas Power Co., Inc.
90 Gold Street, New York City
DO YOU WANT THIS KIND OF PEACE?

COST OF ARMAMENT

Buy
LIBERTY BONDS
and Help Win a Lasting Peace

Unless we force Germany to clearly understand that misgivings, uncertainty, and breakage of solemn treaties do not pay, we and every other nation in the world will have to be continuously "armed to the teeth."

Would you rather pay (in the shape of taxes) your share of the cost of this constant burden, with the shadow of war continuously hanging over you, your children and your children's children? Or will you now:

In cooperation with the Liberty Loan Committee this advertisement is published by:
United Theatre Equipment Corp.
1664 Broadway, New York City
H. T. EDWARDS, President
J. H. HALLBERG, Vice-President
We are going to

Win This War

The victory, like everything worth while in life, will require sacrifice, self denial, ungrudging effort.

In defense of Liberty, Justice and Civilization, we must use every weapon at our command. And not the least of these is money. Never in the history of the world has there been a truer cause. Invest in

Liberty Bonds

In cooperation with the Liberty Loan Committee this advertisement is published by

Rothacker

1339 Diversey Parkway, Chicago, Ill.
UNITED THEATRES ISSUES PROSPECTUS HOW PICTURES ARE TO BE PRO-RATED

Will Make Its Own Positive Prints—Class E Houses Pay Five Dollars for Features Under Cooperation Plan

In the form of a fourteen-page booklet of convenient pocket size, United Picture Theatres of America has published the details of its plan for the integration of exhibitors. An interesting part of the book concerns the proposed buying of negative rights and the fixing of rentals according to the rating of individual members. Since the organization will make its own positive prints, it will go more into the cut market for negatives only, it is announced. Negative cost is figured on the certified detailed studio cost of each picture with the addition of a reasonable percentage for producer’s profit.

To the above must be added the excuse of making the necessary prints and the comparatively small distributing expense of the cooperative organization. An illustration takes up a five-cent feature which costs the society $50,000 altogether, and then calculates what each member is to pay.

Classified Theatres

These classes range from the first-run Class A house, which is charged onethousandth of the total cost, down through the later-run theatres to Class E establishment which pays the last and pays but onethousandth of the cost.

The table of charges for the $50,000 feature is as follows: Class A, $30; Class B, $25; Class C, $16.66; Class D, $10; Class E, $5. On a similar plan the first of a $6,500 single-reel comic is proposed from a top price of $6.50 for the A house down to $1.50 for Class and sixty-five cents for Class E.

The new prospectus also states that if society is not producer-controlled it is financially-controlled. “Democratic control is assured, since United Picture Theatres will be your organization through your stock ownership, and the power to elect directors from year to year is in your hands.”

Subscriptions Deposited

Another fact emphasized is the absence of any stock-jobbing element. The funds being raised by subscriptions, to the extent of 90 per cent of the total, are deposited in bank in a Special Fund the booklet states and the company agrees not to touch any of it except in accordance with the terms of the contract. As soon as 2,000 booking days are secured, that is $500,000, the plan of cooperative film buying will be put into operation.

In the event of failure to secure 2,000 booking days, the 90 per cent of the subscriptions trusted in bank will be returned to the subscribers, who will be out only the small amount spent in attempted organization—“even this little 10 per cent,” the statement says, “should be regarded in the light of a film insurance, much like your fire hazard, liability or other insurance; it is as much for your protection as any other kind of insurance.”

The officers of the United Picture Theatres express the fullest confidence that the organization will be a complete success, and they predict a substantial reduction of film rentals, as well as other savings and benefits incidental to cooperative buying.

“The Claw” Is Title

Of Miss Young’s Film

Immediately upon arriving at Hollywood, California, Clara Kimball Young secured a studio and commenced work on “The Claw,” her next production with her own company for Select pictures. The original from which the photodrama is taken is from the pen of Cynthia Stockley. The scenario for “The Claw” was written by Charles E. Winker, who was responsible for the excellent continuity of “The House of Glass,” in which Clara Kimball Young’s characterization of Margaret Case added fresh laurels to her rich crown of artistic achievements.

Power of the Press

Universal last week started an innovation when the reviewers of the motion picture trade papers were asked to pass upon a comedy, decide upon its merits and advise as to whether it should be released or “junked.”

It was a comedy in which a new comer to the screen played the leading role and, being his screen debut, Universal asked the trade paper reviewers to make the decision as to the possibility of the comedian becoming a screen favorite.

After viewing the picture it was the unanimous opinion of the reviewers that the screen would not be seriously inconvenienced if pictures never saw the light.

Universal announces in the future it is its purpose to take numerous persons into its confidence before attempting to popularize players. These persons, including the trade reviewers, will be asked to inspect screen tests of persons who think they may have possibilities for motion picture honors and pass upon them.

Jack Standing Jr.,

Supports Walthall

One of the actors who will be seen in the support of Henry B. Walthall in “With Hoops of Steel,” which was recently finished at the Paralta Studios in Los Angeles, is Jack Standing, Jr., son of the famous English actor, Jack Standing.

Jack, Jr., is making his debut as an actor in this production and to those who question him he states that his one ambition is to become as great an actor as his daddy. Jack celebrated his fourth birthday at the Paralta studios last week, and was the guest of honor at a party given by Mr. Walthall which was attended by all the stellar lights of the western organization of Paralta plays.

THREE AMUSING SCENES FROM “THE RIChest GIRL”

N MURDOCK appears as the daughter of A CHOCOLATE KING in THIS DELIGHTFUL EMPIRE-MUTUAL PHOTOPLAY. DAVIS POWELL plays an important part also.
Petrova Selects
Ralph Ince as Her Permanent Director

Polish Actress Thereby Relieved of Cares of Personal Direction

Contracts have been signed between Madame Petrova and Ralph Ince, whereby the latter will direct Petrova productions exclusively. In explanation of this step Frederick L. Collins, president of the Petrova Picture Company, made the following statement:

"Madame Petrova's plan of changing directors with each feature until a man of Mr. Ince's known abilities was available has been found a very wise one, partly because she has been fortunate in securing at least the excellent successor to George Irving, Larry Trimble and Frank Crane, but chiefly because she has not been committed to any one man's work until she has found by months of testing that particular man best fitted to bring out the highest abilities of the star and the greatest possibilities in her production.

"Those who have seen 'Tempered Steel,' the first of the Petrova pictures directed by Ralph Ince, are unanimous in stating that Mr. Ince is that man. People tell me that we have a new Petrova. I don't know about that. The old Petrova was good enough for me. But I do think that the chances of working with a man so entirely in sympathy with her ideals and so thoroughly expert in the technique of production, has enabled Madame Petrova to relax from the cares and responsibilities of personal direction and to do what the trade calls 'loosen up.' I am told that the effect of Madame's increased activities before the camera has proven physically disastrous to some members of the cast, one venerable old lady retiring to the hospital with a broken arm as the result of a temporary absence of that 'restraint' which is usually characteristic of Madame Petrova's work."

Mr. Ince, who has been at the head of his own producing company since leaving the Vitagraph some years ago, has laid aside all other plans for the present and will devote himself exclusively to Petrova Pictures. It is possible that Mr. Ince will return to the screen as an actor as well as director in support of Madame Petrova in a special feature that will follow the production of "Patience Sparhawk," by the famous novelist, Gertrude Atherton. Madame Petrova and Mr. Ince have chosen an entirely new supporting cast for "Patience Sparhawk" and Madame herself appears in a role unlike any which she has hitherto portrayed on stage or screen, it is said.

Lillian Hamilton in Strand-Mutual Films

Lillian Hamilton, well-known screen comedienne, has been added to the cast of Mutual-Strand comedies, starring Billie Rhodes. Miss Hamilton makes her first appearance in "For Art's Sake." on April 9.

Lillian Hamilton appeared in the series of comedies with Paddy McGuire appearing in "Bucking the Tiger."

"Lured and Cured," "Tailors' Trimnings" and "Sticky Fingers." Her stage career has been with the Burbank stock company. She is a native of South Haven, Mich.

Miss Rhodes is surrounding herself with a cast of well known people. Cullen Landis is playing the lead in the Rhodes comedies and Eugene Forde has been recently added to the cast.

"Birth of a Race" Is Reorganized and Will Finish Picture

The Birth of a Race Photoplay Corporation, capitalized at $1,000,000, is being reorganized. Edwin L. Barker has been deposed as president. His successor is W. H. Burns, general auditor of the Chicago, Rock Island and Pacific Railway.

Since the expose in February, followed by the conviction of Giles F. Cory on a charge of selling the stock of the company without having first obtained a license under the Illinois "blue sky" law, a double audit of the books of the film company and the Cory concern has been in progress. Cory pleaded guilty and paid a fine of $1,000.

Stockholders in Charge

"I think the stockholders' eyes were opened by the articles printed," President Burns said. "The affairs of the company are now being handled by the stockholders. The Frohman Amusement Company is no longer working on the production of the film. The same director remains, practically the same people are at work, but they are now directly responsible to us."

"F. H. Hibbard, Jr., vice-president, who has been directing the work of production in Florida, has been recalled to Chicago and a first-rate motion picture man is now in charge."

"There will be at least one more change in the directorate. The audits have shown that the company is short $20,000. A bond for that amount of a Race Company and Cory & Co. Two firms are making the audit. There will have to be adjustments."

Finish in Chicago

"The picture will be completed in Chicago. The outdoor work, or most of it, is about done."

Mr. Burns represents the large group of Chicago railroad officials and employees who bought stock in the corporation. Burlington and Alton men as well as Rock Island men and their associates own much of the stock. Another railroad man is expected to take the place on the directorate now occupied by a former member of the Cory firm, who had exclusive option on the stock of the company.

$7,000 REMAND OF UNION

(Continued from pp. 15, Col. 5)

"After the contract was signed, Shafrank stepped to a telephone, called the Casino Theatre, and directed the operator to continue showing the picture. Shafrank told Kline that the operator had been told by the management of the Casino that on account of the difficulties which had arisen, the theatre would, under no circumstances, show the picture, or do any more business with Kline on his film."

Mr. Kline in his sworn statement set forth that since that time he has continued to obtain bookings for the film and that every day, because of coercion and duress he has been compelled to deliver forty percent of his gross receipts to Shafrank; and that said checks for forty percent have been made out to the order of the National Advertising Film Company.

In conclusion the document states that by reason of the alleged contract to give forty percent of the receipts to the National Advertising Film Company, the rental price of the film is so excessive that exhibitors have been compelled to drop the film and that, therefore, his receipts have dwindled to practically nothing after the cost of handling and administration expenses are deducted. The affidavit was signed by the Strand Film Service, by Morris Kline and was subscribed and sworn to on March 22 before Samuel B. Blankstein, notary public.
New York City, April 9, 1918.

"And there is a lot more up the river than has ever come over the falls." The receding line is from the Liberty Loan advertisement, but remember "The mills will never, never turn with the water that's gone by," so forget your past performances and dig down deep for the third Liberty Loan. Money talks, so let's have a veritable Tower of Babel.

Now that Sunday movies are up to the pears in York state watch the ladies open the doors of the theatres and throw the keys into the river.

Some one suggests that Sonia Markova change her name to Sooner Makever. Miss Markova was once known as Gretchen Hartman. She has now changed her name to Ahrin, thereby becoming a Swede.

Sessue Hayakawa Productions to be pleased by Havre birth of California, and we come the news that Ukladaddado yassamo is collaborating with a Dutch-girl, who is a relative of the late of one time Queen Liliuokalani of Honolulu. How are you, on a film production. Work will soon start at the studio in Onamichi. Try this on your idie and if you don't bust a gut I miss my guess.

"Bolo Pascha Loses Appeal"—Headline. The way they do things in France commands our admiration more and more. Now if we could get some of thatrench action in Bayonne, N. J. it would quirk quicker than the so-called Jersey hating and land a few hundred Huns the pen for prop.

A. J. Lang is ready to sign up Norka oskaya. It is expected that news of a contract will be forthcoming shortly. A. Norka Roskaya is not a wrestler, did it doesn't want to meet the Terrible Turk. She is a beautiful South American actress who has very acute hearing and imagines she hears the call of the reen.

It's useless to turn the clock ahead unless you fellows keep pace with the times and don't become absent minded and set your watch by the elevator dial. anyway that's what Walley Van says.

Well, Mabel Julian, I see that you are being featured by Harry Webster. Do our sweetest and when Edgar Lewis you have in mind, or a red head on a paternal head, and at the same time ake Hedda Nova turn green with envy.

With T. Barra and E. Kenyon in the new York Assembly is it any wonder e Sunday opening bill got by?

Beginning April 5 the eyes of the city on the "Hearts of the World," but ting a Griffith picture there is no eye rain. And for the same reason your tear will swell with pride and you'll be glad that we have a Griffith to set the standards of cinema presentation.

Last week we said something about Nat Strong being the publicity expert behind "The Eagle's Eye." We now desire to retract our Strong statement. Earl Strong is "it" at "The Eagle's Eye" and the "it" is in caps. Nat Strong is working himself to death at the Universal.

In race parlance, "They're off! The barrier is up and the Liberty Loan Race is on" and this is one of those times when you shouldn't object to having the war teams "pocket you."

R. (Tuesday) Murray seems to be overlooking the fact that "Rags are royal rainment when worn for virtue's sake," and because the furniture in some of the western theatres is a little shabby, there is no reason to believe the theatre is not pure.

J. Joseph Sameth is a state righter for himself from now on and is plugging away for "Moral Suicide." Old Submarine says he can cover the Bronx on an autographed and the outlying districts, when the roads are soft, on foot.

An actress inquired of the writer today: "If I invest five hundred dollars in Liberty Bonds, and the United States loses the war, will I get my money back?" Holy smoke! can you beat it? She was born in the Bronx and had some schooling. And yet she pulled this in all seriousness.

We have noticed along Broadway that a man may have an impediment in his speech but it doesn't prevent his saying a few good words for himself. Nothing personal.

(Whirlwind) Joe Friedman breezed out of town yesterday and hustled back to the C. F. Company of Chi. Joe made a clean-up along Broadway, and when the next buyer hits town from the Pride of the Lake City he'll have to take second best and the pickings rather poor right now.

A. J. Lang called up and told us not to overlook him this week. A. J. we won't, and soon as you get to Cuba just shoot us back a mango, an alligator pear or a little akee fruit. (Pre paid.)

"Over The Top" with J. B.

MABEL NORMAND PLAYS THE STELLAR ROLE IN THIS GOLDWYN PLAY WRITEN BY PORTER EMERSON BROWNE.

SCENE FROM "JOAN OF PLATTSBURG"
United Theatres Executives Tour Western States
Will Establish Branches in Nine Cities and Form Sales Forces

United Theatre's of America announces the past week has marked the busiest since the inception of the organization. Sales forces have been established in 230 cities, and west of the Mississippi and branch offices have been organized in Philadelphia, Pittsburgh, Cincinnati, Detroit, St. Louis, Denver, Salt Lake City, New Orleans and Dallas.

The tour of President Ochs through the Mississippi Valley and in the Eastern South is said to have made a marked increase in membership, it is stated. His meeting in mid-April with the exhibitors of the Pittsburgh territory, where E. E. Erickson has been appointed branch manager, is looked forward to with interest by the motion picture people of that district. In Baltimore and Washington, where Mr. Ochs ended his southern trip, some of the most important exhibitor interests have allied themselves with United Theatres.

Mr. President Seely's work as field organizer of branch offices has gone on pace. Many exchange men of the old-line organizations have given up their posts to join the new cooperative enterprise, it is said, and already the need of division managers to handle the large forces is evidenced by the promotion of C. S. Edwarde from the Kansas City office to the new position of Southern manager.

New Managers Named

The names of the new exchanges and their managers follow: Philadelphia, Stanley W. Hand (transferred from Boston); Pittsburgh, E. E. Erickson; Cincinnati, C. C. Hite; Detroit, A. J. Glass (transferred from Floyd Lewis; New Orleans, Karl Bugbee; Dallas, W. G. Underwood; Denver, C. R. Gilmour; Salt Lake City, I. P. Arnold. Ernest H. Horban, the manager of the Motion Picture Exhibitors League, has accepted the Boston management, owing to Stanley Hand's being called to organize the Philadelphia office, and C. S. Edwards, Jr., has taken the Kansas City managerial post.

As the result of the week's activity there are now seventeen branches of United Theatres, covering most of the country, with the exception of the Pacific Coast, which will be organized within the next six weeks.

Blumenthal Addresses Exhibitors

Louis F. Blumenthal, treasurer of United Theatres, addressed a meeting of the executive committee of the Tri-City Exhibitors' League in Albany on April 2. Mr. Blumenthal found the exhibitors' president, President Lewis H. Beutner, keenly interested in the new plan, which is being brought to the attention of all the picture theatre managers in the Albany, Troy and Schenectady districts.

In New York City, Arthur S. Abeles, eastern representative, and Aarof Corn, city sales manager, reported a larger number of accessions to the new organization.

Wm. Farnum's Message To Boys "Over There"

"There's mud and dust in the good old U. S. A., too, and there's blood and bone and hearts, one hundred million strong—every atom part of you—for you—GET THAT?"

"BILL" FARNUM.

The Strand Books Outing-Chester Films, Single Reel Scenics

Managing Director, Harold E. Edel of the Strand Theatre, New York, has just booked the entire series of the "Outing-Chester" travel-scenics, commencing April 21, it is announced.

Mr. Edel is of the opinion that even single reel productions should be staged and given a substantial measure of publicity and advertising, and therefore intends to invest the presentation of these travel-scenics with as much care as is applied to a feature photoplay.


In connection with these single reel travel-scenics, Mr. Edel has arranged to distribute to the audience picture postcard folders containing interesting views from each film. These post-card folders contain interesting views of cities in the United States and are adapted to mailing.

In addition to this and as an unusual form of advertising matter, Jesse J. Goldberg, sales and exploitation representative for "Outing-Chester" pictures, is distributing lithographs, photographic enlargements, pre-release announcements that ordinarily go only with feature photoplays. Mr. Goldberg will cooperate with the management of the Strand Theatre in the presentation of this series, it is stated.

Goldwyn Officials in Country-Wide Tour To Meet Exhibitor

Three vice-presidents of the Goldwyn Distributing Corporation, Alfred Wei, F. E. Warren and Harold Bolster, together with other key men have taken the Goldwyn circuit manager for the company, are now on a two-weeks' tour of various states. It is said that the remaining key man, Samuel Goldfish, president of the company, simply felt it was time to further demonstrate the interest of the company in the country.

Mr. Bolster is in the Middle West. Making temporary headquarters in Chicago, he is working through all large cities. Mr. Lucas is covering the South. No unusual conditions, it is said, was noted as he travels. The Goldwyn home offices in New York City, are responsible for the Goldfish tour, which includes four of the company's officers.

Mr. Goldfish, president of the company, simply felt it was time to further demonstrate the interest of the company in the country. He is busy these days throughout the country on a number of projects, which have arisen in the comparatively few months in which the production company has been on the market. He expects a profitable and lastingly good results from their tours.

EBONY BEGINS NEW COMEDY SUBJECT

Following the arrangement with General Film Company to distribute the regular one-reel comedies, the Ebony Film Corporation of Chicago has been turned over a number of new subjects to continue the series, the first six subjects of which have already been completed. Some of these attractive films are now available at the theaters.

In the Ebony Comedy the cast is a composite entirely of colored players. They are slow in development and are bound to rate along with the standard white face offerings available in addition. The humor has an appeal of novelty to be considered and on top of that the distinctly humorous aspects of the negro as brought out by the players of the race.

So promising is the outlook for the increasing success of these offerings that L. J. Pollard of the Ebony Corporation writes General Film that some very ambitious comedy productions are about to be released. Later, all of these to be interpreted, if successful, as magazine stories dealing with colored character. It is said that several stories which have appeared in Munsey's Magazine may be filmed with colored players of the highest ability.
Ford Co. Prepares
Special Ads. for
"Berlin via America"

A special line of advertising has been prepared for Francis Ford's timely production, "Berlin via America," which it is recently announced, will be distributed on a state rights basis. This, it is said, will afford exhibitors an opportunity to profit by the patriotic appeal, which this picture will undoubtedly create.

The press book tells the exhibitor in just what manner to advertise the picture after it is booked. A dozen or more "stunts" are outlined; a "teaser" campaign is planned; suggestions are made for a lobby display which will carry a punch. These concrete suggestions are made from the exhibitor's angle, by a free-lance writer.

Among other things there are a number of stories, written in newspaper style, with headlines that will be printed, which are bound to create interest both from the patriotic and the human angle. Outlets have also been prepared to accomodate a number of these stories.

In addition five or six striking newspaper advertisements have been laid out. Out of these ads can also be procured by the exhibitor.

Unusual care has been taken, it is said, the selection of posters so that they will carry the appeal the showman wishes to convey with a subject of this nature. The poster consists of two styles of ones, two styles of threes, an x-sheet and a 24-sheet that will arrest the eye of every pedestrian. There will be two styles of photographs: a set of eight 5x10's, and a set of six 11x14's.

The greatest endeavor in the advertising and making up the publicity bulletin has been to create the greatest amount of enthusiasm for the picture with the exhibitor himself. Himself installed with enthusiasm, he cannot but do a good job in the larger things. In getting all this with all this he has the incalculable value of the free publicity which the titles are now carrying columns upon columns of.

RINTS BEING MADE OF "A DOG'S LIFE" AT ROTHACKER PLANT

"A Dog's Life," first of Charlie Chaplin's new $1,000,000 comedy series, has been completed, and the negative is being personally conducted to the Rothacker laboratories in Chicago by Syd Box, who will direct the project to representatives of the First National Exhibitors' Circuit on April 3. Incidentally amounting to $140,000 was taken for the film before it left London. At about the same time that Syd Chappie was beginning the journey from the coast, T. L. Tally, vice-president of the circuit, who will deliver the film, went to London, drew a check for $140,000, to be added to Syd in exchange for the first eight comedies that his brother-under contract to make for the Circuit.

A super-comedy in size as well as novelty, "A Dog's Life" will be published three reels, instead of two, as originally announced. With the determination to give his clientele full measure in his opening number, Chaplin would not give his consent to the cutting of the film to the conventional two-reel length, feeling that the film would suffer materially thereby. According to the judgment of T. L. Tally, who saw most of the film before coming east, there can be no question but that Charlie has surpassed all previous efforts in this tale he has woven around a sentimental vagabond and his faithful hound.

Watterson Rothacker has guaranteed to utilize every feature of the picture in the big Chicago laboratory to prepare enough prints of "A Dog's Life" so that all of the twenty-five numbers of the circuit will be enabled to announce a pre-release showing of the comedy on April 14. The regular publication date has finally been set for April 21.

PETROVA PICTURES LEASES BACON-BACKER NEW YORK STUDIOS

Madame Petrova, for some time the possessor of her own company and her own productions, is now to have her own studio. The Petrova Picture Company has leased what is said to be one of the finest and best equipped studios in New York, built by the Bacon-Backer Company, West 35th street, New York City. Madame Petrova is already in possession of the ten suite of rooms on the ground floor, while Ralph Ince is in active production on the spacious stage where he is directing the picturization of Gertrude Atherton's novel "Patience Spahrbk".

Monday morning, April 1, marked the opening of the new enterprise, and by Monday afternoon a casual visitor would never have guessed that the Petrova company's cameras had not been grinding for weeks in the glare of the Cooper-Hewitt's, which was the pride of the new studio and incidentally of Director Ince, who promises some light effects for future Petrova pictures that have hitherto been impossible, it is said.

As a matter of fact, the tenant is new but the building and the equipment is so new that no picture made in the studio has yet been issued.

The lease is for a period of months with options for renewal. The transaction was consummated by Conrad Milliken, general manager and Robert North, studio manager of the Petrova company and by Gerald Bacon, representing the Bacon-Backer company.

Frank Crane Signs With World Pictures

Frank Crane, one of the foremost motion picture directors in the industry, has signed a long-term contract with World Pictures and is at work directing Madame Evans and Johnny Hines in "Clarissa." as at the Fort Lee studio.

Mr. Crane is one of the oldest members of the directing fraternity, having been associated with that end of the industry for 15 years. He was born in San Francisco and went on the stage, playing juvenile parts. He was connected with William Collier, Arnold Daly and James A. Herne. For two years he directed pictures for the World Film Corporation and then became associated with Pathé, Balboa and Vitagraph handling some of their foremost stars. His latest achievement was the directing of Mary Garden in "Thais."

Capt. Robt. Warwick On Pershing's Staff Aids Liberty Loan

Captain Robert Warwick, now attached to the Intelligence Bureau on General Pershing's staff at the American front in France, is keeping in close touch with affairs in the U. S., it is said, taking the greatest interest in all that is transpiring here as is evidenced by his communications to his personal representative, T. E. Letendre.

The captain is keenly interested in the Third Liberty Loan and has cabled the
“Careless America” Safety-First Film Made By Universal

To make America safe for the careless pedestrian and the careless automobileist, ten stars, prominent in the motion picture field, consented to appear in many hazardous scenes for the filming of “Careless America.” This production, which is in two reels, has just been completed by Universal and is being assembled under the supervision of Harry Levey, manager of the Industrial Department.

The players who will endeavor to impress upon the minds of the public the dangers which constantly surround the average individual are Mildred Harris, Herbert Rawlinson, Kenneth Harlan, Ben Wilson, Betty Schade, Kingsley Benedict, Neva Gerber, Marie Waltcamp, Lawrence Peter, and Albert Roscoe.

Few are the features which contain so many thrills as are shown in “Careless America,” it is said. In its two reels are crowded ten sensational stunts, the like of which are usually reserved for the final punch scenes of serial episodes. Automobiles plunging across chasms, driving every car into flowing crowds, hurling over docks are a few of the stunts performed in the course of the picture.

Secretary of state in the country has already endorsed the Universal production, and 6,000 chiefs of police have undertaken the task of seeing that “Careless America” is given the widest circulation in their communities. Because of the “safety first” nature of the film, no charge is to be made to theatres which present it.

“Safety First” organizations everywhere have officially endorsed the picture and in the majority of instances it will be shown under their auspices. Universal has expected to have a tremendous effect upon the lessenings of automobile accidents during the coming season.

First National Buys “Third Floor Back” Film Through Weber

Through an arrangement with L. Lawrence Weber, who controls Herbert Brenon’s production of “Passing of the Third Floor Back,” starring Sir Johnstone-Forbes Robertson in the role of the Stranger, the screen version of this dramatic classic will be distributed by the First National Exhibitors’ Circuit.

Since its original American production nine years ago at the Maxine Elliott Theatre, Jerome K. Jerome’s play has been given by Sir Johnstone in practically every city of importance throughout the United States and Canada, and ranks first among his many stage creations by popular choice.

Over two months were spent in filming the story of the changes wrought in the lives of the mean-spirited and scheming members of the gloomy Bloomsbury lodging house by the mysterious occupant of the third floor back.

Sir Johnstone is reputed to have received the sum of $50,000 for his work before the camera, and made a special trip from England to America for the purpose. The stranger is his own favorite role, and he entered into his contract to reproduce it on the screen with real enthusiasm, declaring at the time that he would rather have his production of the “Passing of the Third Floor Back” given the permanency of celluloid than any play in his entire repertoire.

Universal Attaches Liberty Loan Stickers To All Lithographs

“Kill Kaiserism—Buy a Liberty Bond”—is the slogan to appear upon every piece of lithographic paper to be issued by the Universal Film Manufacturing Company from April 6 to April 27 during the big drive for the sale of the third Liberty Loan.

President Laemmle of Universal received a request from the Liberty Loan headquarters requesting that this slogan be etched on all lithographs prepared for the company productions. The request was not received until April 3, and, as all Universal paper is issued weeks in advance of its appearance, it was impossible to have the slogan made a part of the lithographs. President Laemmle issued orders that red and white stickers be printed immediately to be attached to the lithographs.

The stickers were finished within twenty-four hours and several will be attached to each piece of lithographic paper issued by Universal for the next month.

Four New General Exchange Managers

Installation of new managers at four of its exchanges are reported by General Film Company. E. W. Dustin, formerly manager of the Select and Triangle exchanges at St. Louis, has become manager of General’s exchange in that city. He is one of the best known film men in the Northwest.

Graham Sirwell, who has been connected with the Pathe and Select, is now manager for the General at Kansas City. Other Managers who joined General Film are J. F. Conant, new manager of the Cleveland branch, and George Weeks, now in charge of the Detroit exchange.

General Film Buys Triumph of Venus

Announcement is made that General Film Company will distribute Edwin Bowers’ “Hennes’s Triumph of Venus.” This is the Victory Film Manufacturing Company feature production in which Betty Lee, the noted southern beauty, is starred. The production has not been shown to the public except at an invitation performance at the Strand Theatre, New York. The five reels of the production, which are beautiful scenes, it is said. The story is of a novel character inasmuch as it deals with the domestic life and human moods of the Greek deities on Olympus. There are also numerous scenes in which attractive nymphs disport themselves in mountain streams.

Sydney Samson Sells “Eagle’s Eye” Set

Sydney Samson, assistant manager the New York Foursquare Exchange, making a tour of the principal cities of New York State in the interests of Foursquare productions and “The Eagle’s Eye.” In Albany, Troy, Schenectady and other points visited by Mr. Samson elaborations of the several episodes of the serial have attracted the attention of exceptional quality and dimensions.

“We have found,” said Manager F. Gainsbrough, of the New York Foursquare exchange, “the patients have displayed an eagerness to secure this picture upon hearing of the attitude of the audiences attending these first showings.”

Mark Goldman Buys King Bee Comedies For Four State

Nat. H. Spizer has just closed with Mark Goldman, manager of a new west coast corporation, all rights to the King-Bee Billy West comedies for the states of Washington, Idaho, Oregon, and Montana.

Mr. Goldman’s first New York last week for Seattle, the headquarters of the western exchange. Sixty prints of the first two-comedies have been shipped to Mr. Goldman, it is announced. The next exchange will be known as the “Pe-Hive,” Mr. Goldman having received permission from the New York exchange to use the trade-mark.

Monte Katterjohn Writes Second Play for Glau

Louise Glam, the Paralta star, who has just completed “An Alien Enemy,” her initial production with that company, and which takes her from the narrow scope of vampire roles for the first time in years, will soon start work on her next production.

Miss Glam’s second Paralta play will be the screen version of an original story by Monte K. Katterjohn, who wrote “Alien Enemy,” and will be directed by Wallace Worsley. Miss Glam is waiting at the studio for the completion of its sets and for the final approval of the scenario before starting the filming. The title of this production has not yet been decided upon.

1,000 Coast Boy Scouts See Judge Brown Film

One thousand Boy Scouts of San Francisco, in the treat of their lives recently, were directed by W. H. Schmidt, General Film manager in that city, who were the guests of the Casino Theater at a showing of a Judge Brown story, “The Lost Lie,” written by Judge Willis Brown, former judge of the San Francisco Juvenile Court. Sixty-five troops of boy scouts took part in parade through the city streets in a celebration which concluded with the visit to the Casino Theatre.
Constance Talmadge in
"THE SHUTTLE"

Select comedy-drama; five parts; published in March

As a whole ............ Enjoyable
Story ............... Entertaining
Star .................. Good
Support ............. Fair
Settings .......... Well selected
Photography ...... Good

"The Shuttle" is the sort of production that should have a
strong appeal at the present time. The story is entertaining and
well balanced; it has been well handled by the director and the
star and support are excellently cast. At all times one is held
by the absorbing interest of the story. Audiences at the Bijou Theatre, Chicago, received this production with
outbursts of applause.

Constance Talmadge, whose delineation of character roles
always pleasing and charming, plays Betty Vanderpoel with
security and her supporting cast, including Edith Johnson,
Robert Rosscoe, Casson Ferguson, George McDaniel and
Edward Piel handling their parts satisfactorily. The story is
adapted from Francis Hodgson Burnett's popular novel.

The story: The Vanderpoel, wealthy family of New York,
not understanding why their daughter, Lady Ansutherfield, never
returns to them. Betty, the younger daughter, decides to pay
her sister a visit and she finds that Sir Nigel, her brother-in-
law, is neglecting his wife and son, and foolishly squandering
money. Although Nigel does not approve of Betty's pres-
ence she remains, has the entire house remodeled and forces
her situation to entertain society. Nigel discovers the conclusion
of Betty is a mighty pretty girl and tries to force his atten-
tion upon her, when he finds her in a deserted shack with a
tained ankle. Mount Dunstan, an impoverished lord, with
old intentions, loves Betty and comes to her rescue. Nigel
recalls to an attack of apoplexy and Betty and Mount find
happiness in each other's love.

Gladys Leslie in
"LITTLE MISS NO ACCOUNT"

Vitagraph drama; five parts; published April 8

As a whole ............ Interesting
Story ................ Entertaining
Star .................. Charming
Support ............. Ample
Settings .......... Appropriate
Photography ...... Good

"Little Miss No Account" affords Gladys Leslie a role of
some charm which she handles to excellent advantage. The
story, while light, is entertaining and should prove welcome to
the audience in search of diverting amusement. In support
Miss Leslie appears Frank O'Connor, Eulalie Jensen, Wil-
lin Calhoun and Stephen Carr. The direction is by William
S. Earle and the story is adapted from the book, "The Re-
jection of Scarlet" by Edward P. Senanay.

The story: Josiah Wheeler, stepfather to Patty Baring,
cleaves to cheat her out of a legacy left by her mother.
Her eighteenth birthday Patty leaves her home and takes
her residence with Bobby and his aged grandfather. Here
she meets Edwin Sayer, a prominent attorney, who falls in
love with her. The efforts of Josiah to get Patty to sign her
future away, are unsuccessful and she finally comes into her
own and marries Edwin.

May Allison in
"SOCIAL HYPOCRITES"

Metro drama; five parts; published April 8

As a whole ............ Enjoyable
Story ................ Entertaining
Star .................. Good
Support ............. Fair
Settings .......... Appropriate
Photography ...... Good

Admirers of May Allison will undoubtedly herald her re-
turn to the screen with delight. "Social Hypocrites," her first
work as a star, has a fairly interesting story, combining pathos
and satire in a pleasing fashion. Miss Allison is likeable in
her role of Leonore Fielding. The support, however, with
the exception of Henry Kolker, was not all that could be de-
ed that they were heavy, voluptuous persons, and their
being reminded of one cast chosen for a slapstick comedy.

However, on the whole the picture is an appropriate one for
the average audience and was well received by spectators at
the Orpheum Theatre, Chicago, last week.

The story: At the death of her father, Leonore Fielding
goes to live with her aunt, a haughty, childless, who does not
love the girl. She never loved her father because she believed
he had disgraced the Fielding name. Royle Fitzmaurice,
depending on the inheritance he is to receive from: his wealthy
aunt, pays great attention to Leonore, although already mar-
rried. His jealous wife endeavors to disgrace Leonore, but her
duplicity is discovered and Leonore is reinstated with her
friends and becomes engaged to Dr. Sampson. The dying of an
old rival of Fielding's clears his name. The picture ends hap-
pily.

Mary Warren and Joe King in
"THE VORTEX"

Triangle drama; five parts; published April 7

As a whole ............ Good
Story ................ Excellent
Stars .................. Fine
Support ............. Good
Settings .......... Appropriate
Photography ...... Good

"The Vortex" is a strong sermon against snap judgment.
It is well produced by a capable cast and abounds with good
photography. It deals with misunderstandings arising out of
the determination of a married woman to possess herself of
her husband's best friend. The young man's fiancée, seeing
what she believes to be mutual admiration on the part of the
two, refuses to longer consider him as a suitor. Later circum-
stances shape themselves so as the girl, herself, is placed in
a position where a wrong inference is drawn by her former fiancée.

Joe King and Mary Warren, in the leading roles, are par-
ticularly well cast and with a story which is sustained through-
out; the picture furnishes a very good brand of entertainment.

A scene from "THE VORTEX," with MARY WARREN AND JOE KING IN THE LEADING ROLE (Triangle)

The story: Van Cleefe, a Wall street millionaire, is in love
with Joan Meredith, daughter of a business rival. Mrs. Hilda
Herford loves Van Cleefe and puts him in a false light before
his fiancée, which causes a break. Herford, torn between love
for his wife and suspicion of her conduct with Van Cleefe, hires
detectives and arranges for the young broker to take his wife
home to a friend by auto. In the meantime, Joan has
found what a man about town can do when two women sus-
pect the other of wrong-doing. Meredith is perilously financialy by Van
Cleefe and agrees to intercede with his daughter for him.
Things are finally explained and when each of the young peo-
ple see the other is innocent and a victim of circumstances, they
are reunited.
Pauline Frederick in
"LA TOSA"

Paramount drama; five parts; published March 25

As a whole .......................... Excellent
Story ................................. Good
Star .................................. Superb
Support ................................. Strong
Settings ................................ Elaborate
Photography .......................... Photogenic

While the film version of "La Tosca," Victoriano Sardou's famous story of the eighteenth century, is not without a happy subject, it has been admirably produced and offers Miss Frederick a superb dramatic characterization, to which she rises with marvelous dramatic ingenuity. There is not the usual histrionic exaggeration which patrons of the picture art have become accustomed. On the contrary, La Tosca witnesses the death of her lover at the hands of a firing squad and is herself shot down by the same troops. The picture abounds in tense dramatic situations, artistic settings and good photography and is undoubtedly a high class production.

The story: La Tosca, an opera singer and the idol of Rome, is in love with Mario Cavaradossi, an artist, who aids in the escape of a political prisoner from his cell in the castle of St. Angelo, disguised as a woman. Mario is willing to get the fugitive out of the cathedral to which he has come, but leaves behind a fan, through which the chief of police traces him to the Cavaradossi villa. The artist is accused of assisting the prisoner, but maintains his innocence. La Tosca, who is present, finally divulges the hiding place of the fugitive after her lover has been nearly tortured to death before her eyes. Mario and La Tosca are both taken into custody by Baron Scarpia, the chief of police, and the artist is ordered hanged. Scarpia offers Tosca the life of her lover if she will give herself up to him. The police chief then orders the firing squad to load their guns with nothing but powder, gives Tosca a passport from the city, and then prepares to kill her. She possesses herself of a knife and murders him. With confidence she watches Mario face the firing squad and fall. Rushing to him she finds that Scarpia has deceived her and that her lover has been shot to death. From the high wall of the castle she makes known that she has murdered Scarpia, and is herself shot down by the firing squad.

Anna Q. Nilsson in
"HEART OF THE SUNSET"

Rex Beach-Goldwyn dramas; seven parts; published special.

As a whole .......................... Good
Story ................................. Fair
Star .................................. Splendid
Support ................................. Strong
Settings ................................ Superb
Photography .......................... Fine

While this latest Rex Beach production lacks somewhat the usual vigor and punch achieved in former filmings of this author's work's, it is, on the whole, a worthy effort. Excellent direction and wonderful scenic effects, coupled with stars of known value and a well-selected cast, put the production over in a creditable manner. The Mexican types so prominent throughout the picture are all good and lend an air of reality which is quick to impress itself upon the spectator.

Miss Nilsson is all that could be desired in the leading female role and is ably supported by Herbert Hayes. The direction was by Frank Powell and the commendable photography under the supervision of William Field.

The story: Alaire Austin, wife of a worthless ranch owner, whose devotion to the flowing bowl has practically ruined him both physically and morally, is informed that some of her cattle have been rustled by Mexicans. She determines to appeal to General Longorio for their return. Through a twist to her horse she meets Dave Law, a Texas range and a friendship springs up between the two. Her appeal granted by Longorio, who falls in love with her and determines to possess himself of her. Life with her husband becoming unbearable, she determines upon a divorce and go to her Mexican ranch. Longorio has his husband assassinate surrounds the ranch house, and demands that she marry him. Law learns that Mrs. Austin is at her ranch and goes to her assistance, and, despite the fact that he has been warned of the danger, he drives to her ranch. The條件 that he can not marry a "Gringo" woman and devote his best services to his country, and he gives Law and his bride their liberty. While besieged in a hut by rebels Law finds that he was adopted son, and when they are rescued by rangers their troubles seem to be over.

Charles Chaplin in
"CHASE ME, CHARLIE"

Essanay-Perfection revue; five parts; published special.

Probably this five-part comedy's greatest success will depend upon the audience catered to. It is called a British revue of Chaplin comedies, made by the Essanay Company several years ago, and is made up of "The Park," "The Bank," "Work," "The Champion" and several others.

Charlie Chaplin is Charlie Chaplin, and for those who adore him, the embodiment of humor. Exhibitors with Chaplin's revue will echo the humming of the various situations will undoubtedly be able to tell just how humorous a production would be with a combination of all the funniest situations in all the productions.

Despite the fact that incidents have been taken from many different productions, the continuity is fairly smooth and, as the story goes, Charlie is anxious to win the love of Edna Purviance, and, after an attempt at various sorts of labor and idleness, he finally succeeds.

Dorothy Phillips in
"THE RISKY ROAD"

Universal special; five parts; published April 14

As a whole .................................. Interesting
Story ....................................... Spicy
Star ......................................... Well cast
Support ...................................... Ample
Settings .................................... Suitable
Photography .................................. Good

"The Risky Road" is a good production. It has just sufficient amount of spice to make it interesting without becoming offensive. The direction, in the capable hands of Ida May Robinson, shows an unusual touch. The story, though at times a little too emotional, is pleasing and is well cast. William Stowell offers her splendid support, as does George Chesebro, Juanita Hansen, Edward Cecil and Claire Du Bre. The story is adapted from one written by Catherina Leis Robbins, entitled "Her Fling." It is, of course, a production for adults only.

The story: Unable to find work, Marjorie Helmar accepts a pretty gift and apartment furnished by Melville Kingston to the condition that at a certain time she will accept him or will marry her. Believing Kingston married, Marjorie sends a former sweetheart, and when he believes she surmises the meaning underlying Marjorie's wealth he treats her as she loves her desertion. She orders him out of the house at the point of a gun and, after the door has closed, she falls in swoon. Melville, coming in at the moment to beg her to marry him, believes she injured, but, finding she is not, he orders minister sent for.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
In "The Lie" Elsie Ferguson portrays with wonderful dramatic ability the part of a self-sacrificing sister who gives the man she loves, allows a stigma to rest upon her, though she is innocent of the crime, through whose agency Fortune, a third party, would be made unhappy. The picture itself is admirably produced, with exceptional cast. Betty Howe as the erring sister and David well and Percy Marmon will undoubtedly find favor among discerning audiences.

Beautiful snow scenes and glimpses of Egyptian life add the attractiveness of the picture, which was from the play by Henry Arthur Jones and directed by J. Searle Dawley.

The story: Elinor Shale, whose impoverished grandfather is to be sold to Shale Abbey, though unable to finance it, is won out of her social retirement by the return to England Gerald Foster, a captain of the British Engineers. Their endship has about ripened into love when her sister Lucy turns up. London with the news that his new home is going to be a mother and the father has been killed. Elinor calls her engagement with Captain Foster as a blessing in disguise to the sister, to whom she was the mother. Foster questions Lucy, and she, too, casts the stigma upon Elinor. Dibdin, a close friend of Foster. Upon learning that the latter in love with Elinor, Dibdin informs him of what he has heard, and, under a misapprehension because Elinor has done the pleading, names her as the mother. Foster questions Lucy, and she, too, casts the stigma upon Elinor. Dibdin turns of his mistake and hastens to inform Elinor of the mistake he has done her. In the meantime, in Egypt, Lucy is won the love of Captain Foster and married him. Elinor listens to her sister with the child and is horrified to find that Foster knows nothing of Lucy's past. Rather than wreck her life, she concludes to remain silent, and Dibdin, loving her for her sacrifices, asks her to share Shale Abbey, which has purchased, with him.

Bryant Washburn in "TWENTY-ONE"

Pathe comedy-drama; five parts; published April 7

As a whole: Excellent
Story: Good
Star: Excellent
Support: Excellent
Settings: Appropriate
Photography: Good

And now comes Bryant Washburn in a dual role which he has sought to create for himself and the Pathe company. It would seem that the star had extended himself to a scene where his picture for the company a success, and he has succeeded admirably. The roles Essayed by Mr. Washburn are of a widely different nature—one that of a "mother's boy" and the other a rising pupilist with aspirations to look and act like the "gentleman" Jim Corbett. Through the mother's gift, Washburn is able to change places with the boxer for forty-eight hours many amusing situations arise which are sure to please provokers. The action is fast, with a punch in every reel, and the picture is undeniably worth while.

The story: Jimmy Mufferton, under the thumb of his aunt, gains his first bit of liberty shortly after he has attained majority, when his guardian is called to the bedside of a friend. Through a knothole in a fence he watches the work of Dave Carey, a pupilist, and becomes fascinated, which terminates in an exchange of places between the two. Under arrangement Dave satisfies his desire to look like "Gentleman Jim" Mufferton's joy is keen in his new environment. Implications arise when Carey refuses to change back at an appointed time, and Mufferton is confronted with the necessity of appearing in the prize ring. He succeeds in dominating the ring, and Mufferton is2 given the opportunity to be Dave Carey. He is just polishing off a beautiful looking to the glitz when his aunt arrives home and attempts to again him under her domination. But Jimmy, who has found himself, announces that from that time on he will control Mufferton fortunes and will marry Dixie Taylor, "the next door," whom he has worshiped at a distance under cold order of things.

ETHEL CLAYTON AND SUPPORT IN A SCENE FROM "THE WITCH WOMAN" (World)

Beaupre goes to the mountains. Her brain becomes deranged and she is known as the witch woman. Here she is found by Delaunay, a rich and elderly bachelor, who takes her to a sanitarium. An operation is performed and her mind is restored. She meets Maurice LaFarge, a successful lawyer, and, believing him to be the man responsible for her plight, she endeavors to wreak vengeance on him. The death of Maurice's twin brother brings the true facts to light, and Marie finds happiness in the love of Maurice.

Monroe Salisbury and Ruth Clifford in "THE RED, RED HEART"

Bluebird drama; five parts; published April 14

As a whole: Excellent
Story: Good
Stars: Fine
Support: Western
Settings: Good
Photography: Excellent

Somewhat out of the beaten path of productions in general, containing a strong cast and commendable photography, the scenes are laid in the great American desert and the vastness and solitude of a half-expanse of waste land are cleverly woven into the picture. Monroe Salisbury plays the role of an educated Indian who wins the love of a white woman after he has cured her of a seemingly incurable mental trouble.

Ruth Clifford, Gretchen Lederer, Val Paul, Allan Sears and Monte Blue are included in the cast. The play was adapted from "The Heart of the Desert," a novel by Bess Meredith.

The story: Rhoda Tuttle has been brought by her nance, John De Witt, to Arizona, to regain her health, which has been shattered in a railroad wreck. There is an irrigation project in
Agreeable

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Carver Eileen. Roused love, exhibitors, point estingly subjects scenery zuelan clear Mount shown.

An average program feature is “The Marriage Lie,” although based upon a somewhat improbable story. The interest is fairly well sustained and some good bits of acting are apparent. It deals with a young engineer who, to obtain a job in Central America, must be possessed of a wife, and calls upon a girl whom he has dismissed from suicide to aid him in this respect. The story moves swiftly and furnishes fair entertainment.

Kenneth Harlan again plays opposite Miss Myers, and the two furnish a rather happy combination in the current Bluebird Drama, “The Marriage Lie.”

The story: Douglas Seward, a young engineer, finds Eileen about to take her life and dissuades her. Some time later he finds it necessary to have a wife in order to obtain a position in Central America. The girl agrees to play the part and finds herself attracted to the engineer. On the eve of his departure he declares his love for her and she promises to become his wife in reality upon his return. During his absence Carver, his employer, tries to force his attentions upon Eileen. In the meantime Seward has become the prey to strong drink and fever in the tropics. He forgets the girl. Roused from his lethargy by a letter from her, he returns to the states unannounced and finds Carver in the act of attacking Eileen. In his weakened condition he is an easy victim for Carver and is felled by a blow, which is followed by an attack of the fever, through which he is nursed back to health by Eileen. Braced by the offer of a new position and Eileen’s love, he begins life anew.

OUTING—CHESTER TRAVEL—SCENICS

One reel subjects produced by C. L. Chester in co-operation with Outing Magazine; published by the State Rights Press.

Presented over the Chester program in one reel travel-sceneries, four of the “Outing-Chester” series were shown to producers, exhibitors, members of the trade press and representatives of geographical societies at Wurlitzer Hall, New York City, on April 5.

These scenes are distinctly not “fillers,” but are worthy to be featured as added attractions by exhibitors. From the standpoint of photography and the interesting way in which the subjects are handled they are of the highest grade. They are the work of C. L. Chester in cooperation with Outing Magazine and fill a long felt want in this class of entertainment.

“A Corridor on the Orinoco” depicts a trip along this Venezuelan river in a boat manned by native Indians. Beautiful scenery is everywhere in evidence throughout the life of the inhabitants is interestingly portrayed.

“Mountaineering Memory” taken in British Columbia, shows the progress of a climb to the snow-capped peak of Mount Assiniboine over a path apparently impossible of negotiation. Peculiar rock formations, wonderfully beautiful and clear mountain lakes and streams reflecting the glories of the surrounding landscape also abound.

“Kaleteur, the Perfect Cataract” is devoted to innumerable views of a majestic waterfall in British Guiana. One of the outstanding features in this scene is the beautiful sunset scene gleamed by the camera.

“White Water” details the shooting of rapids in a stream running through a picturesque jungle region. Guidance of the craft is in the hands of a native Bowman who handles with dexterity a long paddle. Many views of natives are also shown.

Madge Kennedy in

“The Danger Game”

Goldwyn comedy; six parts; published April 7

As a whole... Good

Star... Fair

Support... Sufficient

Settings... Average

Photography... Good

Goldwyn has another winner in “The Danger Game,” as by far the best of the year. Mr. and Mrs. w cannot make money with it might as well close up. Mad Kennedy improves with each succeeding picture and w. Tom Moore in support the two get every ounce of fun out of the situation which are expected of them. The story concerns the efforts of an embryo novelist search of material for her book. Her arrest follows the visions of her home and upon being recognized at police quarters by a newspaper man, he arranges to “spring her” in society.

The “Danger Game” was greeted with gales of laughter at the Centre Theatre, Chicago, where it played to crowded houses April 7.

The story: Cltyie Rogers is smitten with the fever writing, much to her father’s disgust. Her first book harshly criticised by the newspaper critics, particularly one Gilpin who writes” “It is impossible and untrue life.” To prove to the world and Mr. Gilpin that a society girl can commit a burglary and then get some first information Cltyie invades a home. She is caught while utilising the police during to enter her “Powder-Nose Annie,” a notorious thief. Gilpin sees Cltyie in the matron’s room, and after securing her release, “pa” with her on several escapades, which end when Cltyie flies to her home and she finds the critic, her erstwhile crook-fry.

Jane Gail in

“THE LIAR”

Celebrated Players drama; six parts; published state right

As a whole... Poor

Story... Unappealing

Star... Average

Support... Suitable

Settings... Good

Photography... Good

“The Liar” is poor entertainment; was never intended high class or intelligent audiences. The plot is illogical a lull here and there may serve actors. Portrayals of depths portrayed by Stanley Walpocket in his role of the liar, the things are better left untouched.

One argument in favor of the picture might be that teaches a lesson. These lessons, however, have been too often in motion pictures. An exhibitor, unless his pictures are not particular as to the class of pictures they would do well to overlook “The Liar.”

Jane Gail and Stanley Walpocket head the cast and do average work. The other members were amateurish and unconvincing. The story is mediocre and unappealing.

The story: “The Liar” becomes tired of Helen Chamb and switches his affections to Lucille, a poor mankin, the desert he deserts when he learns Lucille is to become a mother. Engages himself to the daughter of a wealthy man and on day of their marriage Lucille brings the child to the chief as the best evidence of why Lambert should not marry h. Repentent, Lambert sends for Lucille and their infant rights the wrong.

Doris Kenyon Completes Her Cast

Doris Kenyon has completed the cast for “The Str of Seven Stars,” the Mary Roberts Rinehart story, in which Miss Kenyon will appear at the head of her own company, Luce Pictures, Inc.

In addition to Miss Kenyon the cast includes H. Thompson as leading man, Carey Hastings, Steph Carr, J. Shepard, Frank Crayne, Harriet McConnell, Marie McConn George Moss, John Hopkins, Eliza Helen Crisswell, Ralph De Mise, Hattie Fielding and John Sunderland.
The Primitive Woman’ Heads List
Of Mutual Plays For Week April 15

Margarita Fisher is announced by Mutual in “The Primitive Woman” published April 15. The play is from a widely-ad story by Henry Albert Phillips, scenarioized by William Zierer. The production was made under the direction of Oyv Ingraham at the studios of the American Film Company.

“Vengeance” was directed by Travers Vale and is the first world picture starring Miss Barbara Castleton, whose previous appearance in well-known independent productions created considerable reputation for her. Montagu Love appears in the role of an Indian Mystic and priest, and the support consists of George MacQuarrie, Madge Evans, Jack Drumier and a number of other prominent World Players. It will be published May 20.

THE PERISCOPE

By Fuller Pep

What are you doing with that little hour you’re saving?

Don’t side-step the Third Liberty Loan. It means an awful lot to Uncle Sam, and it’s the one and only way to soak the kaiser.

Two Jokes on Nat in One Week

Nat Goodwin on April 11 was awarded a $15,200 verdict against the Mirror Film Corporation and on April 4 his wife (the fifth or sixth, we forget which) brought suit for a divorce.

Doug Fairbanks the w. k. screen actor frightened seven babies into fits and four old women fainted when he passed out Clark street, Chicago, last week doing a Dervish dance on the back seat of an auto.

If we were Anita Loos, we’d bring an action against Max Eastman’s paper “The Liberator,” for printing that alleged portrait on the April number.

Why We Have No Pome

Our Elgin poet again failed to come through with a suitable piece of poetry this week. Probably if we had an Ingersoll poet we could depend on one a month.

Thank heaven the Russian situation has quieted down and we don’t have to pronounce any more of those ten syllable fuzzy sounding frontier towns.

Is the government keeping an eye on Paralta. We see they intend to release “An Alien Enemy” soon.

“From an Inland Port”

War censorship, like film censorship (in some localities) is becoming a very complex matter. War correspondents under the new order of things can allude in a guarded way to the fact that there is a war going on “over there.”

The press department of the Rivoli and Rialto theatres, New York, have found it necessary to cancel the annual passes because the seat warmers apparently never left the house except for a bite to eat, and the regular pay-as-you-enter patrons had to sneak in when they were absent.

New York’s Screen Club gave up its license last week and it is said the Club will close. It’s a good thing that Jersey anti-loafing law isn’t effective in New York this summer.

The management of the Hotel Oregon, Portland, isn’t so slow. To prevent his guests from wandering from his own fireside Manager E. E. Limarone has fitted up a moving picture show for the exclusive entertainment of his patrons.

Ain’t It Awful?

There’s a rumor afloat that the big film companies are combining to knock down the salaries of the high priced stars. Think what that’ll mean. For instance, how can a poor girl who is used to getting $20,000 a week say, struggle along on a mere $7,000 or $8,000? It’s fierce isn’t it? Why she’ll be headed straight for the poor house in two weeks. And the men—think of them trying to buy bulldogs and other necessities on $10,000 a week.

There was a young actor named Stine
Who received no new contract to sign.
This made him so mad
That he spoke like a cad
To the gents who had treated him fine.

This has been a great week for mistaken identities. First Metro comes through with a story about Viola Dana being refused admittance to the studio because the gatemant didn’t recognize her in her make-up, and now Olive Thomas is mistaken for a boy by her own director. They ought to get extra strong glasses for employees around the studios, something that will penetrate the so-called camouflage.
James D. Williams, manager of the First National Exhibitors Circuit, Inc., known to his personal friends as "J. D.," has had a wide and varied experience in the motion picture world. Mr. Williams was among the first to recognize the actual value of the motion picture as a high-class entertainment, and proceeded to put into effect his ideas; but to obtain his ends he left the United States for other fields. At the time of his departure from the United States the motion picture business was operating on a five and ten-cent basis.

Mr. Williams left for Australia, where he organized the J. D. Williams Greater Amusement Company and proceeded to erect the largest motion picture theatre in the world at Melbourne, N. S. W., with a capacity of 5,000 seats. Dubious theatrical men prophesied failure for this venture, but from the start the new theatre, with large orchestra, scenic effects, etc., was a great success, and the Williams organization, which included Hugh MacIntosh, the Australian showman, built a chain of large theatres in the largest cities of Australia.

Mr. Williams opened branch offices in New York, London and Paris, where his representatives selected the finest films the market offered. After seeing the new organization successfully on its way Mr. Williams made a trip around the world, establishing theatres at Cape Town, South Africa; Ceylon, India, and other points. Returning to his native land, Mr. Williams became the largest buyer of foreign rights pictures and sent hundreds of films to foreign countries. Among his many large purchases was the buying of the Australian rights for "Cabiria," which, at the time, was the biggest production of the age in the silent drama.

Looking ahead, Mr. Williams saw the need of organization in the motion picture field in this country and formed an affiliation with T. L. Talley of Los Angeles, Cal. Later he organized the First National Exhibitors Circuit, which numbers among its members many of the leading exhibitors of the United States.

Charlie Chaplin, the world's greatest screen comedian, is at the present time turning out pictures for the First National Exhibitors Circuit, as are Mme. Petrova and many others, and rumors have it that within a short time several of the leading stars will be enrolled on the banner of this circuit.

Mr. Williams is a personality of great mental and physical vigor and is naturally an excellent executive. Mr. Williams has a very wide acquaintance among film and theatrical men and his advice and suggestion is relied upon by many of the biggest men of the motion picture industry.

Jaxon Comedies in Seventh Series

General Film Company this week issues the fourth subject to the seventh series of Jaxon Comedies "Beating Him To It" following this will come "Forced Into Matrimony." The Jaxon Comedies have been running for nearly a year now and General Film reports that they continue to grow in popularity with the exhibitors.

Chaplin in "A Night Out" Coming

"A Night Out," the ninth of the new edition Essanay-Chaplin Comedies distributed by General Film Company, will be issued the latter part of April.
“Hands Up” Pathe Serial Produced By Astra

The first serial the Astra Film Corporation will produce for Pathe on the Pacific Coast is “Hands Up,” from the story and direction by Gilchrist Sweeney. “Hands Up” will be produced in Astra’s California studios under the superintendence of L. J. Gasnier, president of the Astra Corporation, who has supervised such Pathe serials as “The Iron Claw,” “The Shielding Shadow,” and “The Fatal Ring.” “The House of Hate,” and many others. It will be directed by James Horne, who was responsible for the serial, “The Voice on the Wire.”

The story of “Hands Up” deals with the search of the last descendant of the Incas, the rulers of Peru before the advent of the Spaniards on this continent, for the buried treasure of his forefathers and for the girl, also descended from the Incas, whom it was prophesied he would marry and restore his race to freedom. This treasure house is supposed to be located in Arizona and the adventures of the last of the Incas in search of his wife and treasure are exciting. Incidentally the girl’s lover is an American, and a full-blooded, virile young American enters the lists for the girl’s hand. There are said to be mystery thrills and adventure in this story which will keep serial fans interested to the last episode.

Gambling Den in “Stolen Orders”

Brady’s Feature, Plays Big Part

With public attention focused on gambling and gamblers one of the most interesting scenes in William A. Brady’s big feature, “Stolen Orders,” promises to be that depicting a fashionable gambling club.

This institution of chance, which will be shown on the screen in “Stolen Orders,” is said to resemble one of the clubs recently raided in New York City.

In the Brady picture Kitty Gordon, playing the wife of an American admiral and possessed of an uncontrollable desire to make a fortune, gets into the toils of gamblers. She plays, winning a little at first, and then the game of chance becomes one of certainty for those on the right side of the ledger. The wife of the American admiral loses her money, and it is then that the sinister force behind what develops to be a carefully conceived plan begins to make itself manifest. What that force is and how its machinations come into play is part of the story told in “Stolen Orders.” Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, George MacQuarrie and Madge Evans enact the principal roles.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

“The Harner Mystery” (Turner)—Reel 2, slugging detective in bed; depicted as drinking. “The Devil’s Wheel” (Fox)—Adult only permit. Reel 1, all but first shot of man smacking treble in police cell. Reel 2, scene cut of girl’s mouth. “The Red, Red Heart” (Bluebird)—Reel 1, police scene; Reel 2, scene of girl’s mouth. “The Bull’s Eye,” No. 13 (Universal)—Reel 2, scene of man in sailor’s uniform in police cell. Reel 3, scene of man and girl on scene; Reel 4,一场 scene of man and girl. “The Girl Who Wouldn’t Quit” (Universal)—Reel 2, all but scene where girl is shown. Reel 3, scene of girl’s mouth. “Let’s Go” (Pathe)—Scene showing girl in police cell with police guard. “Do Your Wife Obey?” (Private Feature)—Reel 1, scene of man and girl. “The Trap” (World)—Reel 2, scene of man and girl in police cell. “The Hidden Mystery” (Majestic)—Reel 1, scene of man and girl. “La Tosca” (Famous Players)—Scene of man and girl in police cell. “Forbidden Isle” (Educational)—Scene of man and girl. “By Right of Purchase” (Select)—Reel 4, scene of man and girl in police cell. “The Lion’s Claws,” No. 5 (Universal)—Scene of man and girl. “Screen Magazine,” No. 61 (Universal)—Scene showing girl in police cell. “Vengeance and the Woman,” No. 13 (Vitagraph)—Reel 1, scene showing girl. Reel 2, two scenes of man and girl. “Vengeance and the Woman,” No. 15 (Vitagraph)—Reel 2, all but scene of man and girl. Reel 3, scene of man and girl. “The Playwright’s Wrong” (Triangle)—Reel 2, girl tearing waist open and throwing herself on the floor; scene of man and girl. “The Orderly” (Koig Bee)—Reel 1, incident of West throwing bed clothes off of man in bed exposing his posterior; West pouring coffee through ear trumpet into woman’s lap; woman looking up in horror and pulling him down on floor and folding her dress. Reel 2, West blindfolding himself, throwing back bed clothes and feeling patient’s legs; man sitting on bucket and action following.

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THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BIJOU DREAM—Select, “The Shuttle,” with Constance Talmadge.


CASTLE—Paramount, “La Tosca,” with Pauline Frederick.


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Six Feature Productions Under Way
At Triangle's Culver City Studios

An American-Japanese drama, "The Loyalty of Tarô San," has been put into production during the past week at the Triangle Culver City studios. This is a screen adaptation of the story of the same name by E. Magnus Ingleton, author of the recent Triangle picture, "Her American Husband."

Jack Conway has nearly completed "Her Decision," in which Gloria Swanson has the featured role. This is the third dramatic appearance of the former Keystone comedian, "Smoke" and "47," by Forest Stone, this week at the Triangle. J. Barney Sherry, who recently completed work in "Who Killed Walton," has a featured role in this production, which also includes in the cast Darrell Foss and Ann Eromon.

Director Raymond Wells is well under way on "Alfie Palouette," a comedy-drama in which Wallace MacDonald and Claire Anderson have leading roles. A summer camp in the mountains in the vicinity of New York provides the locale for this story, and a "wedding with police supervision" comes as a climax. The cast includes George Hernandez, George Pearce, Walter Perry, Anna Dodge and Dot Hagar.

Stewart in New Western Film

With the Triangle punchers augmented by a dozen new cowboys, Director Cliff Smith has been getting what he declared to be the highest percentage of shots at Roy Sturdy's western that has ever been obtained by a photography department. The working title of which is "A Man Worth While." The company has temporarily completed work at the ranch studio and is now doing interiors at Culver City. Josie Sedgwick, who was scheduled for a leading role in "What Price Greatness?" has been a substitute for Gilbert P. Hamilton. It has, is said, something unique in the way of a location for a fishing village scene for "Judith," in which Alma Rubens has the featured role. The Japanese fishing village above Santa Monica has been completed since the release of "_Great Plains_," which Hamilton finally decided on the Laguna Beach. He has been working there several days with the sixty extras, besides his regular cast, taking some "bowl" scenes, which he finds more suitable for a leading role. The cast also includes Lilian Langdon, Anna Dodge, Iris Ashton, Myrtie Rishell, Alice Crawford, Walt Whitman, Lee Hill, Lee Phelps and Ward Caulfield. Edward Piel supports Miss Rubens.

Director Harry Edwards, who recently completed the two-reel comedy, "Their Neighbor's Baby," is awaiting a new story, and Thomas N. Heffron is awaiting new subjects.

"The Siren in the House," a society drama which Jack Dillon is directing, is well under way. Olive Thomas and Wallace MacDonald have the leading roles.

American Soldiers in the Making
Feature Universal Current Events

"The making of a "Sammie"" is the feature of Universal Current Events 47, illustrating on the screen the life of a rookie at Uncle Sam's great training camps, from the day he is assigned to the awkward squad until the finished material is turned out. The scenes are selected from various camps and cantonments about the country. Many of the games and sports in which the boys indulge in their spare moments are also shown.

"Jackies" in review at the Pelham Bay Naval Training Station, New York, add another patriotic touch to the reel. The pictures show the sailors passing in review before Rear-Adm. Usher and Rear-Adm. Osterhaus.

The 11 waiting and traveling in the Jersey City, which caused more than $2,000,000 damage and created excitement in New York City, are presented. Other features include: Army truck train leaving Detroit, Mich., for the run to the Atlantic; a supply of Pershing's supply depot in France, together with an appeal from the U. S. Department of Agriculture for workers on the farms to keep these supply stations stocked with foodstuffs, and an exceptionally interesting series of animated drawings illustrating a new monster gun proposed by an American inventor which could destroy an entire city. Another reel would fire a projectile of a hundred tons and have a range of more than 100 miles.

The actual shooting down of a German aerial raider over Paris is one of the remarkable features of Universal Animated Weekly 17. This is said to be the first motion picture of the winging of an enemy airplane to be shown in the United States. The pictures show the anti-aerial barrage in action from pits in the suburbs of Paris, and then the aircraft high in the sky. The camera is kept focused on the airplane while shrapnel bursts about it, when it is seen to fall to the earth. Afterward the screen shows the machine on the ground. Pictures of the damage done in this same air raid are shown by the Animated Weekly.

Famous Players-Lasky Changes April Films

A change has been made in the order of the Paramount and Artcraft features for April, according to an announcement from the Famous Players-Lasky Corporation. "Mr. Fix-It," the Artcraft picture originally set for April 22, has been advanced one week and will go out on April 15. This is a Douglas Fairbanks picture in which the acrobatic comedian appears as the exponent of the theory that everybody can be happy if they will shape their lives in the right direction.

"Rich Man, Poor Man," the Paramount picture starring Margaret Clark, announced for April 15, has been moved back one week and will be issued on April 22. This subject presents Miss Clark in a dramatic role, that of an orphan whose mother died when she was an infant, and who is adopted by the kindly landlady of the orphanage. When she grows up she is forced through circumstances to become engaged to a rich man she does not love, but she eventually weds the poor man of her choice.

"The Marriage Lie" Carmel Myers
Leads Universal-Bluebird Program

Universal and Bluebird publications during the week of April 22 consist of twenty-two reels of comedies, features, serials and specials besides the usual three split reels of the Universal Animated Weekly, the Universal Screen Magazine and Universal Current Events.

One of the two-reel subjects which is creating considerable comment is the second installment of "Boy Scouts to the Rescue," a serial of ten reels, published at the rate of two a week. The episode for the week of April 22 is entitled "On the Trail." This serial has the active support, backing and promotion of not only the national Boy Scout organization, but of every local organization and is being actively pushed by the scout masters.

The comedies for the week are "The Stolen Keyhole," a Nestor one-reel, with Harry Mann; "Her Movie Madness," an L-Ko of two reels, with Gale Henry and Hughie Mack, and "The Happy Egg," the second of the Lyons-Moran Star Comedies of one reel. Another short reel subject is the Finley Nature Study entitled "In and Around Key West, Fla."

The Universal serials also are running. The twelfth episode of "The Bull's Eye" with Eddie Polo is entitled "Burning Sands," and the fourth episode of Marie Walcamp's "The Lion's Claws" is titled "A Woman's Scream."

The Bluebird for the week will be "The Marriage Lie," with Carmel Myers, Harry Carey and Molly Malone.

The Universal special attraction "The Scarlet Drop," completes the list.

William Farnum Finishes "True Blue"

Word was received at the Fox New York offices last week from the William Fox studios in Hollywood, Cal., that William Farnum was in the midst of his big production. The original copy of the film is now in the Fox offices and it has been decided to issue the drama under the title of "True Blue." It will be a Standard Picture.

Triangle Presents Northwest Drama

A romance of the Canadian wilderness, "The Law of the Great Northwest," with Margery Wilson in the stellar role, is the first Triangle film for the week of April 14. It is followed by "Who Killed Walton?" a mystery story by Norman Sherbrook, in which J. Barney Sherry, Mary Mersh and Frank Bonn have leading parts. "First Aid," a Keystone comedy, completes the April 14 program.
Alberta Theatremen Comply with New Tax Legislation

The exhibitors of Alberta are the latest to be confronted with legislation pertaining to an amusement war tax, but, in this instance, the law-makers are confining their attention to slight increases and other adjustments in an existing ordinance.

According to the new schedule of taxation patrons of moving picture theatres of Alberta, who buy an admission ticket of less value than ten cents are not required to pay a tax of any kind. On tickets the price of which is from ten to twenty-five cents, the Alberta tax is one cent; from twenty to seventy-five cents, the tax is two and one-half cents per ticket, and when the price of admission is anywhere from seventy-five cents to one dollar, the tax is only five cents. Over $1 the tax is ten cents. A person holding a pass or complimentary ticket must pay the lower tax for the highest-priced seat in a theatre regardless of what seat is taken by the pass-holder.

The new law gives the Lieutenant-Governor in Council power to exempt any theatre from the operation of the act temporarily, permanently, partially or entirely. The Provincial Secretary is authorized to make a commission to theatre owners or managers for the sale of tax tickets, the percentage to be fixed later. Owners of theatres are required to make weekly returns of tax money, together with reports of theatre receipts, and these statements must be sworn.

The new clauses place all places of amusement and athletic events come under the jurisdiction of the act, as well as moving picture and other theatres.

Manitoba Tax Law Meets Protest from Army and Navy Men

The much discussed theatre tickets tax act of the province of Manitoba went into effect on April 1 and on that date all patrons of theatres in Winnipeg, Brandon and other centers of the province started the payment of the special assessment on all tickets purchased for performances.

An unexpected and more or less sensational development occurred simultaneously with the enactment of the act. Under the new law when the Manitoba government received a stern protest from the army and navy veterans. The latter declared their opposition to the theatres being already paying provincial and municipal license fees, and besides, through the courtesy of the Manitoba Film Service the sale of sheet music the veterans had been able to collect thousands of dollars for patriotic and military purposes since the start of the war.

A. Hedley Garland, superintendent of taxes for the province, announced that vast quantities of the tax tickets had been distributed throughout the jurisdiction and each theatre had been provided with a special ticket receptacle in which used tickets were to be destroyed. There is a one cent tax on all admission tickets worth up to 10 cents and a two cent tax on tickets valued at from 11 cents to 25 cents. The assessment becomes proportionately higher on more costly tickets. Pass-holders, of course, pay the tax on the highest current admission price at a theatre.

Harry Pomeroy Opens The Holman Theatre

Formerly a dismal looking structure, the Holman Theatre, Montreal, Que., was transformed into a palace by Manager Harry Pomeroy for a re-opening on Saturday, March 30, under the auspices of the Canadian Universal Film Company, Limited. Although opening night with a small program, the Holman Theatre has enjoyed a varied career, mainly because no attempt has been made to decorate either the interior or the exterior of the house. The theatre passed into the hands of the liquidators last fall and it was finally leased for a term of ten years by the Universal company, which follows the example of other Canadian film distributing companies in securing theatres in different cities.

Clair Hague of Toronto, president and general manager of the Canadian Universal, was one who attended the opening performance on March 30, the attraction being “The Kaiser, the Beasts of Berlin.” This was the premier presentation of the subject on any screen in Canada.

Manager Pomeroy added to the attractiveness of the theater by arranging for the permanent use of a large orchestra and by engaging a staff of lady ushers. The house seats 1,200 people.

Regal Films, Limited, with offices in six cities of the Dominion, has become the largest film exchange of Canada by the absorption of the business of the Metro Pictures Service, Limited, which has been controlling the release of Metro, Petrova and Charlie Chaplin subjects throughout the country. With the exception of the Toronto headquarters, the offices of the Metro in Canada have been closed. J. J. Unger, general manager of the Canadian Metro, has joined the staff of Regal Films, Limited, it is announced, but he will have charge of the new Metro office at 15 Dundas Street East. Ownership of Petrova and Chaplin franchises in Canada will remain with Messrs. Brouse and Stapleton of Ottawa, Ontario, representing the Canadian Exhibition Company, but the distribution of these pictures will be handled by Regal.

Harry Price has resigned the management of the Montreal office of the Famous Players Film Service Limited.

During the past few months the Regal Films, Limited, has absorbed several different exchange companies, including Globe Films, Limited, Triangle Film Service and Metro Pictures Service, Limited. The Regal now controls Goldfield Pictures, which Mr. Chaplin, Petrova, Educational, Ivan, several makes of comedies, a number of special features and other pictures in Canada.

An important announcement that F. G. Spencer of St. John, N. B., has bought from the Mutual Film Corporation the exclusive rights for “Damaged Goods” for the Provinces of Ontario, Quebec, Nova Scotia and New Brunswick. Mr. Spencer is one of the largest exhibitors in Canada as he controls fourteen theatres in the Maritime Provinces. This feature has yet to pass the censors in Ontario and Quebec, but it is making big money in Nova Scotia and New Brunswick. Although it was rejected by Ontario and Quebec some time ago, this possibility that it will be considered a public opinion has changed somewhat.

Archie Laurie has resigned as manager of the St. John Regal Theatre, St. John, New-Brunswick. Mr. Laurie is classed as one of the foremost lobby display designers in the Dominion.

Manager Jacquelin of the Moulin Rouge Theatre, Montreal, has also resigned to take up work in another field. He has been succeeded by Mr. Phillip.

One of the first places to suffer damage at the hands of a mob at Queen City on March 29 was the Auditorium Theatre, one of the best known moving picture theatres in the capital of Quebec. The disturbance was the result of a clash between civilian and the military authorities and during the excitement two newspaper offices were wrecked and the theatre was partially destroyed because it happens to be in close proximity, unfortunately, to one of the objective points of the rioters.

The furnishings of the Casino Theatre, Montreal, were sold publicly on March 29 by N. G. Valiquette, Limited. The articles of furniture included five hundred chairs, electric fixtures and equipment, draperies, curtains, stage setting, brass railings, ventilating fans and office furniture.

A recent visitor in Halifax, N. S., was Phil Kaufman, general sales manager of Regal Films, Limited, Toronto, who reports that the Canadian seaport is recovering rapidly from the after-effects of the big blast which swept the city on December 8. The moving picture business has once more become lively and Mr. Kaufman paroled releases into the Casino Theatre, Halifax, and secured other arrangements.

Jules L. Steele, one of the best known moving picture critics of Western Canada, has become moving picture editor of the Winnipeg Telegram. During the past eighteen months, Steele has reviewed and criticized personally no less than five hundred different features in Winnipeg theatres.
Arthur Drapeau, theatre owner of Quebec, and his two managers, Messrs. Bedard and Metivier, pleaded guilty to the charge of keeping theatres open on Sunday. Each was fined $21 and costs, and were told to close their doors on Sundays in the future. Other actions are about to be taken against moving picture proprietors in this city.

Culinary Economist Joins Universal’s Publicity Writers

Mrs. Ida Coggswell Bailey Allen, lecturer and magazine writer on topics dealing with food conservation and home economics, is the most recent addition to the publicity and scenario writers of the industrial department of the Universal Film Manufacturing Company.

Mrs. Allen, who has acquired considerable reputation in her own particular sphere of the lecture and journalistic fields, under the auspices of the Universal will add to her repertoire of accomplishments by acting in films in animated demonstrations of culinary frugality.

In her new environment, augmented by her mastery of domestic science and a firm grasp of the subject of home economics, and with the aid of the medium of exploitation, her aid to the government, the Hoover committee and the entire country will be of inestimable value, it is believed.

Mrs. Allen will devote much of her time and thought to writing and editing industrial scenarios in addition to conducting the campaign on Food Conservation in the determination to arouse “Mrs. Uncle Sam” from her lethargic state and to create and develop a true realization of the urgency of saving food so that we may be able to feed our allies.

Five Persons Play
Two Characters in Film

The nature of the story chosen for “Ace High,” a new William Fox picture on which Tom Mix has just begun work, makes necessary what is said to be a thing almost without parallel in motion pictures. Five persons are required to play two characters in the production.

Tom Mix himself appears as Jean Rivard, the hero. Lloyd Perl and Lewis Sargent portray Jean as a hoy of ten and of fifteen, respectively. Kathleen Dunne, new leading woman for Mix, is Annette Dupre in the drama, and Virginia Lee Corbin is Annette as a child. Lloyd Perl and Lewis Sargent are remembered for their important characterizations in “Treasure Island” and “Aladdin” and the Wonderful Lamp, while little Miss Corbin had the chief feminine role in these two productions as well as “Jack and the Beanstalk” and “Babes in the Wood.”

Included in the company are also Pat Chrisman, Jay Morley, Lawrence Peyton and Colin Chase. Mr. Chase has been in a number of Fox productions, most recently in “The Moral Law,” starring Gladys Brockwell.

“A Pair of Sixes” Proves Popular as Film Wherever Shown

George K. Spoor’s latest production, “A Pair of Sixes,” featuring Taylor Holmes, is now playing at first run houses in several of the largest cities of the country, the Essanay Company announces. An unprecedented number of bookings is reported by the Kleine releasing offices and the pictures bids fair to be even more popular than the stage play which had a long run on Broadway and later throughout the United States.

The play, written by Edward Peple, is said to be unusually well adapted for the screen, and is declared by critics to be the best of the Taylor Holmes pictures. There is an all star cast and Taylor Holmes is ably assisted by Maude Eburne, Alice Mann and Robert Connex. Maude Eburne, who played the same part in the original stage production, is one of the strongest characters in the picture. Her every appearance, it is said, brings forth a roar of laughter.

Terhune Writes First
Play for Screen Star

Albert Payson Terhune, the author of “A Square Deal,” which Margarita Fisher will produce for the American Film Company at the Santa Barbara studios, was “born with ink in his blood,” he says. Marion Harland is his mother and Christine Terhune Herrick is his sister. Both are well known writers.

Mr. Payson has heretofore refused to write plays either for the screen or stage, but his story, “A Square Deal,” it is said possesses so many of the vital points required by a thrilling screen drama that he may be induced to reconsider his determination and write others for Miss Fisher, the American Film Company star.

Pathe to Continue Publishing Features;
Big Supply on Hand

Under the direction of Paul Brunet, vice-president and general manager of Pathe Exchange, the distributing company will continue to publish features according to an announcement from the concern this week.

Regarding the company’s plans, Mr. Brunet said: “ Favorable as has been the reception accorded our recent features, we have decided to make a greater effort to make it still stronger with the intention of more and more producers of good pictures will look to us for distribution. We have the outlet for their productions.”

In connection with Mr. Brunet’s statement, it has been known that Pathe has decided to place its shelves or practically completed at one for the other of its producing company’s studios, a supply of quality features for the next six months. Among these pictures are “Fanni Ward,” “What A Yello Time’s,” “The Lap of Thees,” “The Narrow Path,” “Grace Kenan in ‘The Bells’ and ‘More Troubles,’ ” Bryant Washburn in “The Range Rider,” ”Kiddo & Ko” and “In Wrong;” Bessie Love in “A Little Sister of Everybody,” “How Could You Caroline?” and “Caroline of the Corners;” Irene Castle in “The First Law” and “The Girl From Bohemia,” Gladys Hulette and Creighton Hale in “Annexing Bill,” “For Sale” and “Wails,” Baby Marie O’Day in “The Range Rider,” ”Much Hit Bit,” “The Soul of a Child” and “The Evidence.”

It is expected that this list will be augmented by several more, by the taking over of several big productions by Pathe and a realignment of its affiliated producing companies.

Alice Brady Completes
“Ordeal of Rossetta”

Alice Brady, Select star, has just completed filming “The Ordeal of Rossetta,” in which her versatility and artistry are given full scope. The star plays the dual role of the twin sisters, Rosetta and Lola, respectively, the heroine and villainess of the story.

An earthquake in the little Sicilian town of Cantonia, where the girls live with their father, Professor Gelardi, separates them. Rosetta comes to New York with her aged parent and becomes a stenographer and later the secretary of a successful novelist, Lola becomes an adventuress and drifts to South America. Later she, too, comes to New York and the tangled threads of Fate involve the sisters in a web of circumstances the furnish the ordeal from which Rosetta emerges victorious at last.

LILLIAN WALKER
Who has just formed the “Lillian Walker Productions,” to be distributed by Producers & Exhibitors’ Association.
THE RED, RED HEART:
Five-reel drama.
Featuring MONROE SALISBURY and RUTH CLIFFORD.
Produced by Bluebird.
Author: Dorothy Wisville.
Director: Wilfred Lucas.
Story: Rhoda Tuttle, an Eastern girl, taken to Arizona to regain her health. Here she meets Kut-I, a full blooded Indian working as engineer for her fiancé. He Indian becomes interested in the white girl and believes that by kidnapping her and taking her into the desert he can save her from herself. Her fiancé resents his action and is about to kill him. When hoda, considering the conduct unsportsmanlike, gives herself to her Indian lover.
(Review in this issue.)

THE MARRIAGE LIE:
Five-reel drama.
Featuring CARMEL MYERS.
Produced by Bluebird.
Story: Eileen Orton consents to pose the wife of Douglas Seward in order that he might obtain a position as engineer. They fall in love and she promises to take his wife upon his return. When his wife discovers this he becomes ill and forgets the girl until he receives a letter from her. He realizes he has been attacked by Carver and in an effort to save her is knocked unconscious by Carver. Eileen nurses him back to health and a happy ending follows.
(Review in this issue.)

HEART OF THE SUNSET:
One-reel drama.
Featuring ANNA Q. NILLSON.
Produced by Beach-Goldwyn.
Author, Rex Beach.
Director, Frank Powell.
Story: Dave Law gives Alaire Austin a horse and when her horse dies under her and the law is discovered. The white woman is then discovered to be a white woman in a Mexican uniform. He learns of her existence and wants to save her. And his happiness follows.
(Review in this issue.)

SOCIAL HYPOCRITES:
One-reel drama.
Featuring MAY ALLISON.
Produced by Metro.
Story: Leomore Fielding goes to live with his aristocratic aunt and the attentions of Royle Fitzmazar declare his sister's love to such an extent that he decides to leave the girl and accuse her of cheating at cards. The nurse works until Dr. Thompson, in love with Leonore, finds evidence of the woman's duplicity. Leos's name is cleared and she is happy and in love with the doctor.
(Review in this issue.)

THE PRIMITIVE WOMAN:
One-reel comedy.
Featuring MARGARITA FISHER.
Produced by American-Mutual.
Author, Llyod Ingraham.
Story: Gertrude Graysen is a professor on prehistoric subjects. She learns that the professor's professor on the lost city of the very prehistoric subject has little use for the modern woman and in revenge she assumes the garb of a male student in the region of his summer course. In this guise she wins the professor when he learns of the deception she decrees that primitive woman has no more appeal to him.

HER HELPING HAND:
One-reel comedy.
Featuring BILLY RHODES.
Produced by Strand-Mutual.
Story: Jack and Jim are both in love with Mary, and Jim, seeing Jack is a favorite of the reformer, is of the woman's duplicity. Jack's name is cleared and he is happy in love with the doctor.
(Review in this issue.)

TWENTY-ONE:
Five-reel comedy-drama.
Featuring BRYANT WASHBURN.
Produced by Anderson Brunton Company.
Author, George Randolph Chester.
Director, W. Liam Worthington.
Story: On his twenty-first birthday, Jimmy Muffettes is free to himself from his aunt's control and seeks adventure. He finds himself among Dave Carey, a prize fighter, and the exact duplicate of himself. He changes places with Carey and is forced to appear in a prize fight, which he wins. Encouraged he returns home and things begin to move in a swift and pleasing climax.
(Review in this issue.)

THE LAW OF THE GREAT NORTHWEST:
Five-reel drama.
Featuring MARGERY WILSON.
Produced by Triangle.
Author, Ralph R. Westfall.
Director, Raymond Wells.
Story: Jamison, North-west mounted police, is sent into the trapping region to cope with the lawlessness in that district. He meets Marie Petain and falls in love with her. But Marie is in love with Morn, a trapper. She learns that her life is in danger and kills the man who would perpetrate the murder. She is turned over to Jamison, but learning the true facts Jamison sees to it that she is released and happily united to Morn.

WHO KILLED WALTON?
Five-reel drama.
Featuring J. BARNEY SHERRY.
Produced by Triangle.
Author, Norman Sherbrooks.
Director, Thomas N. Heffron.
Story: Farnum Walton, famous artist, dies suddenly and Marian Emlen, an author, is accused of the murder. Austin Booth, her fiancé and a reformer, denounces her as the slayer. She turns to her political friend George Hamilton, for help. She succeeds in saving a confession of the murder from the guilty party and as a reward wins the love of Marian.

THE LEOPARD'S FANGS:
Episode 2, "The Lion's Claws."
Featuring MARIE WALTZ.
Produced by Universal.
Story: After many attempts to escape from the Moon men, Beth is finally rescued by her father and Colonel Leighton, but father, wounded by the Moon men, is rapidly weakening from loss of blood. She orders him taken into the thicket and his wounds attended to while she walks into a clearing and into a trap set by Buck Masterson, hunter of wild animals.

A PIGSKIN HERO:
One-reel comedy.
Featuring EDDIE LYONS and LEE MORAN.
Produced by Universal.
Story: The football game between the Bourbons and the Caravans is getting on pretty well with Jed Holcomb, fresh from the country, as quarterback, and Spike Hennessy, the real quarterback, imprisoned. He manages to escape at the psychological moment and saves the day.

PINK PAJAMAS:
One-reel comedy.
Featuring SAM APPEL.
Produced by Nestor-Universal.
Author Willard Mace.
Story: The sight of a pair of pink pajamas flying into a closet arouses the jealousy of John Doe and he arouses every one in the apartment house until he is finally convinced that the wearer of the gay regalia is his wife's maid.

DYNAMITE:
Episode 9, "The Bull's Eye."
Producing EDDIE POLIO and VIVIAN REED.
Produced by Universal.
Story: Ed learns the rope and attacks Sweeney. Cora and Lee plan to turn North over to the sheriff, but their plot is overheard by North. Ed, trying to join his cowboys, is attacked by dynamite among the members of the sheriff's posse and is allowed to escape unmolested.
“COYOTES OF THE DESERT.”
Episode 10, “The Bull’s Eye.”
Featuring EDDIE POLO and VIVIAN REED.
Produced by Universal.
STORY: North attacks Lee and Cora and prevents them from going to the sheriff. Though reluctant, Eddie is finally induced to go to the rescue of Lee and in the rain of flying bullets he manages to climb a rope ladder with the prostrate Lee on his back.

“LITTLE MISS NO ACCOUNT.”
Five-reel drama.
Featuring GLADYS LEE.
Produced by Vitagraph.
Author, E. W. S. Earle.
Director, William P. S. Earle.
STORY: Just when Josiah Wheeler believes he will succeed in getting his stepdaughter, whose property he intends to inherit, she slips away and his efforts to locate her are in vain. Patty finally comes into her own in addition to winning Edwin Sayer, a prominent attorney.
(Review in this issue.)

“THE TRAP.”
Five-reel drama.
Featuring ALLICE BRADY.
Produced by World.
Director, George Archainaud.
STORY: Because Doris Shaw gives dry clothing to Stuart Kendall, after throwing him in the wash, she is retired from her father’s house and branded as an outcast. She drifts to New York, where after much suffering she becomes a model for Kendall and she helps him. She has succeeded in landing Jack Masterson, a young ranchman, who fell in love with her picture on some of the posters advertising baking powder.

“Joan of Plattsburg,”
A Patriotic Comedy
Of Timely Interest

With the publication of Mabel Normand’s newest production, “Joan of Plattsburg,” to be shown May 5, Goldwyn is offering to exhibitors and the public the first patriotic comedy-drama ever screened, it is claimed.

Retakes of important scenes have just been completed by George Loane Tucker to make the production conform to governmental request for the elimination of certain scenes which have an indirect bearing on training methods pursued at the Plattsburg military camp, where much of the action of the play transpires. Goldwyn says that the picture in its new form is a greater, more powerful production than was the original.

“Joan of Plattsburg” is notable for its timeliness, and while it is in no sense a picture that could be interpreted as propaganda, the story of the charted orphan who developed into an inspired soldier-girl is uplifting and thrilling.

A big note of patriotism runs through the story which is calculated to teach the truth that no matter how humble a person may be, he or she may do her part in service of her country. The situations are replete with wholesome humor, it is said; with a remarkable degree of human interest, shifting to moments of moving dramatic power.

“He Ran for Mayor,”
An Ebony Comedy
Has Been Completed

L. J. Pollard, president and general manager of the Ebony Film Company, announces that with the completion of three new comedies, General Film exhibitors will have no difficulty in booking Ebony Comedies, as the company is now ahead of its schedule.

The Chicago studio is one of the busiest workshops in the country and director Charles N. David, Mr. Pollard states, is keeping his comedians going at full speed.

Bob Horner, scenario editor, has just completed the continuity of “He Ran For Mayor,” from a story supplied by Director David, and will immediately take up the preparation of “The Ball.”

The subject Mr. David is filming features Sam Robinson, Yvonne Junior, Samuel Jacks, and a large cast of extras. It is a burlesque on the “vet” and “dry” campaign. It is said to be a scream from start to finish, containing many new and laughable situations.

Exhibitors to Get
Trailers of Jane Lee

Exhibitors all over the country will soon be showing a trailer got out as an aid for popularizing the new Liberty Loan, in which Jane Lee, the famous William Fox “Baby Grand,” does effective work. The trailer, which is said to be unusually attractive and runs about 900 feet, was prepared at the Fox studios in Fort Lee at the suggestion of the Publicity Division of the Loan.

Keenan Buel, who has directed all of the pictures of Jane and Katherine Lee, made the film. In it Jane is seen seated on the floor with a number of blocks. After building the sentence, block by block, “Blood, Bone and Heart,” she holds up the letter U and points her finger from the screen in such a manner that no one in the audience will be able to escape it.

Both Jane and Katherine have done much to assist in both previous loans. A short time after the United States declared war on Germany, they also distributed recruiting literature.

Albany Club to See
“The Eagle’s Eye”

Following a special showing of the first three episodes of “The Eagle’s Eye” to city officials in Albany, N. Y., the Foursquare Exchange has received a request from the entertainment committee of the Fort Orange Club, one of the most exclusive organizations in the state capital for a repetition of the run in the club rooms. Arrangements will be made to have the showing at the club some time within the next two weeks.

In addition to Mayor Watt, among those the entertainment committee of the Fort Orange Club, one of the most exclusive organizations in the state capital for a repetition of the run in the club rooms. Arrangements will be made to have the showing at the club some time within the next two weeks.

In addition to Mayor Watt, among those interested in the entertainment committee showing which was held in the Clinton Square Theatre on March 21, were Secretary Walter Hutchins, City Clerk David E. Pugh, Commissioner Frost, Chief of Police Hyatt, members of the Common Council, Albany County Red Cross Chapter, draft board executives and county officials.

U. S. Cavalrymen Help
Cameraman Out With
“Heart of the Sunset

A band of U. S. cavalrymen stationed at Eagle Pass, Tex., plays important part in "Heart of the Sunset," the picturization of Rex Beach's story to be issued through Goldwyn.

About fifty American sharpshooters among their number some of the world's greatest horsemen and crack shots, we pressed into service through the courtesy of the commanding officer, who gladly consented to help Director Fred Powell out of a predicament resulting from his failure to gather enough Tex. cowboys for several big scenes in the picture.

That no band of cowboys could have accomplished what the gallant bord defenders did in the way of riding a shooting is amply attested by the film results. The U. S. sharpshooters went after a horde of snipers or a few of treacherous Villistas with more determination than they showed in their own dash into the enemy's lair to rescue a pretty heroine and the man who had come single-handed to her defense.

Led by Blake Jones (William Frederic and the cavalrymen tore off miles at a mile in their wild ride by Director Powell's orders, just as though their commanding officer had ordered them corral a flock of bandits. It was a real thing for them, not merely a multi-picture episode. Besides, it was a splendidissime.

"My failure to get cowboys for this scene was a blessing in disguise," said Director Powell. "Those cavalrymen surely led us a merry dance. The cameramen and I had an awful time keeping up with them. No wonder shooting has become a lost art down this way, with that band of sharpshooters to defend the border. What a run the give the Hun!"
Birmingham Theatres
Face Sunday Closing
Until Ballot Decides

Birmingham, Ala.—Moving picture shows will have to discontinue their Sunday operations for at least three Sundays unless the City Commissioners are willing to allow them an extension of the time now granted them to put their Sunday pictures in. May 6, the first Monday in the month, is the date set for the election to decide the fate of Sunday pictures in Birmingham, according to the decision of the Election Commission. From all appearances the City Commissioners are not disposed to look favorably upon any plan to grant the exhibitors more time.

The date for the election was set further into the future than had been anticipated in order that 4,000 newly registered voters may have the opportunity of exercising the ballot. These voters have not yet been placed on the voting list, and will not be until the list is recompiled this month.

No opposition to the date was voiced by the moving picture operators before the commissioners. Here they declared that the necessity of closing their doors for three Sundays would entail the certain loss of several thousand dollars.

The managers and attendants for the thirty or more ballot boxes will be announced in a few days by the Election Commission. Those managers and attendants will be practically the same as the ones who officiated at the last city election.

Exhibitor’s Briefs

Roseburg, Ore.—The Antlers Theatre here has been sold to C. W. Parrot and A. C. Sutherland of this city by Keller and Werner.

New York, N. Y.—The skating rink at Broadway and Ninetieth-fifth street, operated by Thomas Healy, is to be converted into a 1,000-seat motion picture theatre.

Tiffin, Ohio.—Tiffin’s motion picture theatres will be closed Sundays on and after June 2 as the result of an edict issued by Mayor Eild. The action of Mayor Eild came as the result of a request from the Tiffin Ministerial Association.

Dayton, O.—Expert decorators have begun work on the new Dayton Theatre, which is being constructed at a cost of $300,000 in Main street, between Second and Third streets. Manager Marc Gates believes the picture house will be opened within five weeks.

Des Moines, la.—It is understood that eastern interests have been at work for the past six months perfecting the plans for the erection of a motion picture theatre here at Sixth and Grand avenues. Reports give the seating capacity in excess of 2,000 and it is estimated that the cost will be more than $250,000.

Boston, Mass.—Plans have been completed for razing the old Park Hotel building in Chelsea square to make way for the erection of a motion picture house to seat 2,000. The hotel property belongs to John H. Lacy. Newhall Bieven of this city is the architect.

Missoula, Mont.—Plans for the Liberty Theatre, which is to be built at Main and Fatte streets by the Missoula Amusement Company have almost been completed by Ole Bakke of this city.

Litchfield, Mich.—This village is to have motion pictures again. After being closed nearly all winter for lack of fuel the theatre will be reopened by Manager C. H. Felger.

Anderson, Ind.—F. G. Heller, manager of the Meridian Amusement Company, has appointed Clifford Lewis assistant manager of the Starland and Meridian theatres here. He succeeds Martin Grunewald, who has been made resident manager of the Washington Theatre at Richmond.

Glencoe, Minn.—Manager Jay E. Gould has completed the spring cleaning of his Crystal Theatre here and the house now presents a very attractive appearance.

Northampton Heights, Pa.—J. J. May- rosh of this city has purchased property for $33,000, upon which he purposes to erect a modern motion picture theatre.

Camden, N. J.—The Ace Amusement Company has been incorporated to operate a theatre for $9,000 by F. R. Han- sell, I. C. Clow and John A. McPesk
Chillicothe, O.—The Blanchard Construction Company of Dayton has has the contract for the new Sherman Theatre on Paint street, this city.

Shelton, Neb.—The Comet Theatre, Shelton’s popular motion picture house, has changed hands, H. E. Wait, the former owner, selling out to H. A. Phelps of Kimball.

Albany, N. Y.—Oliver H. Stacy, well known theatrical celebrities in the Capital district, has leased the Majestic Theatre from the Majestic Amusement Company, of which Emil Deiches is the head. Manager Stacy took possession April 1.

Los Angeles, Calif.—R. A. Rowan & Co., through the rental department, report having closed a lease on the theatre at 518 South Main street for a period of four years involving a rental of approximately $18,000. Frank A. McDonald will open up a new vaudeville theatre on the property immediately.

Paducah, Ky.—The Kozy Theatre Company has been incorporated here with a capital of $6,000. Rodney C. Davis, R. R. Kirkland and F. L. Keller are the incorporators.

Sawyer and Lubin Prepare Advertising
Aids for Exhibitors

A particularly effective exploitation campaign is now being prepared by Arthur H. Sawyer and Herbert Lubin in the interests of their special feature production, "The Crucible of Life." This picture, which was produced by Captain Harry Lomart and stars three well known screen players in Jack Sherrill, Grace Darmond and Frank O'Connell, lends itself very easily to the use of striking advertising methods. This is because of the fact that the story deals with the worst of the German spies and contains a considerable amount of patriotic interest and vivid scenes of the Great War. It also has the additional publicity value of being an adaptation from the famous stage melodrama, "Fairfax," written by Bartley Campbell.

Messrs. Sawyer and Lubin will issue a press sheet for "The Crucible of Life," embodying many of the ideas which they picked up during their recent tour of the state right field made for this special purpose. The press sheet will also contain special sequences of the score, written by William J. McKenna. In this connection arrangements were made with the music firm of F. B. Haviland Company whereby a complete orchestration of "My Broken Rosary," the dominant theme of the score, will be supplied upon request to exhibitors.

An elaborate line of lithographs, ranging from two styles of one sheet to a magnificent patriotic twenty-four sheet stand, is being prepared for "The Crucible of Life" by the National Lithograph Company. Cuts suitable for magazine and newspaper use will be furnished, together with slides, heralds and a complete list of accessories.

Messrs. Sawyer and Lubin have kept in mind, it is said, in preparing these exploitation aids for the exhibitors the exact needs as ascertained during their tour and believe that this method will result in increased business for those who show the "Crucible of Life," as well as complete satisfaction among the various distributors of the film.

Triangle Consolidates
Its New York Offices

The New York exchange of the Triangle Distributing Corporation has recently been moved from the eighth and ninth floors of the Brokaw Building, 145 Broadway, to the eleventh floor of the same building.

The changes were made, it is announced, in order to consolidate various departments of the New York exchange and thus to better and more conveniently serve exhibitors in this territory. The sales, contract, cashier, and booking departments and the poster room are now in adjoining offices on the same floor.

C. B. Price is general manager of the New York exchange. The general sales department of the exchange, due to increased business, has been subdivided and hereafter R. D. Burdge will have charge of the sales department, covering New York City and Brooklyn. E. H. Wells will have charge of the sales department, covering exhibitors in the New York territory but outside of New York City and Brooklyn, and S. R. Schussel will have charge of the foreign department, covering service furnished to various branches of the U. S. Army and navy, as well as territorial possessions of the United States, Bermuda, Hayti, Newfoundland, etc.

Troy, N. Y. Theatres
Book "Eagle's Eye"

Seven of the thirteen theatres running motion pictures in Troy, N. Y., have booked "The Eagle's Eye," the twenty episode serial story of the Imperial German Government's spies and plots in America, written by William J. Flynn, recently retired Chief of the United States Secret Service.

The theatres which will show "The Eagle's Eye" are: King, Gardner Hall, Monroe, Lansing, Hudson, Empire and Alpine. Contracts for each of them have already been received from the Four-square Exchange by The Whartons.

June Caprice Makes
Personal Appearance

A large part of the population of the Bronx, N. Y., was concentrated at and around Webster avenue and 193th street last Tuesday, when June Caprice, the Fox star, provided something new in the style of personal appearances at the U. S. Theater.

Miss Caprice was escorted to the photo-playhouse by the members of the 7th Company of the 9th Coast Artillery, and spoke for a few moments about some of the amusing experiences which she had in motion pictures. The proceeds of the affair were donated to the New York Guard.

How Madge Evans
Boosts W. S. S. Sales

Here is a unique method of boosting the sales of War Savings Stamps. The plan was originated and put into execution by little Madge Evans, the nine-year-old star in World Pictures, whose next appearance on the screen will be in "Vengeance," May 20, and whose popular songs brought from thirty to forty requests for autographed photographs each week.

Because of her interest in the sale of W. S. S. Stamps Madge has ever since a new scheme. She purchases a War Savings Stamp with every twenty-five cents sent in for her photo and return this stamp nearly pasted on a card to the party sending the money. And an autograph photo goes with it. In this way Madge has started hundreds of persons saving War Savings Stamps.

Peggy Hyland Company
Returns From South

The large company of William Fox players which have been in the South land on exteriors for Peggy Hyland’s new production, "Peg of the Pirates," returned to the Fox studios in New Jersey this week. The players have been away more than three weeks, and O. A. C. Lund, who is directing Miss Hyland’s second Fox drama, reports fine results in Charleston, S. C., where most of the time was spent.

Ocean scenes aboard a privateer and a pirate ship on the Atlantic will be a feature of the film. Among the scenes will be seen prominent in "Peg of the Pirates" are Eric Mayne, Sidney Mason, Frank Evans, L. Wolheim, Ajax Carroll and Carlton Macy.

"Hoops of Steel"
Screened for Paralta
Executives in N. Y.

The first print of Henry B. Walthall’s newest Paralta Play, "With Hoops of Steel," arrived in New York last week where it was screened for the executive of the Paralta organization.

The story was adapted for the screen from Florence Finch Kelly’s well known book of the same name, by Thomas J. Geraghty. It is a story of mystery, embellished with all the attractiveness of the life of the modern western Texas, written with a modern twist that adds much to the interest and suspense.

The character played by Mr. Walthall is that of a man accused of murder and who is involved in such a train of circumstances that escape seem impossible. The working out of the tangled skein of the film Walthall a rollicking western in which he has heretofore appeared, is said, and the production is considered by those who have seen it as a distinct achievement. In the delineation of which Mr. Walthall is supported by an excellent cast of players, including Mary Charleson, who will be seen playing opposite the star.
alph Proctor Named
Division Manager at
Chicago Pathe Meet

Ralph O. Proctor, Chicago manager Pathe, was installed as division man-
er of the company on Monday of this
week at a convention of the sales man-
ers of the district of two days' dura-
tion, held in the Hotel La Salle, Chicago.
Paul Brunet, recently appointed vice-
president and general manager of the com-
pany to succeed J. A. Berst, and F.
Quimby, general sales manager of the
the company, were present and con-
tacted the installation of Mr. Proctor.

Discussion of new policies of the com-
pany as well as of coming productions
was had. The branch managers present
were William Ashmann, Milwaukee.
As; H. J. Roberts, Minneapolis, Minn.;
W. Gebhardt, Detroit, Mich.; R. S.
Berst, Indianapolis, Ind.; C. E. Holah,
Maha, Neb., and S. S. Sheridan, Des
Bines, Ia.

In the evening the branch managers
and members of the press were tendered
banquet in the hotel by Mr. Brunet.

The Unbeliever’ Opens
At Auditorium Theatre,
Chicago, on April 21

The Unbeliever, a screen visualization
of “The Three Things,” by Mary
Lymond Shipman Andrews, will be
seen its first screen presentation in Chi-
cao, at the Auditorium commencing
Sunday evening, April 21, and contin-
ues twice daily for a limited engagement.

A considerable interest is being shown
in this engagement as the picture deals
with the United States Marine Corps,
ly having taken a prominent part, the
American Legation having loaned the Edison
Company, who took the picture, the use
of both the Marines and the trenches,
which have been built at Quantico, Va.,
are exact representations of the
tracks “over there.” The picture is big
distributed through the George
Kline System. Raymond McKeel and
Arguerite Courtot are seen in the lead-

age roles.

of the engagement at the Audito-
rium, the services of the regular Marine
Corps will be used, and before the pic-
ture opens, various scenes will be shown
on a Marine Camp, the saluting of a
United States Transport to France and
our battle novelties. A recruiting station
for Marines will be established in the foyer
of the theatre, and public speakers, both
men and army and navy officers will
be heard. An orchestra of fifty pieces
will give a special musical programme.

D. M. Vandawalker of the Doll-Van
Film Corporation was considerably
worsted last week in the first few rounds
of his fight with La Grippe. This is
only momentary, however, for a whole
barrel of grippe germs couldn’t keep the
upper hand on our friend D. M. for very
long.

Now lets all get back of the Third
Liberty Loan and push so hard it will
make old Bill Hohenzollern feel like a
broken razor blade up against a three
week’s growth of beard. Doug, and Mary
and Charley are all doing it and they
ain’t any better than we are if we only
look at it that way.

Little Zoe Rae, Universal’s child star.
is honoring Chicago with a visit of two
or three weeks’ duration. Irv Mack laid
down his dynamic pen long enough to
play host at lunch one day and, gosh,
how he dreaded it. Oh, yes, the couple
were chaperoned by Mr. and Mrs. Rae.

The Casino and Rose theatres, facing
each other across Madison street, have
both booked “The Kaiser” for the week of
April 9. Popular picture or a good
booker? Darned if we know. Let’s say
good picture.

C. R. Seelye, vice-president and gen-
eral manager of United Picture Theatre.
Inc., was a Chicago visitor last week.
the guest of C. W. Bunn of the local
office. Frank Harris, local salesman,
has been appointed manager of the Cleveland
office.

Louis Brelke, manager of the Broad-
way Theatre, 5206 Broadway, is making
a strong bid for the north side patron-

age. He has just increased his orchestra
to ten pieces and transformed his stage
settings. You got the right idea, Louis,
and the box office will soon register ap-

No, dear reader, the farmers of Indi-
ana are not plowing up the middle of
the roads. Those deep furrows are the trail
of Manager Harry Weiss of the Central
Film Company who has started a spring
drive on the Hoosier state. He’s going
to burn up gas and oil in that common-
wealth for two weeks, he promises. Well,
Indiana gets the benefits and it ain’t
hurtin’ Harry any.

There won’t be any more obscure pic-
ture actors if Manager W. P. Schaver of
the Dearborn Theatre has his way. He
has announced his intention of giving
the name and character name of every
player appearing in productions at his
theatre. “It is my belief that many
patrons are interested in some players
who, though not featured, make a cer-
tain character stand out,” this progres-
sive exhibitor explains.

Rockwell Barnes, head of the Art and
Animated Cartoon department of the
Rothacker Film Manufacturing Company,
has joined the National Army at Rock-
ford, Ill. He has been succeeded by I.
Ticktin.

That whirring sound heard in the vi-
cinity of 112 North La Salle street ex-
cited the curiosity of a Herald man last
week and he traced the cause to the
renovating plant of A. Teitel, where the
genial film cleaner was found buried
among Bluebirds, Jewels Universal
Weeklies. Current Events and other
features. It seems the Universal, which
for years has cleaned its own films, has
turned this work over to Mr. Teitel,
hence the scene of activity which is
daily enacted.
**On the Firin’ Line**

Hearken to the sad, sad tale of the night manager of a fillum exchange who longed for the romantic existence of the fillum salesman. He voiced his longing to the powers that be and his wish was gratified. He was out on the road for two months and his old job lost some good to him he got it back. E. H. Hemmings of Universal will supply the painful details. We can go no further, emotion overcomes us.

"Chub" Florine of the Pathé local sales force is modestly admitting to anyone with whom he talks that his old job lost some good to him he got it back. E. H. Hemmings of Universal will supply the painful details. We can go no further, emotion overcomes us.

**More Broncho Billy Films**

Demands have been so strong for the Broncho Billy dramas of the hills and plains, that Essanay has revived, that the company now is planning to issue other of the famous pictures. These will be issued in blocks, one picture coming out each week. They will be released through the George Kleine System.

**Lone Star Elects Three New Officers**

The affairs of the Lone Star Corporation are in the hands of a trinity named John F. Reuleer, who conceived and organized the project for the making and selling of Charles Chaplin comedies, has passed the management to other hands. The new officers of the corporation are: Paul H. Davis, president and treasurer; John F. Cunie, vice-president; D. George Hall, secretary.

The Lone Star’s last Chaplin pic was issued several months ago, and will manufacturing and distribution work a day. The coming up of the concern’s affairs only remains to be handled.

**Statement of the Ownership, Management C and Circulation of the Chicago Herald and Review, for the Quarter Ending June 30, 1917.**

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A Kay Company

"Golden Spoon Mary," C, 1,000.

American Japanese Pictures

"The Land of the Rising Sun.

American Standard Productions

Oct. 1—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

Anti-Vice Film Company

"Is Any Girl Safe?" five reels.

Argosy Films, Inc.

"Where Dye Get That Stuff?" five reels.

The Gail, a Celebrated Slewberry's Four reels.

'Absinthe," five reels, with King Baggott.

Arrow Film Corporation

The Desmerter," nine reels, with Derwent Hall Lane.

Bessie Pictures Corporation

The Barrier," ten reels.

Bernstein Productions

"Who Knows," five reels.

David Bernstein

"Redemption," with Evelyn Nesbit Thaw.

Biograph Company

"Her Condemned Sin," six reels.

Bluebird

"Eagle's Wings," five reels, war drama.

Even as You and I," five reels, with Lois Weber.

"Come Through," seven reels, with Herbert Rawlinson.

Brennon Productions

Lone Wolf," seven reels, with Hazel Dawn.

Fall of the Romanoffs," eight reels, with Inez O'Neill.

Empty Pockets," seven reels.

The Return of the Lone Wolf," with Bert Lytell.

The Passing of the Third Floor Back" with S.R. Johnston Forbes-Robertson.

Cardinal Film Corporation

Joan the Woman," eleven reels, with Geraldine Farrar.

Christie Film Company

One reel comedy per week.

Cinema News Syndicate

American war news, weekly issue, in one reel.

Cinema Distributing Corp.

The Thirteenth Labor of Hercules," six reels.

Cines Corporation of America

The Fated Hour," six reels.

Claridge Films, Incorporated

The Birth of Character," five reels.

The Heart of New York," five reels.

Clyne Productions

Ramona," eight reels.

The Eyes of the World," seven reels.

Commonwealth Pictures Corporation

The Frozen Warning," five reels, with Charlotte.

Corona Cinema Company

The Curse of Eve," seven reels, with Eadna Markey.

Cromophotofilm Company

I Believe," seven reels, with Melon Rossmann.

Creative Film Corporation

The Girl Who Didn't Think," six reels.

Crest Picture Corporation

The Chosen Prince," eight reels.

The Grain of Dust," six reels, with Lillian Walker.

F. P. Donovan Productions

Billy's Day Out," one reel, with Billy Quirk.

Billy's Elception," one reel, with Billy Quirk.

Billy, the Governor," one reel, with Billy Quirk.

Stepin in Society," one reel, with Lou Marks.

Ethnic Film Corporation: Comedies

Dat Blackhand Waitah Man," one reel.

H. C. Johnson and the Rabbit's Foot," one reel.

Educational Film Company

High, Low and the Game," one reel.

The Mysteria of Crystallization," one reel.

Effange Film Company

The Marriage Bond," five reels, with Nat Goodwin.

E. I. S. Motion Picture Corporation

Trooper 44," five reels, with George Soule Spencer and Jane Daye.

Emerald Motion Picture Corporation

A Slayer's Heart," five reels.

Enlightenment Photoplay Corporation

Enlighten Thy Daughter," seven reels.

Eskey Harris Feature Film Company

Alice in Wonderland," six reels.

Eugene Film Company

Birth," six reels.

European Film Company

Lighting for Verdun," five reels.

Juvenile Film Company

"We Movie Company," one reel.

Exclusive Feature Film Corporation


"Humility," seven reels.

"Ivan the Terrible," six reels.

"Loyalty," seven reels.

"Robespierre," seven reels.

"Tyranny of the Romanoffs," seven reels.

Fairmount Film Corporation

"Hate," seven reels.

F. J. Farhnam


"Race Suicide," six reels.

First National Exhibitors' Circuit, Inc.

"On Trial," nine reels, with Sydney Ainsworth.

"Allimony," with George Fisher.

"The Sign Invisible," six reels, with Mitchell Lewis.

Bud Fisher Film Corporation

"Submarine Chasers," six reels.

"Chase Camera," seven reels.

"Slientia," five reels.

"A Chemical Calamity," two reels.

FORT Pitt Corporation

The Italian Battle Front.

France Films, Inc.

"The Natural Law," with Marguerite Courtot.

Fraternity Films, Inc.

"The Devil's Playground," with Vera Michelena.

"The Wishing Hour," six reels, with Jack Sherill.

"Conquest of Canaan," five reels.

Frieder Film Corporation

"A Bit of Heaven," five reels, with Mary Louise.

Friedman Enterprises, Inc.

"A Mormon Maid," six reels, with Mac Murray.

Friedman Amusement Corporation


"My Own United States," with Arnold Daly.

General Enterprises

"The Litt," six reels, with Jane Gail.

"Mother," six reels, with Elizabeth Radon.

"The Warg," seven reels, with Macias.

"Crucible of Life," seven reels, with Grace Darmond.

Gold Medal Photoplays

"The Web of Life," five reels, with James Cruse.

Grand Feature Film Company

"Rex Beach on the Spanish Main," five reels.

"Rex Beach in Pirates Harbors," five reels.

"Rex Beach in Footsteps of Capt. Kidd," five reels.

Graphic Film Company

"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Leah Baird.

D. W. Griffith

"The Birth of a Nation," nine reels, with H. B. Waldahl.

"Intolerance," nine reels, with Mac Marsh.

Hanover Film Company

"Maciste," six reels.

"How Ugole Sam Prepares," four reels.

"Camille," six reels, with Helen Respiration.

Harper Film Corporation

"Monster of Fate," five reels.

Herald Film Corporation


Hiller and Willk

"The Battle of Gettysburg.

"Wrath of the Gods.

Historic Feature Films

Apr. 09—"Christus.

M. H. Hoffman, Inc.

"A Trip Through China," eight reels.


"The Bar Sinister," eight reels.

"The Younger Brother," six reels, with Jane Greer.

"Whirler Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.


"Madame Sherry," five reels, with Gertrude MacCoy.

"The Submarine Eye," seven reels.

"Should She Obey," seven reels, with Alice Wilson.

"The Great White Trail," six reels, with Doris Kenyon.

"One Hour," six reels, with Zena Keefe.

"The Cast-Off," five reels, with Basil Raricacce.
THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

IVAN F. PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

"One Law for Both," twelve reels, with Leah Baird.

"Babbling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"The Happy Prince," with Nola King.

"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.

"The Man Without a Country," six reels, with Florence La Badie.


"The Doctor and the Woman," five reels, with Mildred Harris.

KING BEE COMEDIES

One two-reel comedy per week.

KLOTZ AND STREINER, INC.

"Whither Thou Goest?" five reels, with Orrin Johnson and Rhea Mitchell.

"The Secret Trap," five reels.

RULES FEATURES

"Germany on the Firing Line," five reels.

"France on the Firing Line," six reels.

"The Unborn," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PRODUCTIONS

"My Mother," two parts.

"My Father," two parts.

"Myself," two parts.

"The Call to Arms," two parts.

"Old Abe," two parts.

"At the Slave Auction," five parts.

"The President," two parts.

LINCOLN MOTION PICTURE COMPANY

"The Realization of a Negro's Ambitions," two reels.

"Trooper of Troop K," three reels.

MADIE FILM CORPORATION

Aug. 28—"Lorelei of the Sea," five reels, with Byron Power.

C. POST MASON ENTERPRISES

"The Wonder City of the World.

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor?" five reels, with Constance Mayer.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," six reels, with Peggy Hyland.

MORAL CULTIVATION SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS


"The Girl Who Didn't Know," five reels.

"In the Hands of the Law," five reels.

NATIONAL FILM CORPORATION OF AMERICA


NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Reefe.

ODGEN PICTURES CORPORATION

"The Lust of the Apsis," five reels, with Agnes Cunard.

SINDEY OLCOTT PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Forsythe," five reels.

"The Russian Revolution.

"Man's Law.

PARAGON FILM COMPANY


PARRILLA PLAYS


"Mamie Who?" five reels, with Bessie Barriscale.

"His Hero & His Honor," with Henry R. Washall.

Feb. 18—"The Turn of a Card," seven reels, with J. Warren Kerrigan.

Mar. 2—"Within the Crib," seven reels, with Bessie Barriscale.


Apr. 1—"An Alcoholic," five reels, with Louise Gilmore.

Apr. 15—"Blindfolded," five reels, with Bessie Barriscale.

Apr. 29—"With Hoops of Steel," five reels, with H. R. Washall.

PIONEER FEATURE FILM CORPORATION

"How Britain Prepared," eight reels.

PETROVA PICTURES CORP.

"A Daughter of Destiny," with Mme Petrova.

"The Light Within," five reels, with Mme. Petrova.

"The Life Mask," five reels, with Mme Petrova.

PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zanaf," five reels, with George Larkin.

PIONEER FEATURE FILM CORPORATION

"Till the Soul of a Child," five reels.

PPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAPP


"The Struggle Everlast ing," with Florence Reed.

HARRY RAYNER


CHARLES RANKIN


RENOVED PICTURES CORPORATION

In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

"Humanity," six reels.

BELG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Sankey.

"The Garden of Allah," ten reels, with Thomas Sankey and Helen Ware.

"Who Shall Take His Place," with Thomas Sankey and Freda Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Sankey.

FRANK J. SENG

SIGNET FILM CORPORATION

\"The Masque of Life,\" seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.


Dec. 80—"Du Barry," seven reels, with Theda Bara.

Jan. 20—"Crowing the Public," seven reels.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 10—"The Mysterious," eight reels, with William Farnum.

Feb. 24—"American Rivals," seven reels, with Jane and Katherine Lee.

Mar. 10—"Woman and the Law," seven reels.

Mar. 24—"Bouquet and Reels," six reels, with Wm. Farnum.

Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.

SHINNIE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SOMATIC FILM CORPORATION


SUPERIOR FILM COMPANY

"The Faucon," five reels.

"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Micaela.

"The Passion Flower," five reels.

UNIVERSAL

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels with Enid Markay.

"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

VIPITIS FEATURE FILMS

"The Slave Mart," five reels with Marguerite Snow.

"The Sunset Princess," five reels with Margery Daw.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


L. L. SAVAGE WESTERN PRODUCING CO.

"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

WHOLESALE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neill.

"His Awful Downfall," one reel with Rex Adama.

"Little Red Riding Hood," five reels.

WARRENTON PHOTOPAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
Salome," Production
Starring Theda Bara
Exceeds "Cleopatra"

The work on the "Salome" production, which William Fox is to present at the Theatre Bara, has been completed in the east, the negative has been shipped to New York, and a private showing of the film has been given by Mr. Fox.

The gorgeous splendor of the East, the pomp and power of a mighty military kingdom, sacred scenes from the Bible, intrigues of a lavish court, ambition, love, jealousy, and, over everything, the purifying influence of a noble sacrifice for a great cause—all these have been woven into this production, which, it is said, is more massive, more costly and more gorgeous than "Cleopatra."

Mr. Fox proposes soon to give to the world its most striking example of the meras魔术 in recording spectacular amatic effect and vividly colorful panoramic on a new scale of gigantic deavor," the Fox publicity department says.

The accuracy and artistry of ancient Iraq, which was built anew for this film, are remarkable. Never before has the green held such graphic illustrations of its power in revealing again what every century of time has buried. The settings and the costumes are as act and as faithful to the glorious period they represent as the most persistent and persevering research could like them.

The pictures' times of the Herod dynasty offer wonderful opportunities for Miss Bara. Mr. Fox spared nothing to give her an opportunity to interpret in this great film play every dramatic and spectacular effect that is drawn to the screen. He, too, has stripped all other productions in the massiveness, gorgeousness and solemnity of "Salome."

While tremendous emphasis is laid on scenery, action and tense episodes, Victor J. Gordon Edwards also insisted on strictest historical accuracy, it is claimed. His scenario is based principally on the works of Josephus, the most famous historian of antiquity. It was edited not to adopt Oscar Wilde's version centering around Salome's dance at the delivering of John the Baptist's head, because it was not suited to accurate presentation on the screen. The result of following historical lines is a colossal spectacle-drama that not only appeals to scholars and students of the Bible, it is said, but will thrill and inspire every man or woman who is moved by mighty pageants, magnificent stage pictures, great passions, great days at great events in human life.

Charlie Chaplin in
A Tough Dance Hall
"Dog's Life" Feature

A dance hall of the character for which Coney Island, New York's Bowery and the tenderloin of Chicago were famous some twenty years ago, where the "celebrities" of the underworld gave and took fractured skulls as nightly souvenirs, is the featured scene in Charlie Chaplin's forthcoming First National Exhibitors production, "A Dog's Life."

Chaplin turns himself loose among an aggregation of desperadoes that would have made the notorious J. James gang turn green with envy and goes in, single-handed, without gun or knife, trusting his safety to his own cleverness, and what little protection might be influenced through the presence of his dog. Chaplin has duplicated the famous dance hall of days gone by and surrounded it with characters true to life.

The attempt has not been made to crowd the "set," it is said, and the entire space of the big glass studio was pressed into service.

More than one hundred people were used to carry out the Chaplin idea. In this number every character familiar in such a resort and some invented portrayals discovered by the genius of the star appear.

From the moment Chaplin enters the place until he finally departs it is a continuous riot of fun. How he escapes with his life and how a mystery that will remain unsolved.

Title of Petrova's
Fourth Feature Is
"Tempered Steel"

Petrova Company announces that the title of the fourth special production in which Madame Olga Petrova is to appear has been changed. Up to the present time this picture has been known to the trade as "The Great Steel." The title was changed several weeks ago and the feature is to be published as "Tempered Steel." This is the Polish actress' own personal choice and was decided upon only after two weeks consideration by herself of various titles submitted from the different members of her organization.

"Tempered Steel" fits exactly the character of the latest production in which Madame Petrova will shortly be seen, inasmuch as the play deals with the nervous strain and suspense which the leading character of Lucille Caruthers, portrayed by the Polish star, undergoes in her struggle to work out her own destiny in the face of strong parental opposition. The story is from the pen of George Middleton and was written exclusively for Mme. Petrova.

The production is directed by Ralph Ince. It contains a notable cast of screen players, prominent among whom are Thomas Holding, J. Herbert Frank, E. M. Wade, Miss绿是, Muriel Meredith and Edith Hinckle. It will be distributed through the various branches of the First National Exhibitors Circuit and is to be published following the release of "The Life Mask." Madame Petrova's third special feature issued on March 18.

Distributing Corp.
Adopts Novel Scheme
To Sell Features

As a mark of appreciation of the importance of the new productions in which Miss Petrova has been seen by the Big Feature Rights Corporation, Inc., of Louisville, Kentucky, has conferred a unique advertising honor upon its Polish star.

This film organization is the holder of the First National Exhibitors Circuit franchise for the states of Kentucky and Tennessee and has distributed thus far the first two Petrova productions—namely, "Daughter of Destiny" and "The Light Without." Immediately following the success of the initial feature made under the auspices of the star's own organization, the Big Feature Rights Corporation decided that the new Petrova pictures were worthy of special exploitation. As a result new office stationery was ordered, the envelopes and letterheads carrying a photograph of Mme. Petrova, together with a notice concerning her new productions.

This method of exploitation has proved most effective as a business getter for the First National Exhibitors Exchange in Kentucky and Tennessee, it is said. As a result films are now under way whereby all of these twenty-four offices of the circuit will carry on their stationery a similar advertisement for the features in which the Polish artist is appearing, regardless of her own producing organization.

Farnum, Fox Star,
Doing His Loan Bit

William Farnum has already started "doing his loan bit," as the Liberty Loan and will continue to make speeches and take subscriptions until the $3,000,-000,000 wanted is assured.

But the crew are not waiting for any formal opening of a campaign, but are going ahead on the theory that the Government will need money to license the war effort up all good citizens to see that it is raised.

Mr. Farnum has already opened headquarters at the William Fox Studios at Los Angeles, Cal., and is substituting himself for a bond to match every subscription he receives. During the last Liberty Loan he took more than $10,000 worth of bonds and says he will do better on this one.

American Film Men Join Army

The American Film Company has contributed two more of its studio staff to the service of Uncle Sam in the persons of Sheridan Hall and Frederick Smith.

Mr. Hall has been with the American for several years and had but recently been promoted to assistant to Director Edward Sollman; while Mr. Smith has been rapidly coming to the front as a juvenile heavy. Mr. Hall has been assigned to the Aviation Division at Kelly Field, San Antonio, Texas, while Mr. Smith is now with the 309th Engineers at Camp Fremont, California.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

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Total

We hereby certify that above report is correct to the best of our knowledge.

Manager: __________________________  Cashier: __________________________

Certified check covering the above specified War Revenue Tax was mailed by me this _______ day of _______ 1917, to the Collector of Internal Revenue for the _______ District of _______.

Manager: __________________________

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
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"He touched the Nerves of the Nation and Played
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Great Artist Produces Exquisite Harmonies."

So spoke one of the most important U.S. Government Officials, after seeing the first presentation
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SUPREME TRIUMPH

HEARTS of
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A Love Story of the Great War
18 Months in the Making

BATTLE SCENES TAKEN ON THE BATTLEFIELDS OF FRANCE
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No Papier Mache Scenery, No Studio "Prop," No Supers, No Artificialities
of Any Kind. Figured in the Filming of This Wonderful
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Management of WILLIAM ELLIOTT, F. RAY COMSTOCK, MORRIS GEST

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EVERY RELEASE
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"THE ONE AND ONLY"

Charles Chaplin
SIGNATURE PROTECTED

IN

"A DOG'S LIFE"
A THREE REEL RIOT
FIRST OF HIS NEW $1,000,000 SERIES

"TARZAN OF THE APES"
The Screen's Supreme Adventure Story

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"MY FOUR YEARS IN GERMANY"

DIRECTED
BY
WM. NIGH

IT SHOWS WHY WE MUST WIN THE WAR

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WILLIAM VOGEL, Inc., Foreign Distributors of Chaplin's $1,000,000 Comedies, Longacre Building, New York.
WORLD-PICTURES present

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in

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Directed by George Archainbaud
A NATIONAL INSTITUTION
Grows Like the Oak—
Enduring, Deep-rooted
Many-Branches

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Real negro comedies with real negro players. Animated with the matchless native humor of the race.

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A Black Sherlock Holmes - April 15 A Milk Fed Hero - - May 6
Spying the Spy - - - April 22 A Busted Romance - - May 13
The Porters - - - April 29 Spooks - - - May 20

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25 West 44th Street, New York City

Ebony Film Corporation, Chicago
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Make it a long one

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BUD FISHER'S

MUTT AND
JEFF

ANIMATED CARTOONS
Released Exclusively by

FOX FILM CORPORATION
Pioneer Film Corporation presents
The Greatest Melodrama of All Time
THE STILL ALARM

A Sure Fire Hit - Action and Thrills a Plenty
As played for a solid year in New York
Produced by SELIG

Featuring
THOMAS SANTSCHI and BESSIE EYTON

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State Right territories now being sold
For terms, etc., apply to

PIONEER FILM CORPORATION
130 West 46th Street
New York City
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Can you afford to be away from your theatres several hours each day, going about among the exchanges?

This time may be better employed at your theatres, studying your neighborhood, devising new advertising stunts and generally improving conditions about your theatres.

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All the information you can obtain at the exchange is printed weekly in the Exhibitors Herald.

The hours you spend in projection rooms may be saved by relying upon Herald reviews for appraisements of pictures—and you can decide if you want to book just as well from a review as from seeing the picture, and in many cases a great deal better.

WHY WASTE THE TIME VIEWING A PICTURE WHEN YOU CAN OBTAIN ALL THE INFORMATION YOU WANT IN THE EXHIBITORS HERALD IN FIVE MINUTES?

—and any special information you may want will be supplied gratis by the Exhibitors Herald.

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SUBSCRIBE TODAY
"GIVE 'EM HELL"

BUY A BOND
The Barrier to Progress

The exhibitor who does not keep step with the progress of the trade and the progress of the motion picture in its relation to the general public, in fact, the greatest barrier to the progress of the industry.

The position of the exhibitor is not the less vital than that of the producer who is called upon to make the pictures the public want because it is within the power of the exhibitor to prevent these pictures ever reaching the public if he is not in a position to judge properly.

During the last year certain pictures of unquestionable worth proved losing ventures for the producers because exhibitors asserted their power without first ascertaining whether or not these pictures were wanted by the public. In some instances irresponsible rumors caused a picture to be shunned by exhibitors who often did not even take the trouble to make an investigation on their own part. In other cases exhibitors upon snap judgment and in the face of careful study and investigation on the part of producers refused a picture.

One of the most dismal failures on record—in view of the fact that it is a great picture—is "Joan the Woman." Of course, the fact that very bad commercial judgment was used in the introduction of certain scenes in this play is partially responsible for the picture's failure, but the great cause for the comparative failure of this production is that throughout the trade among exhibitors the "wise ones" passed out the word that the picture was not "getting the money."

With proper exhibitor co-operation, and the elimination of a few feet of objectionable scenes, this picture would have been one of the biggest successes in the history of the cinema—the picture was based on one of the most interesting of stories, it contained a very popular star and the production and direction details were superb. But exhibitors "could not see it": they turned away blindly, either unable or unwilling to see the potential popularity of the film.

Again, probably the most insistent demand of the public today is for good, high-class comedy-drama, yet only a small percentage of the exhibitors of the country have as yet awakened to this realism.

The exhibitor must either investigate what the public wants on his own account or he must be guided by the conclusions of the leading producers. Disregarding both of these alternatives he becomes a menace and a handicap to the progress of the business.

* * *

Now the Booking Circuit

Among exhibitors the subject of organization has been dropped and the topic of the hour is booking circuits. In the field now there is practically every variety of booking circuit, some desirable and others undesirable. The majority of these ventures undoubtedly will never even get under way, but there are many indications that one or two may succeed.

A well-founded and well-directed booking circuit would, in reality, be only a new manifestation of exhibitor organization. Such an association would bring exhibitors together with the dominant view of obtaining better booking arrangements and better pictures at lower prices and at the same time would create for them an association which could cope with the general problems of the theatreman in probably a more effective manner than a solely political organization.

In other lines apart from the motion picture business there are associations which act as general agents in buying, selling and negotiating for their members and at the same time seek remedies for trade problems and marshal opposition from outside attack. It is likely that one or more of the booking circuits now coming into the field will develop along this same line.

Among the booking circuits and similar associations that have been advanced the United Picture Theatres of America, Inc., gives greatest promise of reaching its goal. It has much to commend it in the way of a definite and set plan and an organization that includes in its personnel a number of men of demonstrated ability in film affairs.
In one particular, however, the United Theatres is running counter to what recent trade conditions have thoroughly proven; that is, that an excessive number of distributing organizations is limiting the potential profit of the business. In perfecting the organization the United Theatres is establishing exchanges throughout the country, thereby adding rather than detracting from the aggregate distribution costs of the business.

A limited number of distributing companies of larger scope and increased facilities for service must eventually supplant the multitude of smaller exchanges and, to our mind, any booking circuit proposition would be stronger by alignment with some existing distribution organization for the purely mechanical distribution rather than to undertake the establishment of a string of branch offices and the excessive "overhead" that such a plan entails.

**Casual Comment**

One by one they go—W. "Steve" Bush, Merritt Crawford and now Lee Oehs, leaving the widely acclaimed Trade Review that was going to sew up the field so tightly that it would be useless for the other papers to continue. Yes, it does take some folks a long time to learn that a shot fired on Broadway is not heard 'round the world.

The subject of the Hon. C. Chaplin and military service seems to be coming in for a lot of discussion. To us the question is a very simple one: merely shall we keep ourselves laughing or shall we make the enemy laugh, as there may be some question as to C. C. becoming a great soldier, but there is no question that he is a great comedian?

Exhibitors cannot be too careful in their selection of pictures with a view to their wartime thought of the people. The President himself has repeatedly indicated his belief in the paramount influence of the screen upon the thought of the masses, and it is evident that an influence so powerful must be wielded carefully and cautiously. The enemies of America are not unmindful of this influence and many efforts have been made and will be made to pollute this influence. The exhibitor is responsible for his screen and it must be 100 per cent pro-American at all times. A half-way attitude is as bad as an avowed opposition, for the result is a handicap upon the potential influence of the screen.

Martin J. Quigley
War Establishes Industry As Government Aid

Motion Pictures Now Conceded by Authorities At Washington to Be One of the Most Vital Agencies for Dissemination of Propaganda

In the year since the entry of the United States into the Great War the motion picture industry has come to the forefront as the largest single agency, in the eyes of the government, for the dissemination of practically every character of propaganda deemed necessary by the nation's executives for the successful prosecution of the world's struggle to row off the baneful influence of autocracy and militarism.

The influence of the American screen is not confined to this country. Shortly after the declaration of war on Germany, President Woodrow Wilson called upon the National Association of the Motion Picture Industry to send representatives to Washington that discussion might be held up as to the use of the screen as a means of spreading information immediately following this conference, President Wilson A. Brady called a meeting of the organization at which the American Drama Commission was formed. Leaders of the industry ventured their services in such a noble-hearted manner as to call forth the highest praise from President Wilson and other government officials.

European Commissioners Named

Seeing almost at once the need of the per presentation of American ideals at the steps this country was taking for war participation in the struggle, commissioners were appointed for France, Italy and Russia, whose duties consisted of supervising the shipment of suitable films to these countries. This was but a forerunner of the mighty force the screen was destined to become With the passage of the conscription bill and the registration of 10,000,000 men June 1, 1917, from which the National Army was to be selected, there arose at once the question of entertainment of men once they were called to the trenches.

Hitherto convinced of the value of motion picture art the government has taken the construction of theaters in every camp in the country and in the Cinema Commission was called in to provide suitable films to be played. This necessitated the viewing of millions of feet of film and the establishing of a library from which productions could be drawn for the camps.

Liberty Loan Trailers

With the floating of the first Liberty Loan the use of trailers on films calling upon the people of the country to purchase the bonds was followed by the appearance of Four Minute Men in practically every motion picture theatre. It was found that in this manner a class of people was reached which could not have been approached successfully in any other way.

went through the manual of arms before its registering eye and thousands of pills were sent to the cantonments that America's melting pot army might be taught to become soldiers in the only universal language—that of the films.

Urge Food Saving

When it was seen that because of Germany's ruthless submarine warfare the ship tonnage of our allies had been seriously crippled and that it was up to America to furnish more and more food to Europe the screen was again resorted to. Food Administrator Hoover's plea to the people to save wheat, observe meatless days and other propaganda of the food administration was put before the public in trailers on the films and from Four Minute Men who spoke from the stages of motion picture theatres.

Still fresh in the minds of exhibitors, distributors and producers is Fuel Administrator Garfield's tribute to the screen as the means of keeping up the morale of the people under trying conditions as evidenced in his order permitting the theatres to remain open on "Pilgrim's and when practically every industry east of the Mississippi river was closed.

Huge Revenue Source

In the matter of raising revenue with which to equip men, manufacture munitions, build ships and other steps necessary to America's part in the conflict, the motion picture theatres were found to be another strong arm for the government to rest upon. Through the medium of nearly 15,000 playhouses in the country millions of dollars have flowed into the war coffers monthly and will continue to be a source of revenue until the need for this measure is at an end.

By means of the various news weeklies a vivid portrayal of the war itself has been presented to the public. Showing the actual conditions of the country in which the warfare is taking place has instilled a patience in the people which could have been accomplished in no other way.

Many misunderstandings between the allied countries have been cleared up by

(Continued on page 16, col. 8)
German Aid Sought for "Spirit of '76"
Testimony Shows in Goldstein Trial

That to the best of his understanding, Franz Bopp, fugitive German ex-Consul at San Francisco, was to have become financially interested in "The Spirit of '76," was the sensational testimony of George L. Hutchin, writer of the scenario on which the production was based, in the hearing against Robert Goldstein on a charge of violation of the government espionage act.

Goldstein was tried before Federal Judge Benjamin F. Bledsoe, in Los Angeles, where three months ago exhibition of the film was stopped by agents of the government and the defendant, as well as his production, taken into custody.

Hutchin also testified that Goldstein had stated to him that scenes made in his script for the picture and put in numerous scenes designed to show the brutality of British soldiers. He also charged that Goldstein had instructed him in the intention of producing one and two reel features which would appeal to German turnverein members in the United States.

British Brutality Sought

W. L. Brock, another witness who was engaged to do research work for the production, testified that he had been instructed to obtain all the information possible which might tend to show that the British in the Revolutionary War were just as brutal as the Germans in the present conflict. He also said that

CHARLES CHAPLIN IS SUED FOR $500,000

Supreme Court Justice Guy of New York's Commission of Corporations, acting as counsel for Charlie Chaplin to vacate the service of papers and to set aside an attachment in a $500,000 breach of contract suit brought by the Essanay Film Manufacturing Company, on the ground that Chaplin had agreed to direct and appear in eight pictures for the First National Exhibitors' Circuit, for which he is to get $1,075,000, although he is still under contract to the plaintiff, it is said.

The papers were served on Chaplin at a Liberty Loan meeting at the Sub-Treasury, and the application to set aside the service of the papers was based on the allegation that he was immune from legal process because he came here from his home in California at Secretary H. A. Aduo's request, solely for the purpose of aiding in the Liberty Loan drive.

Justice Guy refused to set aside the service of the papers, saying that if he did so "every debtor would be touring the country and asking exemption on that ground."

Harry Tootle Married

Lieutenant Harry King Tootle, F. A. N. A., 331st Field Artillery, was married to Miss Jessica Campbell Knight, Wheeling, W. Va., on Thursday, April 4.

Lieut. Tootle is well known in the motion picture industry as former publicity representative of the Gaumont Company. He won his commission at Plattsburg last fall.

President Wilson May Be Present

At Boston Meet

July 13-20 Is Date Set for

M. P. E. L. Convention

Boston.—It has been definitely decided by the national association of the motion picture industry and the Motion Picture Exhibitors' League of America, that there will be held under their auspices the next annual motion picture exposition at the Mechanics' building from July 13 to 20.

This will undoubtedly be one of the most important conventions of the year, in Massachusetts, bringing together men representing an industry that is not an important industry in New England, it bringing together men representing an industry that is not the third largest in the world. This convention has the sanction of President Wilson, even in these hours of stress, he having expressed his belief in the motion picture as the greatest power for propaganda.

He has frequently called upon the motion picture people for a dissemination of special intelligence bearing upon some important government project.

President Wilson has signified his willingness to be present if conditions permit, and it is hoped that Governor of each New England state will be present upon the days assigned to their States in the exposition, it being planned to have six big days, one honor of each.

The different branches convening: the Motion Picture Exhibitors' League of America, the National Association of the Motion Picture Industry, the Associated Motion Picture Advertisers, the Society of Motion Picture Engineers. The manager of the exposition is Samuel Grant.

Northwest Exhibitors

To Hold Convention

The Motion Picture Exhibitors' Corporation of the Northwest held a meeting at the West hotel, Minneapolis, last week, for the discussion of this year's convention of the corporation. Mr. Eselin, owner of the University Theatre, Minneapolis, was chosen general chairman of the committees in charge.

Mr. Eselin appointed six sub-committees to take hold of affairs. The officers and committees have decided to hold the convention for two days, May 6 and 7, with headquarters at the West hotel, Minneapolis.

The convention will be somewhat the order of that held last year, it is said, the corporation deciding not to hold a big convention such as the of 1916, on account of the war. But races is the main reason for the meeting, though the committee in charge of entertainments is planning on several features that will help visiting member to remember Minneapolis.

Mr. Eselin urges every visitor to tend and assist in the disposition of meritorious important questions.
Fifteen-Cent Coin in Congress; Referred to Coinage Committee

Plan of Terry Ramsaye of Mutual Film Corporation Given First Step Toward Realization Through Introduction of Bill

Washington, D. C.—Motion picture exhibitors throughout the country will be interested in a bill which has been introduced into Congress by Representative O'Shaunessy, of Rhode Island, which provides for the coinage of a silver fifteen-cent piece. The bill has been referred to the joint committee on coinage, weights and measures.

The fifteen-cent coin idea originated in the mind of Terry Ramsaye, director of publicity of the Mutual Film Corporation, who has repeatedly urged the adoption of such a coin. The introduction of the bill in Congress is the first step in legislation which may culminate in the realization of his plan.

Exhibitors can do much toward securing passage of this bill, those back of the project point out. Writing to their Congressmen, urging that they give it their favorable support. It is believed at the capitol that if enough pressure is put behind the measure it will be enacted into law, as the need for a new coin to handle new prices which have resulted from the war revenue taxes has long been recognized.

Introduced by Request

Congressman O'Shaunessy introduced his measure at the request of motion picture constituents, who were recently active in presenting to the director of the mint a petition from the industry for the coinage of a fifteen-cent piece. The bill provides that the new coin shall be of such weight and size, composition and design as the director of the mint and secretary of the treasury shall approve.

In presenting this measure, Representative O'Shaunessy declared that the war tax on admissions has made the proposed coin a necessity in handling change quickly.

"It is a theatrical proverb," he said, "that the popular and successful admission price is the one that can be paid at the ticket office with one piece of money. Many theatres are meeting the problem of how to handle the war tax by charging even money and including the tax in the price of the ticket, making the admissions fifteen, twenty and twenty-five cents. These houses need the fifteen-cent piece if they are to accommodate their patrons without delay and inconvenience."

Excerpts from the petition of the motion picture men for the coinage of this piece were also referred to by Congressman O'Shaunessy. They showed, he declared, the following good arguments for the authorization of such a coin:

Many Benefits Listed

That the public, generally, would be greatly benefited by having a coin of this denomination between the dime and the quarter.

That the 15,000,000 persons who daily patronize the 17,000 picture theatres in the United States would be greatly convenience by the issuing of such a coin.

That it would facilitate the handling of these millions of motion picture pa-

ments who are put to great annoyance and inconvenience in crowded theatre lobbies while waiting for change.

That the motion picture theatre patrons, in many localities, are forced to wait in line on the sidewalk, often in inclement weather, owing to delays in making change at the box office, a condition which has grown much worse since the advent of the war tax.

That along with the general trend toward increased prices of admission for the better class of theatres comes a demand for the new coin. Thousands of houses in the larger cities have been forced to raise their prices from ten to fifteen cents.

Two-Cent Piece Urged

Motion picture men also have a great interest in the movement to authorize the coinage of a two-cent piece, Mr. O'Shaunessy said. While many of the houses have included the war tax in the cost of the ticket, and would be accommodated by the minting of a fifteen-cent piece, other theatres still collect the tax separately, and a two-cent coin would aid materially in handling this business, he stated. He declared himself strongly in favor of the minting of these coins and will aid in any movement to secure the passage of the bills.

TERRY RAMSAYE.
Who Originated the Fifteen-Cent Coin Idea, Which Is Now Before Congress.

Phillippi Back in Chicago

Ed. H. Phillippi of the Rothacker Film Manufacturing Company has returned to Chicago after an absence of several months. He has been looking after personal interests in New York, Detroit, Louisville and Wyoming.

BIG SCENE FROM "THE ORDEAL OF ROSETTA"

ALICE BRADY PLAYS A DUAL ROLE IN THIS SELECT PRODUCTION, WHICH IS SAID TO GIVE HER VERSATILITY AND ARTISTRY FULL EXPRESSION
SCENES FROM TWO CURRENT WORLD PLAYS

LEFT—MONTAGU LOVE AND SUPPORT IN A BIG SCENE FROM "VENGEANCE." RIGHT—ETHEL CLAYTON AS SHE APPEARED IN "HOURS IN AN END," WHICH IS REVIEWED IN THIS ISSUE (World)

BETTER THEATRE CONDITIONS URGED IN CROWDED SECTIONS BY WRITER

Essential to Public Welfare, Declares Orrin G. Cocks, Secretary of National Board of Review

Orrin G. Cocks, advisory secretary of the National Board of Review, and secretary of the National Committee for Better Films, in the April issue of the Bulletin of the Affiliated Committees for Better Films, discusses under the caption "A Real Motion Picture Ogre," a subject which is of keen interest to the motion picture industry, and which undoubtedly has a bearing upon the relation of juvenile delinquency and the motion picture. He says:

"This is not a fairy tale. The name of this monster is General Conditions. He lives in and around motion picture houses, especially the small ones where poor people pay their five and ten cents for hard-earned amusement. He is a most elusive creature, but displays the results of his activities in troubled homes, in the children's courts, in houses of detention and on the streets long after bedtime. Perhaps it will be well for all of us to investigate his activities rather than to spend all of our energies on the films which attract young people.

"The students of the motion picture and its effects on young people have concentrated all their attention on the stories which have floated unceasingly across the lighted screen. They think they have traced many unfortunate results to the evil influence of the picture, but now there have risen skilled investigators both in England and in the cities of the United States who tell us there is something far more harmful in the physical surroundings of these entertainments. Perhaps we should listen to the clear note of warning sounded by these children's judges, probation officers, teachers and community workers.

Theatre Community Center

"We have all discovered that the motion picture house in the abnormally crowded sections of the cities and in the districts of the town where working people live, is the great neighborhood rallying point. Some persons have called it the modern community center. People go to see the pictures almost nightly. They become 'fans.' In and around this building they meet many strangers. Here they form acquaintances which may blossom into friendships.

"The motion picture theatre as well as the pictures is of great social importance. Every detail connected with the gathering of the people, their relations while in the auditorium, and the approaches demand careful supervision by the public authorities. It is well to know just how adequately the city has lighted the entire block in which the motion picture house is situated. Certainly whether the street is light or dark, the moral conditions of the neighborhood are lowered by groups of loitering men and boys. The number of these men and boys may be increased by the existence of pool-rooms, cigar stores, news stands, and candy shops. As we come nearer the entrance, another group of conditions demands our attention. The posters always attract the children. The entrance may or may not be kept free of hangers-on. It is interesting to know also what system the manager has for handling the crowds who are kept waiting for later shows. Again we should be interested in knowing where are the exits and if the people go directly into the streets or hang about the doorways in side alleys.

Poorly Kept Houses

"But let us step inside. The General loves darkness and dirt. He also likes neglected galleries. An adequate system of lighting discourages improper actions and loose talk. Conditions also are far more wholesome when the boys and girls, unaccompanied by their parents, are kept rigidly in a part of the theatre which is their own. It has been found valuable to insist that persons be taken by businesslike ushers to one seat and be expected to remain there throughout the whole entertainment. Even the poor deserve also to have satisfactory toilet arrangements and drinking facilities. There is something wrong also about a manager who does not conduct his house in a businesslike manner before and after his entertainments. The public has a right to expect that he will allow no one without business in his darkened theatre.

"If the public authorities insist that changes be made to meet these requirements, the ogre disappears. The managers of the larger and newer theatres have met all these conditions and their patrons are seldom found in the police courts. Certainly the playhouses of the poor deserve the careful attention of public-minded citizens and the city authorities. Until this is done, motion pictures may be considered as going to motion pictures may be bad."

Mr. Cock's argument is fully supported by the results of the investigation made by the Cinema Commission headed by the Bishop of Birmingham last year. This commission spent months studying the relation of motion pictures to young people and their influence upon them.

N. Y. Exhibitors Form Syndicate To Book Films

New Plan Includes 225 Booking Day—Two Films Selected

including, it is said, a two hundred and twenty-five days' booking arrangement. Syndicate Pictures, Inc., has been formed in New York City with a capital of $10,000. While full details of the plan have not as yet been made public, it is believed that the new organization will be able to offer that number of booking days within a short time.

The new booking combination is composed exclusively of exhibitors and it is understood no stock will be offered for sale. While the organization has not made all of its plans known as yet, it has announced that it will have no connection with any of the current associations already in the field and will conduct its operations independently of any one manufacturing concern.

The men at the head of the new booking syndicate are experienced film showmen and have been more or less active in the political end of the business for several years. Sydney Cohen, who will look out for the routing and booking details, is president of the Exhibitors' League of New York state. Others interested in him in the Exhibitors Booking Syndicate are John Manheim, president of the Manhattan local of the M. P. E. L. of A.; John Wittman, president of the Bronx M. P. L. League and treasurer of the New York State League; Charles J. O'Reilly, vice-president of the State League, and Rudolph Sanders, a former official of the Brooklyn League.

Harry Rapf's "Struggle Everlasting" and "The Accidental Honeymoon" are the first two features to receive booking contract for the two hundred and twenty-five-day period from the syndicate, it is said.
National Booking Organization Formed
At Rembusch’s New York Convention

Existing Exhibitors Booking Corporations to Form Nucleus
Of Country-Wide Chain Which Will Purchase Films Through National Board

The appointment of a committee to effect the organization of a national booking association using as a nucleus the already established exhibitors' bookings organizations in the United States, is the outcome of the meeting summed up by Frank J. Rembusch held in the Hotel Astor, New York, last Monday and Tuesday.

Based on the demand of the exhibitors present at the convention that each of the exhibitor units comprising such a national booking association would control their own funds, and that these funds should remain in trust in each individual territory, the convention proceeded in drafting what its members declare to be a practical, workable plan which will do away with any of the objections of a stock proposition and at the same time will give exhibitors a content schedule of pictures.

The permanent committee appointed to perfect the plan consists of Sydney Chen, chairman, president of the New York State Exhibitors’ League; Joseph Bipp, president of the Illinois Motion Picture Exhibitors’ League; Louis Jank, treasurer Motion Picture Theatre Owners’ Association, Chicago; Frank Imbunch, Indianapolis, and King Perry, Detroit.

Ignore Present Schemes

At a session held in the evening of the second day, the exhibitors voted not to endorse nor condemn any of the plans now under way in the matter of forming exhibitors’ co-operative booking organizations.

Under the plan adopted the selection of films is to be made directly by the exhibitors themselves and to be passed on by the board of directors of each before a franchise is awarded the producer.

Upon the acceptance by a sufficient number of units to guarantee the cost of the productions, the producer is to turn the right to market his offerings through the new organization by a contract which provides for a sixty-day cancellation clause. The exhibitors are to receive, in addition to a substantial concession in rental prices, a fifty percent interest in the excess profits earned by the pictures in their individual territories.

Independent Producers Apply

Six independent producers, it is said, have already made application for membership and it is understood that consideration is being given to several others.

The booking organizations already formed and operating and which will furnish the basis for the new plan are The Exhibitors’ Booking Syndicate of Greater New York, the Associated Theatres, Inc., of Minneapolis, The Motion Picture Theatre Association of Illinois, The Associated Theatres, Inc., of Illinois, the United Exhibitors’ Association of Philadelphia and Eastern Penn., The Exhibitors’ Booking Association of the Inter-Mountain States, The North and South Carolina Exhibitors’ Booking Association, the Exhibitors’ Booking Association of Michigan and the Tri-State Exhibitors’ Circuit of Pittsburgh and Exhibitors’ Booking Association of Indiana.

Good Attendance Recorded

The convention drew to it a very remarkable representation of exhibitors considering the manner in which it was called and the fact that all attending were present at their own expense. Among those present when the convention convened on Monday afternoon were:


Shoots the Kaiser Will Not Be Tried

Davenport, Ia.—During the performance here of a photoplay depicting German atrocities, a man who gave his name as E. J. Kelly and his occupation as a traveling salesman, fired two shots at the screen when an impersonation of the German Emperor was shown. Kelly was arrested, but it was announced he would not be prosecuted.

Florida Exhibitors To Hold Convention

The Florida branch of the Motion Picture Exhibitors’ League of America will hold a state convention at Daytona, Florida, on Tuesday and Wednesday, May 7 and 8. Every exhibitor in the State is being urged to be present at this convention.

THREE SCENES FROM THE PARALTA PLAY, “PATRIOTISM”

JESIE BARRISCALE IN THE ROLE OF A SCOTCH GIRL WHO CARES FOR SOLDIERS RETURNING FROM THE FRONT, IS SAID TO HAVE A PARTICULARLY APPEALING PART. (Paralta)
Fox Wins in Cleopatra Film Fight; Will Be Shown Under White Permit

Compromise Between Legal Talent Results in Suits Against Major Funkhouser Being Withdrawn

"Cleopatra" will be shown in Chicago under a white permit issued by the censor board.

This announcement occasioned considerable surprise in local trade circles as the Theda Bara production has been the cause of a bitter fight between the William Fox Film Corporation and Second Deputy Superintendent of Police M. L. C. Funkhouser, Chicago's censor.

Information obtained relative to the issuance of the permit indicates that the major had little or nothing to do with the final settlement of the feud. The white permit is the result of a compromise reached by attorneys Herbert J. Friedman and Charles P. Schwartz, representing the Fox interests, and First Assistant Corporation Counsel Chester F. Cleveland and Frank D. Ayres of the city's legal staff.

Slander Suits Dropped

In consideration of the granting of the permit the Fox attorneys agreed to withdraw two suits totaling $125,000 filed against Major Funkhouser by the Fox Film Corporation and Miss Bara charging slander. The charges were the outgrowth of alleged defamatory re-

marks the censor is said to have uttered in his criticism of the production.

Offers of a compromise were first received, it is said, from the legal staff of the city, Inasmuch as the only aim of the Fox Company was to obtain a permit for the picture through the legal actions undertaken, the advances from the corporation counsel's office were favorably received.

Mr. Cleveland, together with his family, viewed the Cleopatra production and following the showing is said to have given a clean bill of health to the film. It was then through the corporation counsel's office that Major Funkhouser was ordered to issue the permit.

Appeal on "The Spy"

Aroused over the far-reaching effect of the recent decision of the United States Court of Appeals on "The Spy" film, another Fox production, in which that body held that the censor had no discretionary power and must make his decisions in accordance with the wording of the ordinance, the city has filed an appeal asking for a review of the case.

Two other Fox productions are still in the courts. "Rose of Blood" is still before the federal court of appeals awaiting a decision. "From Liberty" is the basis of a legal fight in the Superior court of Cook County.

Booking Company Of Allied Trade Near to Finish

William Sherrill Admits Failure of Producers and Exhibitors Affiliated

Failure of the Producers and Exhibitors Affiliated to attain the object planned for it at the time of its organization shortly following the Allied Exhibitors convention in Washington last December, was practically admitted by William L. Sherrill, president of the Frohman Amusement Company, one of the leading independent producers identified with the plan at its inception.

Mr. Sherrill's intimation that everything was not running smoothly with the organization came during an address he made to exhibitors attending the convention called in New York last week by Frank J. Rembusch of Indianapolis in the interests of a booking proposition.

"I hope that some sort of a practical co-operative association will be organized as the result of this convention," he said. "I frankly confess that as a result of my experience with the Producers and Exhibitors Affiliated, I have come to the conclusion that such an organization will have to be effected by the exhibitors. The independent producers have found by practical experience their inability to do so.

Producers Face Elimination

"Unless, however," Mr. Sherrill concluded, "such an association is quickly formed, the independent producers can no longer remain in business."

Mr. Sherrill's statement hardly could be termed a surprise as little activity has been noted in the organization for some weeks past. Aileen Brenon, who was appointed publicity director of the company, has resumed her place on the reviewing staff of a New York paper.

Some significance could also be placed upon the fact that C. C. Petitjohn, former general manager of the American Exhibitors Association, and who resigned his position to work in the interests of Producers and Exhibitors Affiliated, was present at the Rembusch meeting and made chairman of the gathering.

Rapf Leaves Rank

Weakness of the structure was apparent when, recently, Harry Rapf, an independent producer, and one of the strongest in support of the plan, offered a number of the productions scheduled for distribution by the organization for sale on the state rights market.

The Brenon production, "The Passing of the Third Floor Back," was also listed as a Producers and Exhibitors Affiliated picture, and this was recently sold to the First National Exhibitors Circuit.

Three Screen Stars In Food Saving Film

Miss Catherine Stuart has finished the production of a number of new films especially staged under her supervision for the United States Food Administration, for the purpose of conserving food throughout the country, it was announce last week by Arthur S. Friend, chairman of the Motion Picture Division of the Department of Public Information for the Food Administration.

These films present such stars: Marguerite Clark, Elgie Ferguson and Mabel Normand, showing how to save the various commodities most needed by the government at this time. The pictures were produced free of cost to the government and will be released following the present series of cartoons on the conservation of food.

Charles Pope Indicted

By New York Grand Jury

Charles F. Pope, who was arrested New York on a criminal indictment last week and admitted to $2,000 bail, has been taken into custody again.

The indictment on which Pope was first arrested was handed down by the grand jury of New York county on charges of larceny of $1,750 from the Trinity Trading Corporation a firm engaged in exporting motion pictures to Scandinavia.

After the defendant had been released on bond, Chester Beercroft, president the Trinity Trading Corporation, accompanied by Deputy Sheriff Murphy, again sought Pope at a hotel in West 49 street. This time he caused his arrest on the execution of a civil judgment of about $1,800, and Pope was taken to Ludlow street jail.
Freluer on the Film As An Institution

By John R. Freluer.

NUMBER of recent decisions from courts, a number of legislative enactments and several other important utter-
ances of officialdom, all bear witness that the tremendous influence of public sentiment and official attitudes convince me that we, the exponents of the motion picture as an industry and an institution, have yet a large task before us.

It is more than likely true that the motion picture is still regarded as merely an amusement, a luxury—almost as public a vice in some quarters.

We must insist continually, and never cease reiterating that the motion picture is an instrument of public service as much available to the common good as the press, the pulpit, the lecture platform.

We must keep on insisting until the picture is completely recognized in every quarter. When the picture gets that recognition it will automatically free itself from many parasites of graft and persecution.

It must be fully understood and lamented that anything which a newspaper or magazine may print we cannot present in pictures. It must be understood and admitted that the greatest civic good demands that we be given the same consideration, privilege and sense as the press.

INDIRECTLY a vast recognition has been given the screen in the calling three great stars to aid in the selling the third Liberty Loan.

Another important recognition is the large service we are rendering in screening for public conservation, for the Red Cross, for the war loans, for the savings stamps and in kindred lines.

We need some more recognition on the other side of the ledger where legislators gather to draft laws restrictive legislation. We need similar recognition when censorship advocates make their job-building programs. That need should be recognized only when we can help, but when we should help.

No one who has breadth of vision or will take the time to see the tremendous influence of the motion picture in the improvement of social conditions. The screen has been an unmeasured and infinite means of binding the American family more closely together. Admittedly the motion picture has been a very vital and positive factor in the actual elimination of the saloon, not as an antagonist, but presenting a constructive substitute in the social order of things. The screen has taken the drama to the great multitude of people who, before its coming, were unable to enjoy it or profit from it except in its worst form. The motion picture is not only taken to the smallest hamlet, the pleasures and lightenment of travel, but it has portrayed to those who were under varied conditions, how other people live. It has civilized, educated, broadened, as well as entertained.

The motion picture industry is paying vast sums each week into the war chest, glad to do its share to win the war. The amusement park was exempted as the poor man’s amusement. am not able to understand quite, having been a patron at them and knowing that the surplus from amusement park can be classified as a poor man’s amusement would take, at least calculation, the average laborer’s week’s salary envelope to take the average laborer’s family to an amusement park. Motion pictures are available to him and his entire family every night in the week for less money than one evening’s trip to the average amusement park.

The signal recognition which has been stowed on the motion picture came in the recent fuel conservations order. The fuel administration was quick to realize that, with millions of workers idle on Mondays, the motion picture theatre was one of the few places where no doubt but that the opening of picture theatres on hellish Mondays contributed in large measure to the public’s good-natured acceptance of the government decree. The people were kept entertained on their day of enforced rest. It was bordering on the ridiculous judgment, a sign of keen understanding of the psychology of the masses, and an unconscious tribute to the motion picture.

Governments have found pictures second only to the daily newspaper as a means of spreading propaganda. The screen drives home its story with greater force than the editorial. The picture is more easily comprehended and more quickly assimilated than the printed page.

Everybody knows now the efforts made by the German empire to spread propaganda in America by means of the motion picture screen. The German realized the value of the motion picture screen and to reach the masses of the people long before the war began. Today the allied governments are using the screen in neutral countries to build good will toward the nation, and one of the first efforts to combat the Bolshevik surrender of Russia to the Hun was by the use of motion pictures. It is possible to tell the story of American democracy with greater force to the hordes of ignorant peasants than by any other possible means. The motion picture is truly an international language and certainly, once it is turned systematically in that direction, it will be a tremendous medium of international understanding.

I predict the moving picture will do great service in the ultimate consummation of a world brotherhood.

SENSELESS rules of censorship, endless restrictions that tie down the motion picture tightly around the motion picture, harrassing its every development. Newspapers are permitted to publish, in their news columns and as fiction, stories which, were they screened, would be universally condemned by the censors.

"The motion picture asks only fair play. It makes no claim to perfection. It is not above criticism, it deserves any amount of constructive criticism, but there is no reason why its development and progress should be harrassed at every turn."

SALIENT POINTS OF MR. FREULER’S ARTICLE

"Motion pictures are still viewed as merely an amusement, a luxury—almost as a public vice in some quarters."

"The screen has been an unmeasured and infinite means of binding the American family more closely together."

"Governments have found pictures second only to the daily newspaper as a means of spreading propaganda."

"Newspapers are permitted to publish, in their news columns and as fiction, stories which, if screened, would be universally condemned by the censors."

"The motion picture asks only fair play. It makes no claim to perfection. It is not above criticism, it deserves any amount of constructive criticism, but there is no reason why its development and progress should be harrassed at every turn."

Despite the latitude permitted the public press, magazines, and periodicals, as well as newspapers, none whatever is permitted the motion picture which pigged officiod is allowed to hamper and suppress without compunction. I could cite scores of instances of ridiculous, unfair and unwise acts against the motion picture which had they occurred in the other field of publication—the public press—would have brought a storm of disapproval and immediate demands of rectification and justice.

The motion picture industry is, in a sense, at fault itself. It has submitted to the indignities which have been cast upon it, until it has become perfectly safe to abuse. The newspaper has been quick to resent attack and criticism. It has fought, with the great power it yields, every effort to shake it. The motion picture has seldom given evidence of the tremendous power it has developed.

The motion picture asks only fair play. It makes no claim to perfection. It is not above criticism, it deserves and asks constructive, sane criticism, but there is no reason why its development and progress should be harrassed at every turn. It has an important mission, it fills a vital place in the life of the people, it is growing more useful and of greater service every day despite obstacles. It asks no subsidy. It does not want to shirk. It wants to do its share to help and is. It’s a healthy infant despite its turbulent childhood. Let pictures alone for a while.
Fox Reproduces Upon the Screen
The Famous Caillaux-Bolo Case
Incidents of the Greatest Intrigue of Modern Times Enacted by French Cast—Stanton Directs Important Feature

The sensational Caillaux case of France is soon to be shown on the screen. With the announcement that Bolo Pasha, alleged assassin of Joseph Caillaux, former Premier, has made far-reaching disclosures on the eve of his execution for treason, comes a parallel announcement that the entire Caillaux-Bolo intrigue has been filmed by William Fox. Mr. Fox also announces that the distribution of this photo-drama has been withheld, that the picture may include the momentous episodes which are expected to follow Bolo’s revelations.

The Fox organization, it is said, has centered its energies in the production of ‘The Caillaux Case’ and has capitalized the new interest of the events surrounding the unsavory public career of Joseph Caillaux; the trial and acquittal of his wife on the charge of murdering Gaston Calmette, editor of the Paris Figaro; Caillaux’s appeal in spreading pro-German propaganda in France and America; the exposure of these activities by U. S. Government; Bolo’s condemnation to death; Caillaux’s imprisonment on a charge of treason; and also, has woven into the play various dashing war-tale incidents, bringing to a climax the lives of the “evil genius of France” and his beautiful wife.

Speaking of the production, William Fox declares that ‘The Caillaux Case’ is, in all its intricate international ramifications, was the greatest intrigue of modern times.

Rivals Dreyfus Case

“The famous Dreyfus case,” Mr. Fox declared, “cannot be compared with this affair in scope, in the prominence of its leading characters, or in the significance of its events as compared with those of the Caillaux-Bolo case. It has been made known beyond a doubt that Caillaux was active in France, Italy and South America in the interest of a pro-German cause, a fact which has been known for many years. We have learned that vast sums of money, furnished by Berlin, were sent to France through an American bank and used by pacificists with which Caillaux was associated. We have learned of secret pro-German influences exerted by a powerful secret order of which Caillaux was leader. And we have even found evidence that Caillaux had laid elaborate plans for a coup d’état by which he hoped to become the ruler of a Germanized and defeated France.”

“Naturally, we have made every effort to present this great drama in a manner worthy of the theme. The ‘woman in the case’ in this instance is one of the most sensational feminine characters in all history. Her ruthless ambition has been proven, not only in the notorious criminal case in which she was the chief figure, but in various other episodes in her highly romantic life. There is little question that she was the power behind Joseph Caillaux, and in ‘The Caillaux Case’ we portray her, she is a modern Lady Macbeth.’

French Cast Used

“In order that the commanding importance of the characters in this picture might be transferred to the screen, we have produced ‘The Caillaux Case’ with an all-star cast. Not only this, but we have taken the greatest care that each player who portrays one of the historical principals should be thoroughly familiar with the events reproduced, and some are acquainted with the real persons about whom the drama is built. Thus the ‘atmosphere’ of the play has been re-created with the utmost accuracy.”

The sets, it is said, are exact duplicates of those in the original action, having been made from photographs and drawings. Particularly notable in this respect is the set of the editorial office in which Mme. Caillaux shot Calmette and that of the court scene in which she was tried and acquitted of murder.

Special emphasis has been laid on the part played by the United States Secret Service. An unearthing evidence implicating Caillaux and Bolo in machinations with Berlin.

Mr. Fox states the company is holding the picture pending publication of the revelations which Bolo has just made to the French authorities. The film was made under the direction of Richard Stanton.

Screen Stars Start
Big Loan Campaign

The Liberty Loan campaign of Charlie Chaplin, Douglas Fairbanks and Mary Pickford was formally opened at Washington, D. C., on Saturday, April 8. The General Money Loan Corporation designated the day previous, when they were received by President Wilson in the green room of the White House just before he left for Baltimore to deliver his great speech notifying Germany that America stood ready to meet “force with force,” no matter how tremendous the sacrifices entailed.

The president assured the film stars that he was a genuine admirer of each, and told them to devote all their energy to the work of making the Liberty Loan the greatest attraction before the American people during the next few weeks. They then left for Annapolis, where they spent several days.

On the evening following their reception by President Wilson the stars were the guests of the Washington Press Club, where 2,000 members and their friends sat down to dinner.

On Monday, April 8, Chaplin addressed a gathering of nearly 50,000 people before the subtreasury building, New York City, where he received an ovation. The diminutive comedian led the 22nd regiment band in a march following his speech, and it is said sold many of his admirers bonds on the spot.

WAR ESTABLISHES INDUSTRY
(Continued from page 15, col. 3)

the films, notably the feeling of impatience at one time general in this country concerning the progress of the Italian offensive against the Austrians. On the Italian war pictures were given entire circulation. In the absence of massive obstacles in the way of the Italian arms were pictured, the feeling of impatience was succeeded by one of a nationfor what that country has accomplished.

Griffith’s Impressive Drama

When the English government was looking about for some means of preserving for posterity a vivid recollection of the greatest war of all times, David Wark Griffith was chosen as best fitted for the task. After more than a year of labor, in which time we have granted every conceivable help by the English government, given access to battle fronts forbidden others and the full cooperation of the cinema division of the British army, he has produced in ‘The Heart of the Matter’ one of the most magnificent dramatizations of the war on the screen.

While it is not believed that the motion picture has as yet reached the zenith of its development in the way of dealing with the great and mighty strides of the past year in coming into its place as the greatest medium for disseminating information, a vital element in preserving the morale of the public and a ready aid to the government in time of need.

Boxing Instructor

Urges Repeal of Ban
Put on Fight Film

Detroit, Mich.—Congressman William I. Cary is in receipt of a letter from Riché Mitchell, boxing instructor a Camp Grafton, Fort Sill, Okla., asking him to frame a bill licensing fight film asking for the repeal of the Cinematograph Act, a law which prohibits the transportation of fight films from one state to another. Mitchell is expected in Washington next week to secure the administration’s influence behind the bill.

Mitchell’s letter to Cary in part follows:

“A time when the government needs all the money it can get and legislators are fighting on different methods of taxation without touching the necessity of life, permit me to call your attention to a law, the repeal of which would open an avenue of revenue which would net millions yearly to the treasury and lessen the burden to be borne by the people.”

“Not only would it be remunerative to the government but the films would provide an educational method in instilling boxing and bayonet work to the soldiers and prove a never-ending source of pleasure to them. It would also be an aid in stilling the fighting spirit in selectmen from small towns where boxing is not permitted.”

Rupert Returns to Coast

After an absence of several weeks in New York, where he supervised in person the presentation at the Broadway Palace of ‘The Kaiser, the Beast of Berlin,’ Rupé Julian has returned to Universal City
"Over The Top"
with J. B.

New York, April 16, 1918.

To serve your own ends—hats and hoes. To serve the world—Liberty bonds.

Fred Warren seems to have become exiled to California without divorcing his connections in the East.

It's easy enough for a man to laugh and grin, and provide Dame Fortune with as much money as the "Fatty" urchlink isn't as big round as a hogshead.

Sam Spedan got a little twisted on the notation from General Putnam in last week's issue, but Sam had just come from a warm meeting in Albany, and the chickens up there are very careless with their powder, even in war times.

"Millions for defense, but not one cent for tribute." If you don't want to pay tribute buy Liberty Bonds. And do it today.

A short time ago Harry Palmer was added a summons for driving his car without a tail light. Which causes our April muse to gush forth like the succulent spring onion.

If the motorist should it occur to thee to drive thy motor in the night, that little lamp of thing should be alight but if before thy journey's end, that lamp has gone out, just down, my friend; in other words, ALIGHT.

Hold him for observation, shouted the judge, as the poet was hustled into the cooler.

Charley Chaplin, Doug Fairbanks and Jay Pickford of Sunnybrook Farm and other places all doing their bit down at the Sub-Treasury building on the selfsame spot on which the Father of Our Country took the oath of office as first President of the United States, with the basis on the change. These three represented more change on the day they appeared than there was in the treasury at the time General Washington stood in the same spot. Buy Liberty Bonds. You forget about it and buy some more.

It is rumored that Harry Shepard has joined the Bull Club, or "Buck Passer" on 33d street.

That big blow from the south was not used by the landing of Arthur J. Lang to a Cuba last week. It was probably the result of the storm raised by the grapefruit growers on the Isle of Pines when the embargo was put on the quinine stock. Anyway, "hen fruit" has taken a big tumble of late and some of us can afford an odd egg at breakfast.

The ever genial and smiling Edward Hart is to make his initial bow and make a speech at the annual dinner of the Ladies Club at the Hotel Biltmore on April 28. Edward may not be very pyrotechnical in his oratory but he sure talks right from the shoulder, and when he finishes there is never any doubt as to what he meant.

Lieut. James looks great in uniform and every inch a soldier. And furthermore we believe in action he would stack up with the best of 'em.

"Give me Liberty Bonds or give me death!" is probably the way Patrick Henry would express himself today.

Aaron Jones, of Chicago, was one of the interested spectators at the trade showing of the Evelyn Nesbit picture at the New York room last Saturday, and Aaron didn't look as tho the April blizzard had chilled his enthusiasm a whit.

Jimmy Granger snowplowed through from Chicago to New York in his Pierce-Arrow and reached Gotham just a day or two ago. It takes some skill to pilot a car through the mountain in the face of a blizzard and we had some April blizzard, believe me. However, Jimmy was none the worse for wear and looked like a million dollar champion when he hit town.

Fox Managers Appointed

Changes among the branch managers of Fox Film Corporation include the appointment of Lester Sturm, now in charge of a branch at Cincinnati, succeeding George Belchoff, who is no longer with the organization, and M. A. Walsh manager of the Los Angeles exchange.

Lee A. Ochs Resigns
As Trade Review Head

New York, April 16—Lee A. Ochs, president of the Motion Picture Exhibitors of America, has resigned as head of the Exhibitors Trade Review, a motion picture publication started more than a year ago by Ochs and his associates. This report is current in trade circles here and is generally accepted as correct.

It is also understood that Louis F. Blumenthal, one of the organizers of the Trade Review, who recently joined with Mr. Ochs and C. R. Seidels in the formation of the United Picture Theatres of America, Inc., has resigned as treasurer of the booking circuit.

The resignation of Mr. Ochs from the Trade Review was not altogether unexpected, as it is generally understood that his association with this venture has been very unsatisfactory during recent months.

Scribner's File Suit
On "Americano" Film

New York.—Suit has been begun in the Federal District Court for an injunction against the further exhibition of the film play, "The Americano," and for an accounting of the receipts so far obtained from the exhibition. The plaintiffs are Charles Scribner's Sons, and the Franklin Trust Company, as executor and trustee of the estate of Richard Harding Davis. The defendants are Douglas Fairbanks, Anita Loos, scenarist; writer, Johnny Emerson, a producer; the Triangle Film Corporation, the Triangle Distribution Company, and the Majestic Motion Picture Company.

The complaint, filed by Henry Staton, counsel for the plaintiffs, says that "valuable and material portions" of Mr. Davis' book, "The White Mouse," had been used in the making of the film play, that the book was published in serial form in 1909 and copyrighted, and later was published in book form by Scribner's Sons, who had the sole rights to it, and was copyrighted by them. If the plaintiffs win, the damages may be fixed at $100 for the first exhibition of the film play and $50 for every subsequent production.

Exchange Enlarged
For First National

During the past week the sound of the hammer and saw has punctuated the selling talks of Carey Wilson and his associates in the First National Exchange, Inc., at 509 Fifth Avenue, where extensive additions are being made to the quarters occupied by New York's newest film exchange.

The demand for "Tarzan of the Apes," and the first of the Chaplin comedies made under his $1,000,000 contract, it is said, has so increased the business of the First National that the entire political district that more space has become necessary to take care of the bookings and the distribution of film.

THEDA BARA

As "Salome" in the William Fox Production, Staged by J. Gordon Edwards.

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American Manufacturers Must Readjust Sales Methods—Garrett
U. S. Filmmen Must Allow Duping of Negatives
To Save Shipping Space, Declares
Foreign Purchasing Agent

Sidney Garrett, president of J. Frank Brockliss, Inc., issues a warning to U. S. manufacturers that the foreign market is in such a state today that he believes in all likelihood a complete embargo will be placed on all export of films for a few months at least.

The foreign situation today, especially the warring countries, is in such a terrible condition that unless manufacturers realize the danger, business in its entirety will probably be dropped, Mr. Garrett says.

As purchasing agent for the Mundus Film Company, Paris, one of the largest concerns there, Mr. Garrett has purchased for the studio of the well-known Chaplin pictures, "The Barrier," "Submarine Eye," "Bar Sinister," Metro program, Paralta pictures, "The Whip," "Costume," and productions, Billy West comedies and others.

"This will give you an idea as to the standing of this company," says Mr. Garrett, "and we have been instructed, owing to the conditions that are prevailing in France today, to make no more purchases without the privilege of duping; thus manufacturers can readily see that the necessity of buying space has carefully looked after. Their old idea that duping was a terrible thing to allow, must be entirely lost sight of, if manufacturers desire more space.

Desire Two Prints

"For instance," Mr. Garrett adds, "the company or companies in Paris wish to follow the out the following method: They do not mind paying royalty for the particular subject so that they are willing to purchase, but they desire without limit the privilege of having a black and white print and one full titled print-tinted. The reason for this is, that the shipping conditions are so bad that although film has been one of the best assets a shipping company could have, owing to the high rate imposed upon it and also of it taking so little space, and being one of its most valuable cargoes from a money point of view, but the conditions today are entirely reversed.

War loans favor imports to any particular line, other than that of merchandise, which is wanted to win the war and, consequently, although the Government of the country is desiring an effort to keep the people in the best of spirits, war merchandise is so much more valuable than anything else, the Government is not favoring imports, and hence the lessening of prints and the incoming arrangement of duping privilege.

"You can readily see by taking a territory like France that can take from four to eight prints of a subject, that by duping privilege, this lessens the amount of film out with the least amount of space, and helps the exhibitors of these various productions in the territory, because they do not have to pay importation tax on such a vast amount of film.

Profit in Royalties

"Furthermore, the manufacturer should not hesitate to agree to this new arrangement, because he is not making any money on any prints at the present, day, and therefore, could get his full profit on the royalty.

"As for instance, France is considered by its manufacturers about four copies. Four copies of a subject of 5,000 feet, would mean 20,000 feet. Suppose they paid 9c a foot, the way to arrive at the royalty prevailing at present, the territory is worth to be deducted 45c for printing cost and 4c would be the royalty figures.

"The American manufacturer realize apart from the saving of importation tax there would be the saving of insurance, reservation for space, etc. This condition of practical affairs in England. The theatres in England are closed at 9:30 in the evening, and when you realize that the country is at war and the people are working as many hours as they possibly can on war work, it does not allow the people to go to theatres the same way as here in America.

"Apart from that, the posts are allowable to be sent to England or France and the advertising matter you are allowed naturally is limited.

"Manufacturers must readily see that the foreign countries who desire duping privileges do not want it for any vain reasons, but they desire it on account of the conditions that are prevailing at present.

Fuel Question Serious

"Another fact to be considered why the exploitation of pictures is becoming harder, Mr. Garrett states, "is that the fuel question is not getting better, and I should not be at all surprised, although I do not say this with authorization, that there is a possibility of the theatres closing down entirely. For the American manufacturer's own benefit, he must reverse his guidance, if he wishes to continue in business and make his business rules elastic. Conditions have changed and in the evolution of business, certain things arise that the manufacturers must take particular notice of, and the above is a thing that I am absolutely certain will come about, and the sooner the American exhibitors realize the seriousness of the situation, the better it will be for all concerned."

Fay Titchener Signs

As a "World" Star

Fay Titchener, the comedian, and for a year and a half the head of her own company, is the latest addition to the World Film Corporation staff, according to information from World Film offices. Her first picture on the World program will be "Some Job." It is scheduled for May 1. "Main 1-3-9" will follow "Some Job."

Capt. Robert Warwick
Boosts Liberty Loan

"SOMEBODY ON THE AMERICAN FRONT, France.—Because a man can't be over here with us, in this great chance to help humanity and liberty, does not mean that he is denying the privilege of playing his part. The third Liberty loan gives him that chance, and also the chance to be really FIT WITH us in spirit and helpful aid.

"Personally, I am glad to have been able to give up what wealth, luxury and ease my position may have meant in order that, as a soldier of democracy, I might lend my help to the greatest struggle in the history of ages. It is worth all I may have given and all that I may have denied myself.

"But the glory is not confined to actual service and trench locations. It can be the case of any woman who will make it possible for the boys over here to crush this thing that threatens the freedom of the world, even in itself.

"We in khaki honor all those who support Uncle Sam with their dollars, as we do those among us who honor him with their lives. And the more the dollars and the faster they come forth for the third Liberty loan, the fewer the lives that will be sacrificed.

From France we all shout "COME THROUGH!"

(Signed) Capt. Robert Warwick, Intelligence Bureau, General Pershing's Staff.

Petrova Presents

Thomas Persons with
Diamond Cuff Links

As a farewell token and tribute of appreciation of service well rendered Madame Petrova, when she left the Biograph studios at East 17th Street, New York, last week, presented Thomas Persons, superintendent of the Biograph building, with a handsome pair of diamond cuff links set in platinum. The Petrova Company used the Biograph Studio for six and a half months pending the time when she could have her own studio building.

The fifth Petrova picture, "Patience Sparhawk and Her Times," from the novel of the same name, is being filmed in the new quarters at 23 West 38th Street, New York. It is being directed by Ralph Ince.

Sherman Co. Making Film

The Sherman Productions, Inc., will produce as its first feature "The Light of the Western Stars," from Zane Grey's story of the plains. Dustin Far num will be started, supported by Wini fields, Frank Clark, Marion Warner and Fred Burns. Charles Swircard is directing the picture at a ranch near Tucson, Ariz.
Frank Keenan in
"RULER OF THE ROAD"
Patie drama; five parts; published April 21
As a whole............................................. Good
Story................................................. Average
Star...................................................... Strong
Support.............................................. Fair
Settings............................................. Appropriate
Photography..................................... Very good

"The Ruler of the Road" is a production that would have untimely end but for the fact that Frank Keenan plays the aging rail road magnate, a part interesting by Mr. Keenan’s excellent portrayal. The supporting cast, with the exception of Frank Sheridan, gives a mediocre performance. The story is one of the rails and a hard-hearted railroad agnate, who rules his men with an iron will, but, who under his warm heart and makes every endeavor to assist one of his engineers, whom he has discharged, to provide for his little family. A little child leads them to mutual forgiveness and understanding. Jeanette Lee wrote the story and Ernest Ward directed.
The story: When Simeon Teton disch augs Hugh Tomlinson for falling asleep at the throttle of his engine, Hugh irises Simeon. When Simeon learns that Hugh is down and he sends a large locomotive to Hugh and gives him permission to live on one of his farms. Although Hugh never earns his health but is too time later, while moon is recouping from a nervous breakdown he and Hugh come to a perfect understanding through Hugh’s little andchild.

Ethel Clayton in
"JOURNEY'S END"
World comedy-drama; five parts; published May 20
As a whole............................................. Fine
Story................................................. Clever
Star...................................................... Pleasing
Support.............................................. Amiable
Settings............................................. Delightful
Photography..................................... Very good

An erring husband who is won back by his wife through a three months’ separation contract furnishes the plot for “Journey’s End,” which, despite the fact that a number of serious omissions are interspersed through the picture, is, in all, a genuine comedy. Most of the scenes are laid in Palm Beach, and the beautiful exteriors gleaned by the camera would make a wonderful scenic of this part of the country.
Ethel Clayton, as the wife, is in her happiest mood. Although deeply in love with her husband, she holds him at bay during the three months until he has come to his senses and is thrown off the influence of the actress with whom he has now come enamored. John Bowers, as the husband, and Muriel Stritch are very instrumental in making the picture an entertaining one.
The story: Aline Marsden becomes aware of her husband’s faith with an actress and a three months’ separation is agreed on. Marsden tires of his freedom and goes to Palm Beach, where his wife is spending her time. His attempts at a reconciliation are met by suggestions to refer to articles of his contract. The woman in the case follows him to the watering place. Through a ruse she is placed in a false position and Marsden denounces her. He again seeks his wife and is granted former place in the Marsden household.

Francis X. Bushman and Beverly Bayne in
"WITH NEATNESS AND DISPATCH"
Metro comedy-drama; five parts; published April 15
As a whole............................................. Very good
Story................................................. Entertaining
Star...................................................... Fine
Support.............................................. Adequate
Settings............................................. Clear
Photography..................................... Exceptionally good

"With Neatness and Dispatch" contains the three elements which make for good screen entertainment, excellent story, retell direction and capable lead. The story is that of Kenneth L. Roberts, gained through the publication in the Saturday Evening Post. The reception, in the hands of Will S. Davis, is of the best. The characters of Paul Donaldson and Geraldine Ames, as portrayed by Mr. Bushman and Miss Bayne are extremely enjoyable.

The exhibitor in search of a production that is high class and at the same time appealing will find it in this Metro offering. And especially for those where these players are favorites it should go big because they are seen to better advantage than in any of their previous photo plays.
The story: Geraldine Ames, in her attempt to assist her sister marry the man she loves, engages what she believes to be an ex-convict to take care of a maiden aunt, who does not approve either of her nieces marrying. By means of strategy the younger sister is married and gets away, while the aunt endeavors to extricate herself from a carpet in which she has been rolled by the ingenious ex-convict, who in reality is a millionaire. A little later he takes Geraldine from under the watchful eye of her aunt.

Bessie Barriscale in
"BLINDFOLDED"
Paralta drama; five parts; published April 15
As a whole............................................. Excellent
Story................................................. Splendid
Star...................................................... Wonderful
Support.............................................. Fine
Settings............................................. Well selected
Photography..................................... Exceptionally good

It should not be classed as movies like this to make the name Paralta a household word. Seldom has such artistry of production, such a humanly appealing story, such a splendid star, well selected cast and fine photography combined in one production as in "Blindfolded."

BESSIE BARRISCALE AS "PEGGY" IN AN AMUSING SCENE FROM "BLINDFOLDED." (Paralta.)

It is an excellent example of what a really good motion picture production should be. There isn’t a thing about it that one would want to criticize or change. One forgets that it is a mere visualization of a screen story, so absorbing is the work of the cast.
Bessie Barriscale, a clever artist always, lends conviction to the role of a little girl who graduates a successful "Jimmy Valentine" and later realizes the wrong of her early teachings. It is a character that will linger in the minds of her admirers for some time. Ed Coxen, as the son of the wealthy woman who at one time was a daring robber, gives a good delineation of his part, and every member of the cast has been selected with the utmost regard to true types. The story is by E. Richard Schayer and the direction by Raymond B. West.
The story: Peggy Denton, taught in her girlhood days to become an expert safe-cracker, learns that her husband will learn of her past and that her happiness will be blasted. She is in great danger of her past leaking out when some of her comrades of former days locate her. Through the killing of one of her tormentors, Peggy learns that her husband was famous as a safe-cracker in his early youth, and so, each knowing the history of the other, they have nothing to fear and are extremely happy.
Jewel Carmen in
"THE BRIDE OF FEAR"
Fox drama; five parts; published April 7
As a whole: Good
Story: Good
Star: Good
Support: Sufficient
Settings: Faithful
Photography: Good

"The Bride of Fear" is an interesting, melodramatic offering with a well worked out story. Jewel Carmen has a likeable role and registers strong as the bride. L. C. Shumway, Charles Bennett and Charles Gorman comprise the supporting cast.

Miss Carmen's role is that of a young girl who is about to end her life because of failure to find employment. She is dissuaded by a young crook, who marries her and plans to make her an accomplice, but before he succeeds is compelled to finish a prison term which he had endeavored to elude. The story has a pleasing as well as dramatic finish.

The story: Ann Carter, confident that her convict-husband is dead, accepts the attentions of Donald Sterling and promises to become his wife. However, her husband having eluded the police, breaks into the Sterling home and endeavors to force Ann to return with him. Her struggles arouse Donald, who comes to her assistance, and when Ann finds Donald weakening under her husband's attacks, she kills him. Donald asks no explanations, but proves him confident in her.

Constance Talmadge in
"UP THE ROAD WITH SALLIE"
Select comedy; five parts; published in April
As a whole: Amusing
Story: Clever
Star: Pleading
Support: Good
Settings: Suitable
Photography: Excellent

A story of youth, adventure, a deal of humor, careful direction, beautiful photography, a handsome hero and a delightful hoydenish heroine, make "Up the Road With Sallie" one of the best productions of the season. It is taken from Francis Sterrett's novel.

Constance Talmadge has abundant charm and compelling youth. She makes you forget that she is acting, which is a great gift indeed, and she has that Talmadge smile that loses nothing by repetition.

Norman Kerry, who does an interesting piece of work as "Jones," Kate Toneray, as the aunt who has waited fifty years for her pink geranium, and Thomas H. Persse, who plays opposite her, all share honors with the star.

The locations are particularly lovely, and well photographed. William D. Taylor directed the picture.

The story: Sallie Waters, adventurous member of the distinguished Cabot family, receives $5,000 as her share of a wealth, the property of her uncle. She immediately buys a roadster and among her Aunt Martha, starts off in search of adventure. A terrible storm compels them to seek shelter in a deserted home. They are joined by two men, whom Sallie decides are "gentleman crooks." Her conversation leads the supposed crooks to form the same opinion of Sallie, and the two parties set out to reform each other. Many amusing situations arise. Of course the man proves to be the missing heir to the Cabot millions and as a right to it the right to the stolen and as romances usually end, in a rose garden, with the heroine in the hero's arms.

Jack Pickford in
"HIS MAJESTY, BUNKER BEAN"
Paramount comedy; five parts; published April 8
As a whole: Entertaining
Story: Enjoyable
Star: Excellent
Support: Very good
Settings: Faithful
Photography: Fine

Productions such as "His Majesty, Bunker Bean" prove conclusively that good stories are the essence of success in screen entertainment. No doubt many persons have read Harry Leon Wilson's facetious story as published serially in the Saturday Evening Post and may others have had an opportunity of seeing the stage play. Therefore, it should be an easy matter for exhibitors to draw good houses during its showing.

However, "His Majesty, Bunker Bean" easily stands on its own merits as an excellent production. Jack Pickford fits the role of Bunker Bean perfectly. In his support appear Jack McDonald, who as Jimmy Breede, provides no little part of the humor; Louise Huff as the Flapper; Edythe Chapma as Breede's mother, and Gustav Seyleritis as Prof Balthasar. William D. Taylor gave the directorial end careful attention.

The story: Through a clairvoyant, Bunker Bean learns that in his various incarnations he has been Napoleon an Ramath, an Egyptian king, and these facts spur him on to bigger things. He falls heir to some money and invests it in a stock which yields a hundred per cent and a mummy of Ramath, his first incarnation. He marries the daughter of his boss and though at first afraid to face her parents, he summons his courage to face his various incarnations and boldly goes forth to conquer his stern parents.

Mary Miles Minter in "Greater Call"
The next Mary Miles Minter picture from the studios of American Film Company, Inc, will be "The Greater Call." It set for May 6.

Miss Minter has been appearing in a distinctly different type of picture, plays of more dramatic force, and "The Greater Call" is said provides her with her new opportunity to show her ability in pictures of this kind.

THE "HERALD'S" REVIEW SERVICE
The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Margaret Fisher in
"THE PRIMITIVE WOMAN"
American-Mutual drama; five parts; published April 15

As a whole............. Good
Story .................. Good
Star .................... Good
Support ......... Attractive
Settings ................. Splendid
Photography .......... Very good

Margaret Fisher makes a pleasing character as the primitive woman in this latest American production. Wherever her previous productions have found favor there is little doubt but what Miss Fisher's efforts will meet with the same success.

The story is light, but entertaining. The scenario, enhanced by excellent photography, is vivid, and the direction, in the hands of Lloyd Ingraham, has been given careful attention. Supporting Miss Fisher are Jack Mower, Millard Wilson, Molly McConnell, Helen Howard and Emma Kluge.

The story: Nan Graythorpe becomes piqued when she fails to arouse the interest of Stephen Graves, writer of prehistoric works. In the garb of a primitive woman, she takes up her abode in the woods near Graves' mountain lodge, and before long Graves finds himself in love with the primitive woman. Later she appears before Graves as a twentieth-century woman and Graves is done with primitive women forever.

"A BLACK SHERLOCK HOLMES"

Ebony-General comedy; one part; published April 13

To those exhibitors who are looking for something in the way of new and novel screen entertainment these one-reel comedies produced by the Ebony Film Corporation and published through the General Film Company, will prove good offerings.

The entire cast is made up of colored players, who have an original and inborn sense of humor all their own, and who have in the past proved very popular as public entertainers.

"A Black Sherlock Holmes" is the first offering of the Ebony Company under its new arrangement, and is the story of a man who believes himself to be a great detective. His efforts to capture a villainous kidnapper lead him into many unexpected adventures, but he eventually saves the girl that she might marry her lover. There are many funny situations which undoubtedly will meet the favor of audiences searching for light screen recreation.

"Spying the Spy" contains a great deal of humor. It tells of the endeavors of Sambo Sam, to be of use to his government toward the capture of spies. The finding of a lodge's initiation paraphernalia leads Sambo to believe he has located a nest of spies, but when they put him through the lodge, he is ready to flee and forget all about his hunt for spies. The productions were directed by Chas. N. David. Sam Robinson, Yvonne Junior and Samuel Jacks have the leading roles.

Louis Glaum in
"AN ALIEN ENEMY"

Paralta drama; six parts; published April 1

As a whole............. Fine
Story ................... Well developed
Star .................... Good
Support .................. Excellent
Settings ................. in keeping
Photography .......... Excellent

There are many reasons why this Paralta production should prove a popular attraction. Louis Glaum makes her initial appearance under the Paralta banner and comes back to the screen after an absence of some time. It is a story of German intrigue and spies.

"An Alien Enemy" gives the exhibitor plenty of advertising material and it can be confidently booked as good screen entertainment. It deals with the spy system as pertaining to our world, and has an in a high-class fashion.

Louis Glaum is cast as a German spy, who since infancy has been reared to revere Germany and its ruler, but who soon finds that America has a stronger claim on her affections. She does her role full justice, and she has been surrounded by an excellent supporting cast.

The story: Lucille, whose parents kept an inn in Germany, but were killed when she was but a child, has been reared by the king. She develops into a young womanhood and is sent to America just prior to America's entry into the war, to get valuable information. She continually feels that she is doing wrong; but the influence is so great she cannot overcome it. She marries Hall, an American citizen. She is forced by the Germans to give out information and just when her husband believes she is deceiving him he learns that the information is false and that the Huns are trapped.

Marguerite Marsh in
"CONQUERED HEARTS"

Ivan drama; six parts; published April 18

As a whole............. Interesting
Story ................... Well directed
Star .................... Appealing
Support .................. Very capable
Settings ................. Good
Photography .......... Excellent

"Conquered Hearts," a vehicle peculiarly suited to the subtle appeal that is Marguerite Marsh's, should prove a drawing card at any theater. The story has an underlying foundation of true characters, well presented and some real "heart throbs." Francis Grandon, the director, and Emma Bell Clifton, who prepared the scenario, have used many old situations, but out of them have made a picture of well-sustained interest.

The choice of the star was a particularly happy one. She is supported by an efficient cast, the mother, Eileen Walker, being without remarkably true to type. The father, the old Nora's husband, made the most of his opportunities. R. Paton Gifford made an effective character of the old Earl, who only appeared in a few scenes. Frank Evans was the besotted father, and a small boy with a great deal of personality, played Reddy, her brother.

If Miss Marsh knew how lovely she was when she smiled she would surely smile more often. At times she seemed almost sullen but perhaps it was her interpretation of the girl. She made her changes with a nice distinction and should gain a greater following by her appearance in this picture.

The woman's parts were decidedly subordinate, but both Miss Uzel and Miss Lowry doing intrepid bits very well.

The fight between the husband and the artist appeared forced, and the fact of the man's appearing at the studio after his disinterested attitude towards his runaway wife, was a weak spot, but no doubt the effect by.

The story: Nora Carrigan, a shop-girl, marries secretly a young political aspirant. After an argument with her drunken father, she goes to her husband, Dan Murdock, and he acknowledges her as his wife. Nora lives happily in this atmosphere until the death of her baby, then becoming a prey to loneliness, she runs away from her husband, whom she feels has ceased to care for her. Ambition forms in the mind of the story rather than Nora's, with the result that she becomes an artist's model, for a dissolute man of means. Dan has, meanwhile, risen to a position of power in his district, and has kept track of her wanderings. Her father's death gives Dan an excuse and to go to the studio as an opportunity of meeting and engage the artist in battle, while Nora slips down the fire escape. The balance of the story concerns Nora, now known as Honor Hale, and her rise to high position picture field. At the end of two years she is a world-famous star. How she goes back to her old home, refuses an Earl, and finds love and happiness at her own fireside, is well told in the last reel.
William Farnum in "ROUGH AND READY"

Fox drama; six parts; published March 24

As a whole: Strong @ Strong
Story .......... Gripping ....... Good
Star .......... Fine .......... Good
Support .......... Good .......... Good
Photography .......... Good .......... Good

Much of the drawing power of William Farnum seems to be in his virility of acting and his ability to portray emotion in such a masterful way that comes and be-speaks capability. The story of "Rough and Ready" is full of that gripping forcefulness that has characterized his previous productions and was met with a great deal of favor by patrons of the Orpheum, last week.

There isn't a great deal of difference in the general trend of other stories in which Mr. Farnum has appeared, but the interest has been well sustained throughout. Some of the scenes are laid in the region of the Yukon, and there are some exceptional snow scenes. There is a spectacular fight, and admirers of William Farnum will find "Rough and Ready" a strong attraction.

The story: Evelyn Durant finds her lover in what she believes to be a compromising position and breaks the engagement. Bill Straton leaves for the Yukon. He becomes a close friend of a tired, little old miner, whom she finds is Matthew Durant, father of Evelyn. Evelyn comes to visit her father and, though Bill tries to assist her to get to her father, she resents his efforts and takes the offer of Jack Belmont. She learns Belmont's true character when he endeavors to force his attentions upon her. After a terrific battle with Belmont and many hardships, Bill finally succeeds in bringing father and daughter together and winning daughter's forgiveness.

Roy Stewart in "THE BOSS OF THE LASY Y"

Triangle drama; five parts; published April 7

As a whole ........ Excellent @ Good
Story .............. Good .......... Good
Star .......... Fine .......... Strong
Support .......... Good .......... Superb
Photography .......... Splendid .......... Splendid

The picturesque cattle lands of the old West furnish the background for "The Boss of the Lazy Y," a Triangle story of the reformation of an uncouth cowboy possessed of an ungovernable temper and rebellious against any kind of authority. Roy Stewart in the leading role displays considerable athletic prowess, and his spectacular encounter with a bucking broncho furnishes one of the high spots of the picture.

The camera entered heartily into the spirit of the film. Huge droves of "shorthorns," broad expanses of prairies, hills, gullies, ranch houses, spread out before the eye in such a manner as to lend an air of reality to the production. Josie Sedgwick is a very human heroine, and her portrayal of the girl whose influence brought the cowboy to his better self goes a long way toward the success of the offering.

The story: Cal Marston returns to the Lazy Y ranch after an absence of thirteen years brought about by a quarrel with his father, to find the property in the hands of Betty Clayton, his father having been murdered as the result of a feud with a neighboring ranchman. Filled with resentment, he determines to live his own life, but gradually comes to a realization that her influence has made a better man of him and that she is a necessity in his life. She agrees not to deprive him of this necessity.

Alice Joyce in "THE BUSINESS OF LIFE"

Vitagraph drama; five parts; published April 15

As a whole ........ Average @ Good
Story .............. Good .......... Good
Support .......... Pleasing .......... Adequate
Photography .......... Good .......... Good

"The Business of Life" is a good story, but the director has overlooked a few points which would materially aid giving the story a punch. The result is dragsiness at certain points. However, for an average program feature it ought to go off fairly well.

Alice Joyce, while not very strong, is pleasing and will undoubtedly prove a source of joy. In the supporting cast appear Betty Bythoe, Walter McGrail, Percy Standing and Mrs. Nellie Spaulding. Bits of comedy are introduced into the story by Templar Saxe and Herbert Patte, who are cast as a future artist and editor of the "Tattler," respectively.

The story concerns a wife who tires of her husband and gives her love to a young man maintaining an establishment handling antiquities. The solution of the tri-cornered problem is satisfactorily worked out.

The story: The jealousies of Elena Clydesdale are aroused when she sees the young lover with Jack Belmont and that he intends to marry her. Elena has growing terrors of her husband, who endeavored to win the love of James, but has been unsuccessful. She resorts to blackmail and causes an estrangement between James, which straightens out when she confesses her actions to her husband.

Harry Carey in "THE SCARLET DROP"

Universal drama; five parts; published April 21

As a whole ........ Good @ Good
Story .............. Good .......... Strong
Star .......... Strong .......... Sufficient
Support .......... Sufficient .......... Average
Photography .......... Very good .......... Very good

Containing a number of strong situations, commendable photography, and well sustained interest 'The Scarlet Drop' casts Harry Carey in a somewhat different role than his former productions. There is a stricken, illiterate mountain man, in Kentucky, but the conclusion of the story locates him once more in the west in an atmosphere which has characterized his other plays.

Seeing this same mountain man, refused admittance to the local militia because he was a "gentleman's" organization, years following the war proved the means of saving the honor of the man who had charactized him as "white trash," is the dominating theme of the story. There is enough action and heart interest to make the picture good entertainment. Moll Malone is a very acceptable heroine.

The story: "Kaintuck" Ridge, refused admission to the local militia company to fight for the Union in the Civil war, joins a gang of marauders and the close of the conflict finds him a fugitive with a price on his head. He goes west and becomes a bandit. Marley Calvert, who kept him out of the army, also goes west and engages in mining. Bill Calvert is taken captive by "Kaintuck" when he holds up stage-coach. His hatred for the Calverts is overcome by his admiration for Molly and later when her honor is attacked by a former suitor, he defends and wins her love.

William S. Hart in "THE TIGER MAN"

Artcraft drama; five parts; published April 1

As a whole ........ Well handled @ Interesting
Story .............. Interesting .......... Good
Star .......... Good .......... Sufficient
Support .......... Sufficient .......... Suitable
Photography .......... Very good .......... Very good

There is little doubt but what "The Tiger Man" will have its appeal for William S. Hart admirers. He is in a class by himself and his name is sufficient drawing power for his followers. Of course, there is the same bad man reformation in this story, but it has been handled in a different manne and is entertaining.

The story: A new Hart leading lady and affords him the most pleasing support he has had on the Artcraft program by giving the director a chance to advance his own talent. Milton Ross, Robert Lawrence and Charles K. French handle the story to advantage.

The production abounds in beautiful scenery and somewhat realistic desert scenes. The photography is excellent. The magazine, in the hands of William S. Hart, has been given careful attention. J. G. Hawks is the author of the picture, which is a young man, who, in turn, falls in love with Ruth Ingram and a party of missionaries on their way to the frontier. The band is attacked by Indians and Parsor assists them in the fight until he sees the approaching cavalry and then he demands that the party sell Ruth for their freedom. Rut leaves her sick husband, that the other members might be saved. And through the sweet innocence of the young woman Parsor finds his better self, returns him to his little party and her worried husband, and gives himself up to the sheriff.
WILLIAM FOX was among the celebrities present at a dinner in honor of Raymond Hitchcock at the Press Club, Chicago, on Saturday evening, April 13. Mr. Fox had been ill in Chicago for several days, but made a special effort to be present in order to reciprocate for the honor one him by Mr. Hitchcock, who acted as toastmaster at the recent testimonial dinner given to Mr. Fox by several hundred friends in New York.

Mr. Fox, in an address, touched upon the censorship problem in Chicago and defended the costuming in his production of "Cleopatra," on the grounds of historical accuracy, and pointed out that the costumes and customs of Cleopatra's time would have made the production ridiculous and in historical value.

"I have opposed the West should not be dictated to as to what it should see in motion pictures."

"In practically every civilized city throughout the world his production of 'Cleopatra' has been exhibited and has been received with great acclaim, yet in Chicago the existing theme of censorship is preventing its citizens from viewing its classic of the screen."

Mr. Fox was introduced as "a great civic and philanthropic leader of New York City and a man who personally contributed $40,000 to a single charity recently and who has risked millions of dollars on his opinion of what the public wants in motion pictures."

Mr. Fox was in Chicago on a business trip in connection with his motion picture and theatrical interests.

Edward Earle in O. Henry Film

Agnes Ayres and Edward Earle, two popular light comedians, are the featured players in this week's O. Henry story, The Rubaiyat of a Scotch Highball," being distributed by General Film Company. This is Edward Earle's first appearance in an O. Henry story while Miss Ayres has been the featured player in a number of the most successful of these Broadway Star Features.

The following film in the O. Henry series will be "The Angler From Cactus City," said to be a lovely romance of business life in which William Dunn and Miriam Miles play the leading roles.

Enid Bennett in Circus Story

The smell of the tanbark and the thrill of the big top is inherited to the screen, it is said, in Enid Bennett's Paramount picture, "The Biggest Show on Earth," written by Florence Vincent and directed by Jerome Storm under the personal supervision of Thomas H. Ince.

Frank Crane Directs Madge Evans

Frank Crane is directing Madge Evans and Johnny Hines in a new World photoplay bearing the working title of "Clarps." Mr. Crane is a new accession to the directorial staff of world pictures. His last picture before joining the World was "This," with Mary Garden in the leading role.

William Fox Is Guest of Chicago Press Club

By Fuller Pep

Nothing Could Be Simpler
He never played a dual role
Nor sang a hymn of hate
The reason why? 'Tis simple, dear.
He died in nineteen-eight.

One thing is certain, if the Duponts go into the raw fillum business users of raw stock won't get such a raw deal.

The weekly rumor about a big picture company alliance pops up in the Green Sheet. This time it's Select, Goldwyn, Metro, and (possibly) Famous-Players-Lasky. Oh, well, it helps to fill up the book.

There's nothing wrong with that exhibitor in Omaha, Neb., who announced that he would admit free of charge every redheaded female in Omaha who attended the Strand theatre during the showing of Herbert Brenon's "Empty Pockets." It would never do for a Chicago exhibitor to advertise free admissions to blondes though. He wouldn't make a nickel.

With all these actors and actresses running around the country selling Liberty Bonds, who is going to make the pictures for the next few weeks?

Well, the past week was a busy one for a certain w. k. fillum star, whose wife gave out several interviews concerning his relations with a m. o. i. popular screen actress of the California colony, which he kept denying as "German propaganda." "It's nice to have a husband with a keen sense of humor," she is said to have remarked. It certainly is.

Prunes Is Prunes in N. Y.

Richard Nehls, manager of the American Film Co., who has just returned to Chicago from New York, is complaining about the high price of prunes in Manhattan. It seems they "soaked" him 7 cts. apiece and here, in Chi, they're only 5c. New York has 3,000,000 inhabitants and 100,000 actors. These actors live in boarding houses. Certainly they're high priced. Chicago hasn't one-half that many actors.

A Mrs. Dasher was injured last week in an eastern studio when the leading lady threw her to the ground. Say, it's lucky she didn't answer to Mrs. Beheader or Mrs. Killer or some such moniker, eh? else there'd be a vacancy in the ranks of the "extras."

Manager Edel, of the Strand Theatre, is a glutton for punishment, apparently. He stages a fourth anniversary at his hotel and then leads "A Dog's Life" all week, with "A Face in the Dark" staring at him for seven days. That's hunting trouble, we say.

Learning Fast in Chicago

To teach violators how not to spit on the sidewalk they are entertained at police headquarters, with moving pictures prepared under the auspices of the city health department. It costs $2.50 to see the fillums run. Every day will be "spitless day" in the Windy City bye and bye.

Hey, what's this? The Rialto scratches "Let's get a Divorce" and takes "Unclaimed Goods" as a substitute. Seems to us that's going from bad to worse.

"Sing Sing sees Ghosts of Yesterday," reads one of those already prepared p. a. headings. Yes, we'll bet they see 'em further back than that.

The World Company believes if one scenario writer can write a good story, seven ought to write one seven times as strong. Hence the scheme to have five writers write a five-reeler with two members of the staff assisting will be watched with more than usual interest.
The American Studio Beautiful

The American Film Company's studios at Santa Barbara, Calif., are conceded to be in point of structure, as well as locality, the most beautiful in the country. When Samuel S. Hutchinson, president of the American Company, went through California some six years ago, to select a suitable site for the erection of studios for his concern, he chose the spot at Santa Barbara, without hesitation.

No expense has been spared in the erection of buildings, as well as in the landscape features and greenhouses that form such a large part of the attractiveness of the place. Tourists who come to visit the studio from all parts of the country, it is said, not only exclaim at its beauty, but say that they came because of reports from other tourists who advised them to visit it as one of the beauty spots of California.

While the area of ground is not immense, there are close to fifteen acres in the American Film Company holdings and new buildings are constantly being constructed to allow for the increase in company activities. At present there are three companies working at the plant; the Mary Miles Minter Company, the Margarita Fisher Company and the William Russell Productions company. Hundreds of men and women are daily employed there.

PHOTO OF A SECTION OF THE AMERICAN FILM COMPANY'S STUDIOS AT SANTA BARBARA, CAL., SHOWING THE OLD SPANISH STYLE OF ARCHITECTURE WITH SEMI-TROPICAL FOLIAGE.

The architecture is of the old Spanish style and with the semitropical verdure, flowering plants and trees, the American Film Company studios have long been one of the special points of interest of the quaint city of Santa Barbara.

General to Publish "Mountain Law"

"Mountain Law," with Ned Finley and Marion Henry, the second of the Blue Ridge dramas, is being issued this week by General Film Company. This is a dramatic story of the southern mountains which deals with an old feud which has existed between the Clayton and Dancey families, and the manner in which Fanny Bruce, the pretty school teacher, restores peace in the community.

Ned Finley, it is said, has a particularly strong part as Bob Clayton, the feudist. There are said to be many stirring moments as the story develops, and a strong heart interest element has been cleverly introduced. An excellent bit of comedy is provided when Bob Clayton confesses before the community's first Sunday School the mortification over the poor shot he had made at one of the Danceys.

"The Raiders of Sunset Gap," the third of the Blue Ridge drama series, will be published in two weeks.

Activities at the Fox Studios East
And West Embrace Many Features

One production was finished at the William Fox studios last week, "Brave and Bold," in which George Walsh is starred and several more are now almost complete.

George Walsh's newest vehicle was screened under the direction of Carl Harbaugh, whose most recent film was "Jack Sparlock-Prodigal." The present picture is an adaptation of a magazine story by Perley Poore Sheehan and is said to provide the athletic star with many opportunities to display the quick-action for which he is noted. Regina Quinn plays opposite Walsh. The principals include, too, Francis X. Conlon, Mabel Munsey and Dan Mason. The story on which "Brave and Bold" is based bore the title, "Four-forty at Fort Penn."

Both June Caprice and Virginia Pearson are well toward the end of productions in work in the East. Harry Miller is directing "The Lion's Maid," starring Mabel Walsh, based on the novel "Blue-Eyed Mary," by Frances Crowley. Miss Pearson is appearing in a dramatic play with a Russian background. Edmund Lawrence, who made "A Daughter of France," is in charge. Victor Sutherland is Miss Pearson's leading man. The feature will be called "The Fire-brand."

Peggy Hyland's Second Production

Another picture almost finished is "Peg of the Pirates," Peggy Hyland's second production for William Fox, which O. A. C. Lund has been directing in the South for several weeks. Mr. Lund also wrote the story.

Jane and Katherine Lee, the famous Fox "Baby Grands," have started upon a new film suited to the particular lines of endeavor in which they do so well. Kenean Buel is again supervising and staging the play.

On the west coast Tom Mix is progressing with "Ace High," which Lynn Reynolds is directing. The story is one of adventure with the mounted police of Canada. It should prove distinctly successful because it provides the endless chances to do sensational feats in the saddle, it is said, a role which has always been his off screen.

Gladys Brockwell is still working on "The Scarlet Road" under the direction of Edward J. LeSaint, and William Farum is expected to begin a new picture this week with Frank Lloyd as director. Farum finished "True Blue" a short time since.

Ella Hall in "A Mother's Secret"
Tops Universal Schedule April 29

"A Mother's Secret," a Bluebird feature starring Ella Hall, heads the list of Universal pictures for the week of April 29. The Hall feature is in five reels and tells the story of a society woman of social ambitions who apparently deserted her beautiful daughter, but secretly loved the child."

Next in importance is the third episode of the boy scouts serial entitled "Boy Scouts to the Rescue." The third episode is subtitled "The Great Mine Disaster."

The thirteenth episode of "The Bull's Eye," entitled "Sold a Auction," is the chapter of the serial that started two months ago. In this serial Eddie Polo adds much to his popularity, it is said. "The Lion's Claws," featuring Marie Walkamp, will be in its fifth episode entitled "The Secret Document." The fact that the action of "The Lion's Claws" takes place in far away Egypt where the British are fighting for mastery over the Turks has brought large audiences to almost every theatre where the serial is being presented, it is said.

Three comedies are also included. The L-Ko is a two-reel entitled "Fathers, Sons and Chorus Girls." An Eddie Lyons and Lee Moran one-reel comedy also is among the publications for the week. The title is "Mama's the Word."

The title of the one reel Nestor, featuring Gale Henry and William Franey is "It's a Cruel World."

Besides the Bluebird feature, the comedies, unusual serials and the Boy Scout serial, the pictures for the week also include the three split reel news subject put out as Current Events, Animated Weekly and Screen Magazine.

"The Judge" Being Produced by World

Work on "The Judge" has been started in World's Fort Le studio under Director Travers Vale, with June Ettridge. The cast includes Walter Pratt Lewis, Albert Hart, George McQuarrie, Marguerite Gale, John Bowers, Henrietta Davidson, Mrs. Tame, Marie Pagano, George Morgan, Margaret Campbell.
OFFICIAL CUT-OUTS MADE BY THE
CHICAGO BOARD OF CENSORS

“Tarsan of the Ape” (First National)—Reel 1, captain shooting man and his falling; two scenes of men with captain being shot and falling; striking man on head. Reel 2, scene of boy being frightened by lion and jumping up and running away; woman standing smoking over bottle before leaving. Reel 3, two scenes of man shooting at woman; two scenes of men chasing woman; woman falling.

“T-Men” (Universal)—Reel 1, shots of man being shot three times; two scenes of man being hit with baseball bat and running away. Reel 2, scenes of man being pistol whipped; two scenes of men chasing woman in street; two scenes of woman running away.

“The Return of O’Garry” (Firmley) (Metro)—Reel 1, shots of man being shot; two scenes of men running away; two scenes of man being hit with baseball bat. Reel 2, scene of man being hit with baseball bat and running away; two scenes of man being shot.

“The Wool of Coffee Cake Kate” (Chlove)—Closeup of man on floor; last scene of man shooting at man who runs away.

“A Son of Democracy” (Down the River) (Chaplin)–Subtitles: “You may nigger, etc.” “I’ll let you have that nigger boy for three hundred dollars.” “You can’t be thinking of that colored woman.”

“Rye and Ready” (Fox) (Reel 1, subtitles: “That’s the toughest proposition—boon, gambling and females”; “Cheechee, a lot even among its neighbors, where men fight for the possession of those creatures who were created to serve them!” “You can’t take away from a man his pride.” “Scene of man being shot and falling.” “Scene of man being hit with baseball bat and running away.”

“Rye and Ready” (Fox) (Reel 2, subtitles: “I was a fool to play square at Strawberry”; “Silver Jack has her in my room”; “Giving key to man; man digging floor; five struggle scenes and chase of girl; six light scenes of man floor where they tear each other’s heads and mouths; giving man dagger in his bitten man’s arm; seven other light scenes; two scenes of dead fighter on Farnum; all but one scene of Farnum looking at dead man with gun; two scenes of gun, one showing two girls; half looking at fight; four near views of Farnum with girl in background arising lower gun; six closeups of fight between men showing undue strain.

“The Bull’s Eye” (No. 14 (Universal))—Reel 1, subtitles: “The girl was told by her captors to the highest bidder; "Jus' cause the favorite until Coe"; scenes of girl on floor; girl arising from floor after man and woman shot. Reel 2, scenes of woman and girl; scenes of Cody chopping Mexican across table; Cody stabbing killer in prison; scenes of woman and girl; scenes of woman taking girl inside room; scenes of men falling after Cody shoots; subtitles: “We dedicate who gets the girl?” “Now we'll watch your friend breathe last.”

“Boy Scouts to the Rescue” (Universal)—Reel 1, scenes of binding.

“The Risky Road” (Universal)—Adult only permit. Reel 2, subtitle: “I n’t invent this game of men and women.” Reel 3, subtitle: “I’m afraid in the next twenty years yours truly” last; last painting on wall; all but last struggle scene at bedroom door.

“Social Hypocrizes” (Metro)—Reel 4, subtitle: “With the usual thought it comes to a man of the world.”

“An Alien Enemy” (Parala)—Reel 1, soldiers shooting inkeeper and wife.

“The Marriage Lie” (Bluelight)—Reel 1, shooting man from auto. Reel 2, of 1991. Reel 3, all but first and last struggle scenes in girl’s arm.

“The James Boys of Missouri” (Make Unknown)—Permit refused because film deals with crime and criminal methods and exploits notorious men.

“The Burning Question” (C. S. Film Co.)—Permit refused because this picture contains scenes of midnight shooting; the killing of a young girl and scenes in houses of prostitution.

“A Self-Made Lady” (Fox) (Reel 1, flash scene of woman straddling on bed; five scenes showing denomination of currency.

“The Eye of a God” (United)—Reel 2, holdup of hunter by escaped woman; woman paying man money. Reel 3, Leary pointing gun at chauffeur.

“The Whispering Chorus” (Artcraft)—Reel 2, closeup of alteration of scene; theft of money. Reel 4, striking man in face with knife; two scenes of two men holding man and putting him towards man. Reel 5, police in striking man in face twice. Reel 7, two scenes of pulling electric chair over.

“Pink Pajamas” (Nestor)—Meal pulling pajamas together in front just bare man enters room; man pulling up girl’s slippers.

“A Daughter of France” (Fonx) (Reel 2, subtitles: “Your lips are sweet, the touch of the Chryslus". The Commandant has a twinge of conscience. If I had the chance—well, it would be different”; scene of drunken man dancing with girl (to include kick at end of dance); embrace at table between drunken officer and girl; short scene of officer leaning toward girl. Reel 3, the next time you may advance to a woman I have favored I’ll kill you.” Reel 3, short scene beside officer and girl; through scene except that there is girl leaning over troupousic girl on couch; subtitles: “Suppose this very thing—my sister’s” “To think of a woman of letters playing such a scene a woman I have favored I’ll kill you.” Reel 4, scene beside officer and girl; through scene except that there is girl leaning over troupousic girl on couch; subtitles: “Suppose this very thing—my sister’s” “To think of a woman of letters playing such a scene a woman I have favored I’ll kill you.” Reel 5, scene beside officer and girl; through scene except that there is girl leaning over troupousic girl on couch; subtitles: “Suppose this very thing—my sister’s” “To think of a woman of letters playing such a scene a woman I have favored I’ll kill you.” Reel 5, scene beside officer and girl; through scene except that there is girl leaning over troupousic girl on couch; subtitles: “Suppose this very thing—my sister’s” “To think of a woman of letters playing such a scene a woman I have favored I’ll kill you.” Reel 5, scene beside officer and girl; through scene except that there is girl leaning over troupousic girl on couch; subtitles: “Suppose this very thing—my sister’s” “To think of a woman of letters playing such a scene a woman I have favored I’ll kill you.”

“The Shores That Danced” (Triangel) dramas, is one of the many Triangle feature players who have temporarily deserted the dramatic end of the lot.

“THIS WEEK AT DOWNTOWN CHICAGO THEATERS”

ALCAZAR—Fox, “Rough and Ready,” with William Farnum.

BAND BOX—Essanay, “A Pair of Sixes,” with Taylor Holmes.

BIJOU DREAM—Select, “At the Mercy of Men,” with Alice Brady.


CASINO—Jewel, “The Doctor and the Woman,” with Mildred Harris.


Constance Talmadge Select Star Being Sought by Stage

Managers It Is Said Cannot Agree on Type of Role Suited to Talents

Since Constance Talmadge's fourth Select picture, "The Shuttle," has been shown, Miss Talmadge has received a number of communications which have left her both pleased and puzzled. The communications in question have been from several producing managers of the stage, and each one of the four offers received has sought to induce Miss Talmadge to abandon the screen for the stage.

Two of these offers have come from Eastern managers, one from Chicago, and one from the far West. In each instance, the man making the offer has been a prominent figure in the theatrical world.

The thing which has puzzled Miss Talmadge, it is said, is that the learned daughters of the stage seem to disagree as to just what type of artist her acting represents. One writes: "I have followed your work in 'The Honeymoon' and "The Studio Girl" with the greatest interest. I have seen each of these productions several times and in different classes of theatres. Judging from your stage to screen productions, you are a farceuse of high order, and, as you probably know, my dear Miss Talmadge, we have few women who truly rank as farceuses on the American stage." An invitation to "come East and talk terms" followed.

Receives Other Offers
Miss Talmadge had just about settled into pleasant contemplation of herself as an exponent of comedy, when the second offer arrived. This was delivered in person, and among other things, the manager told the Select star that he had just seen one of the most successful exponents of the old-line "high comedy" that the screen had yet produced, and instanced the comedy work seen of floor lights, as well as in this play. Talmadge's acting in the other two plays mentioned by the Eastern manager.

Talmadge was now more than ever convinced that she was a comedy actress. "Why give me this big stuff," she expostulated with her director at the Hollywood studio, "when they are all looking for comedy from me," but the director was obdurate and insisted on the "big moments" as well.

And sure enough the offers from the Chicago manager and the other Eastern manager were a confirmation of his judgment. For each of these producers sought out Constance Talmadge as an exponent of straight drama, and in each case Miss Talmadge's work in "The Shuttle" was instanced as evidence of her dramatic ability.

Appears in Comedy-Drama
Curiously enough, it is said, the Select officials had the same arguments regarding Constance Talmadge's position on the screen when "Scandal," her first Select picture, was released, as in "The Shuttle," there are moments of high comedy and moments calling for straight acting on the part of the star. It was in recognition of Miss Talmadge's ability to do both of these types of work that led to her being announced as appearing in "Comedy-drama," a term well enough known on the legitimate stage.

Miss Talmadge is considerably puzzled and has not yet been able to decide whether she is a farceuse, a comedian, or an emotional actress. The fact that all of her Select Pictures thus far produced, from "Scandal" to "The Shuttle," have been in the star in practically all of these capacities, is calculated to keep her puzzled for some time to come.

Miss Talmadge, it is said, will sign none of the contracts so temptingly dangled before her for she is bound for a number of years to the Select Pictures Corporation.

A. B. Heath Added To Ebony Staff

Scenes of unusual activity are in evidence at the Ebony studio, 3332 North California avenue, Chicago. The contract the Ebony Film Corporation has with the General Film Company for the exclusive distribution of its pictures calls for one Ebony comedy each week. According to a statement issued by Ebony it is the purpose of the corporation to keep ahead with its releases.

An addition to the Ebony staff which should not only make for efficiency in the production of its comedies, but also enable it to surpass anything it has yet turned out in comedies, it is said, is A. B. Heath, who became general supervisor April 5. Mr. Heath is known to film men in this section, but perhaps is better known to film men in the East because of his connection with the Eastern, Jaxon, Amber-Star, Film-Craft and General Film Companies.

Mr. Heath has been loaned to the Ebony Film Corporation for a long time and stated that the better he likes it as a business proposition for exhibitors. The management is contemplating running two companies to keep pace with the demand for these comedies.

Actress Injured in Scene for Feature

The realism Madame Petrova is putting into the filming of Gertrude Atherton's novel, "Patience Sparhawk and Her Time," resulted in a rather serious injury to a member of her cast, Mrs. Paul Dasher, who has adopted the stage name of Norma Feiert.

In one of the scenes of the story, the Polish artiste, in the role of "Patience," is supposed to strangle her stepmother, the part played by Mrs. Dasher. Madame Petrova grasped the latter tightly about the neck, and threw Mrs. Dasher against the floor lights knocking her unconscious, as well as wounding her head severely.

A doctor was called to the studio and it was found necessary to take three stitches to close the wound. Madame Petrova was greatly distressed at having been the cause of Mrs. Dasher's injury and has done everything in her power to make Mrs. Dasher comfortable.

"Eagle's Eye" Pictures Rooms Raided by U. S. German Club N. Y., in Many Episodes of Wharton Serial

The rooms of the German Club in New York, which were raided last week by agents of the department of justice, are shown in many of the episodes of "The Eagle's Eye," the serial story of the Imperial German Government spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service.

In investigating the plots of the authorized representatives of the Kaiser, many trips to the German Club by operatives of the United States secret service were necessary, because the room were the meeting-place of the plot leaders, and detecto-cameras were employed for the purpose of getting pictures of the interiors.

Whartons Obtain Pictures

The pictures were put at the disposal of the Whartons for use in reproducing the necessary scenes in the club to show the course taken by the secret service in frustrating the Teuton plots. These pictures are used continually through out the series under the name of the Hohenzollern Club.

It was the headquarters of the most prominent and active Germans in New York up to the time of the entrance of this country into the war. Count von Bernstorff spent much of his time there.

Hugo Schmidt, Admiral Pavenstad Karl Heyman, Captain Karl Boy-Ec, Captain Franz von Papen and numerous other prominent Teutons who played stellar parts in the plots exposed "The Eagle's Eye" held many conferences there.

A most interesting evidence German propaganda and spy activities were found in trunks in the cellars of the club. These belonged to club members, some of whom were interned, some of whom fled and others of whom regarded the club as being the safe storage place for papers connecting them with the plots which are the basis of various episodes of "The Eagle's Eye."

Vice-President Arrested

Gustave B. Kulenkampf, one of the vice-presidents, was arrested two weeks ago, and an order for his permanent extradition is expected to be issued by Washington. Dr. Karl Buentz, former consul-general, and managing director of the Hamburg-American line, was living at the club at the time it was raided. He is under a sentence of eighteen months in Atlanta prison for a violation of neutrality, but a stay was granted because of ill health.

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No Tax on Passes
Under New Ruling
Province Manitoba

Treasurer Brown Also Defines Law as to Charitable Performances—Theatres Advertise

The Government of Manitoba has made several special rulings with regard to the enforcement of the Theatres Tax Act which went into effect in that Province on April 1. Honorable Edward Brown, Provincial Treasurer, announced that no tax would be collected on theatre assets held by legitimate newspapers or the performance of their work and otherwise. Hon. Mr. Brown has also declared that the collection of the tax on admission tickets will not be applied in the case of legitimate theatres. He says that the act will not be applied "harshly." Any patriotic entertainment where a deduction is made will be considered. Use of projection machines and other details will be considered in the class named and the collection of the tax from particular performances.

There is no provision for the purchase of theatre patrons of tax tickets in quantities and, for the present at least, the tax on admission tickets must be bought at the box office along with regular admission tickets. Before the date of the enforcement of the new act, the theatres of Winnipeg had secured $12,000 worth of the tax tickets to meet immediate needs and the theatres, of course, paid cash for the tickets. In addition to the new officials appointed to take care of the act enforcement, it has been found necessary to add two men to the Treasury Department to keep records of sales.

The theatre officials of Winnipeg showed their willingness to cooperate with the government in the enforcement of the act by paying the tax, not letting them be levied on the theatre establishments. Every attempt was made to keep the theatres clean and orderly and to prevent any disorderly conduct.

Burlesque Film Destroyed

Prominent statesmen in the Canadian House of Commons have been burlesqued in a special comedy film which depicts a mock parliament session. The characters have been done by members of the Press Gallery in Ottawa and Toronto and the picture created more or less of a sensation when it was presented before a gathering of Government officials.

It is needless to state that the film as not been offered to the Ontario board of Censors for official sanction, but permission has been granted for its screening in the city before the Toronto Press Club, after which the film probably will be destroyed. Despite many matters of state importance, the picture has been widely discussed in Government circles.

Announcement has been made by the Manitoba Government of the appointment of John J. Monereff, managing editor of The Winnipeg Tribune, a prominent daily newspaper in the city, as a member of the new Moving Picture Censorship Appeal Board. Declaration is also made that a prominent business man will be added to the body in order to make the board representative of the community.

Moving picture theatre managers of Winnipeg, Manitoba, without exception, refused to rent their theatres to the executive of the International Bible Students' Association for a meeting at which the Canadian Government's attitude toward the organization was discussed. The managers, who had been persuaded to offer their theatres for the meeting, were apparently not interested in the cause of the organization.

The Committee on Moving Picture Shows for Children, which is a unit of the Citizens' Com- munity, has declared that a number of companies in the city are using children as actors in their productions.

"The Planter," Mutual's feature in which Tyrone Power is seen in a screen adaptation of Herman Whittaker's celebrated novel of the same title, is now being booked by Mutual producers. The film has been much acclaimed by the critics, who have praised Power's performance.

Gloria Joy with Universal

The latest addition to the Universal forces is dainty little Gloria Joy. Following a short course in a dramatic school, the child, then three years old, was engaged for child parts on the legitimate stage. During the past three years she had appeared at Frank Egan's Little Theatre, Los Angeles, and other houses. She has been seen in several of Richard Ordynski's plays, including "Papa," the futuristic comedy that attracted unusual attention from dramatic critics. "Nineteen," and others of the tragédie of English life, "The Widowing of Mrs. Horyd."
Initial Showing of Wharton Serial
Starts Loyalty Campaign in Kentucky

The value of "The Eagle's Eye" as a propaganda to aid the United States in meeting internal war troubles, was demonstrated by the effect of the showing of the first episode of the serial of the Imperial German Government's, spies and plots in America by William J. Flynn, succeeded as chief of the United States Secret Service, in Newport, Kentucky, a city said to contain a strong pro-German element. The showing of the first episode, "The Hidden Death," which deals with the facts of the sinking of the Lusitania, caused a near-riot which resulted in the forcing of every one in the vicinity to swear allegiance to the United States Government or leave that section of the country.

The first episode of the serial was shown at the Hippodrome Theatre shortly after the poisoning of a number of cavalry horses on their arrival in Covington, a near-by city. At an indignation meeting held in Covington, a number of persons who had witnessed "The Hidden Death" were present and pronounced the incident poisoning to be a typical Hun action.

Near-Lynching Averted

Other persons mentioned the names of men who had been admittedly pro-German prior to the entrance of the United States into the war. A man in the audience questioned the fact as to whether it was believable that Germans would commit such a crime as poisoning horses.

Cries of "Lynch him" were heard all over the hall, and only prompt work on the part of the Covington police saved the doubter from violence. He was placed under arrest on a charge of having incited a riot, but at his subsequent hearing it developed that he was weak-minded.

His interruption of the meeting, however, resulted in the formation of a vigilance committee which demanded, the following day, that all persons in Newport pledge their allegiance to the United States Government. Threats of prosecution started with the purpose of sending the defendant to an internment camp, because who fail to take the oath of allegiance.

Pro-German Protest

Trouble was expected by the management of the Hippodrome Theatre at the showing of the first episode of the serial. The showing was preceded by a three weeks' advertising campaign featuring the facts that it was an authentic exposure of German espionage and that the recently retired chief of the United States secret service, Protost, were made to the manager of the Theatre by representatives of the Government at Newport, and much adverse criticism was made by the same residents. The anticipated trouble did not materialize, however, and the opposition was showing resulted in crowded houses at both afternoon and evening sessions.

The indignation meeting held in Covington was attended by hundreds. It has made "The Eagle's Eye" the best advertised and biggest attraction which the Hippodrome has ever run. The serial was chosen for the beginning of the third year of the Hippodrome as a motion picture house and was featured from the standpoint of being a special attraction.

Two Reel Red Cross

Film to Aid Drive

Because the people behind the motion picture industry are Americans of the first water and are house-bound by their spirit of patriotism, they have virtually handed over their organizations to the Government in every move that is to be made to help make the world safe for democracy.

For the Liberty Loan Drive Marie Dressler, Mary Pickford, Charles Chaplin, Douglas Fairbanks, William S. Hart, Marguerite Clark and a number of other stage and motion picture stars are touring the country in behalf of the Liberty Bonds, raising millions of dollars of subscriptions.

For the Red Cross drive in the near future there will be shown in all motion picture theatres a two-reel picture entitled "The Spirit of the Red Cross," the story of James Montgomery Flagg and produced by Jack Eaton. The picture has been termed by motion picture critics as "A Birth of the Nation in Two Reels."

The announcement of this feature for the next drive was made by Jesse L. Lasky, chairman of the committee of the National Legion of the Motion Picture Industry appointed to cooperate with the Red Cross Organization.

Screen Telegram

Shows Celebrations Of Liberty Loan Day

America's celebration of liberty day and the start of the third liberty loan drive is pictured in Screen Telegram No. 13, issued by Mutual April 14. Screen Telegram correspondents in all parts of the country make reports on the reel.

There are views of President Wilson speaking at Baltimore, of Madame Sarah Bernhardt leading the procession at New Orleans, of regular troops on parade in Indianapolis and of the big military pageant in Chicago.

Scenes in Kansas City, Mo., during the recent strike are shown. The destruction wrought by strikers and sympathizers, and the activities of the state troops, are some of the features of issue No. 12. Humorous and serious incidents of the strike are shown.

Last minute sales of liquor in Gary, Ind., before the town went dry; pretty girls still out, but the playing baseball along the surf in Galveston, Texas; scenes along a trip up Mount Tamalpais near Mill Valley, Cal., taken from an automobile; the balding head of a mountain; thousands of school children marching through the streets of Chicago in the interest of greater crop production; General Douglas MacArthur, the Polish army volunteers, now fighting in the French and English units in France decorating the statue of Marquis de Lafayette; Mexico; the Allied armies in the East visiting French aviation camp and greeting the Allied soldiers; heroes of Washington Artillery taking part in celebration given in conjunction with the dedication of new Elk-home at New Orleans; negroes being baptized in the ice-cold waters of the Mississippi at St. Louis; pictures of President Wilson in the White House, following a conference with a committee of representative farmers and live stock producers; men of the United States Army at a recruiting station at Balboa Park, near San Diego, Cal., "mobilizing" into a giant human flag, spelling the name of the service to be taken; the message taken in the office of James Q. Riker editor and publisher of "Photo-Play Magazine," who is known as "Grand Crossing King," because he is located at the "stopping-off place" on the road between Broadway and the coast.

First National Opens
New Buffalo Exchange

R. H. Clark, treasurer and general manager of the First National Exchange Inc., of New York, announces the opening of an exchange in Buffalo, to be managed by Dr. Savage, who was for several years representative for the Paramount Pictures Corporation throughout the northern states.

Mr. Savage's appointment should meet with the approval of exhibitors in Buffalo and adjacent cities, it is said, for he is one of the best known and best liked film men in that part of the country having always been associated with the distribution with the highest grade productions on the market. Offices are now being leased.

Full Supply of Paper

Issued on "A Dog's Life"

To assist exhibitors in the exploitation of "A Dog's Life," first of the new Charlie Chaplin comedies, and the only picture of a famous world artist that has made in the past eight months, The First National Exhibitors Circuit has gotten out a complete line of lithographic posters, fast chapter Mills, lobby displays, lantern slides and press matter.

The lithographic posters printed in full colors include two different one-sheet, a three-sheet, a six-sheet and a twenty-four sheet. They all depict actual scenes in the comedy. This is the first time the fan has ever been issued for Chaplin. Previous to this, six-sheets were the largest posters gotten out for him.

Dual Role for Roy Stewart

Roy Stewart had his first dual role in "Paying His Debt," forthcoming Triangle production made, under the direction of Frank Borden, "The Man and Peter Morton, "The Vanishing Bandit, " by the writer and director,R. Stewart. The camera man, Josse Sedgwick has the leading role in this production. The cast also includes Harry Yammamoto, noted Japanese actor, and Walter Perkins, who is cast as Father Juniper.

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For Your Program

Synopses of the following plays are given in this week's issue:

At the Mercy of Men

Blindfolded

The Man From Beyond

The House of Silence

Tiger-Man

Western Blood

With Neatness and Dispatch

Synopses appearing last week:

Coyotes of the Desert

Dynamite

Heart of the Sun

Law of the Great Northwest

The Little Miss No Account

Marriage Lie

The Pigskin Hero

Red Heart

Social Hypocrites

Train

Who Killed Walton?

"WITH NEATNESS AND DISPATCH."
Five-reel comedy-drama.
Featuring E. X. BUSHMAN and BEVERLY BAYNE.
Produced by Motion Pictures Corporation of America.
Author, Kenneth L. Roberts.
Director, W. S. P. Davis.

STORY: Geraldine Ames is anxious to help her sister Mary marry the man she loves and engages a man whom she believes to be a convict on parole to help her in her plan. The success of her plans and the unexpected development in her own affairs are interestingly told.

(Review in this issue.)

"BLINDFOLDED."
Five-reel drama.
Featuring BESSIE PLUMWOOD.
Produced by Paralta.
Author, E. Richard Schuyler.
Director, ROY LOWDEN.

STORY: An entertaining story of a young girl who has been reared as an expert safe cracker, later to find the wrong of her early teachings and find happiness in the love of her husband. Just at the height of her happiness there comes a figure out of the past to blur the brightness. The final adjustment of matters is interestingly told.

(Review in this issue.)

"HIS MAJESTY, BUNKER BEAN."
Five-reel comedy.
Featuring JACK PICKFORD.
Produced by Paramount.
Author, Raymond B. Hillman.
Director, WILLIAM D. TAYLOR.

STORY: How a young stenographer, afraid and unsophisticated, becomes a dash- ing and bold young person when he discovers in his previous incarnations he was Ramrah, an Egyptian king and Napoleon. How he victoriously conquers all obstacles provides facetious entertainments.

(Review in this issue.)

THE HOUSE OF SILENCE.
Five-reel drama.
Featuring WALLACE REID.
Produced by Paramount.
Author, Efeyn Barron.
Director, LEW E. CHAPMAN.

STORY: In his role of Sherlock Holmes a wealthy young man sets out to find the perpetrator of the murder of a respected judge. The unexpected developments and the knowledge that a girl did it for self-protection are but a few of the surprises in this picture.

RICH MAN, POOR MAN.
Five-reel comedy-drama.
Featuring MARGUERITE CLARK.
Produced by Paramount.
Author, Maxinning FOSTER.
Director, J. SCARLE DAKXLEY.

STORY: The story of a little orphan girl who gets into the home of a wealthy, but curable old man through forgery, but who, when the deception is discovered, is persuaded to remain. And how she finds happiness gives the picture a cheerful ending.

UNCLAIMED GOODS.
Five-reel comedy-drama.
Featuring VIVIAN MARTIN.
Produced by Paramount.
Author, Johnston McLULL.
Director, Rollin STURGEON.

STORY: The Arcades in a western town, Betsy Burke finds there is no one to claim her, due to the fact that the town is in the hands of thugs and that all good citizens, including her father, have been arrested. How she escapes the ruffians and makes herself happy is well told.

RULES OF THE ROAD.
Five-reel drama.
Featuring FRANK KEENAN.
Produced by Pathé.
Author, Jeanette LEE.
Director, ERNEST W. PARDE.

STORY: How the veneer of a stern old man who rules the men under him with an iron will becomes chipped when he learns that one of the men he discharged is down and out. His manner of giving the man comfort without his knowledge and the man's constant cursing of his erstwhile employer are forcefully told in this production.

(Review in this issue.)

AT THE MERCY OF MEN.
Five-reel drama.
Featuring ALICE BRADY.
Produced by Seaton.
Director, Charles MILLER.

STORY: A Russian tale of the days just before the fall of the Romanoffs, when the poorer class of people were beginning to rise against capitalism and how a girl of one of the poorer classes braces death to save the man she was married to by order of the Czar, thus uniting the two classes even closer, are dramatically told in Miss Brady's latest offering.

WESTERN BLOOD.
Five-reel drama.
Featuring TOM MIX.
Produced by Fox.
Author, ALAN REYNOLDS.
Director, LYNN REYNOLDS.

STORY: Tex Wilson, rancher, is sup- not up the government with horses, and on one of his trips he rescues Roberta Stephen from a friendship taken develops. Tom gives a house party at which he forces the cowboys to dress in party suits. The barn is raidcd by spivs and Roberta abducted. Tom's western blood rises to the needs of the moment.
THE HAND AT THE WINDOW
Five-reel drama.
Featuring MARGERY WILSON and JOE KING.
Produced by Triangle.
Author, John A. Morosco.
Director, Raymond Wells.

STORY: When Roderick Moran becomes engaged to Laura Bowers, he remembers a threat made to him by Tony Brachieri, a counterfeiter, when he arrested the latter. But Tony is dead and Roderick has nothing to fear. However, two minutes after he has stepped into his home after his marriage, he is nearly killed by a flying bullet. A finger printing corresponding to Tony's is found on the window. The solution of this baffling mystery discloses many things which heretofore had been dark to Roderick.

SOCIETY FOR SALE
Five-reel drama.
Featuring WILLIAM DESMOND.
Produced by Triangle.
Author, Ruby M. Ayres.
Director, Frank Borzage.

STORY: Heir to a fortune, Phyllis Clyde, a manikin tries to buy her way into society through Billy, one-time wealthy merchant, and a fascinating society. His refusal and warning to be careful of Lord Sheldon infuriate Phyllis and she refuses to have anything to do with him. Why she leaves with Lord Sheldon and the final outcome of the tangling proposition furnishes an entertaining story.

THE BUSINESS OF LIFE
Five-reel drama.
Featuring ALICE JOYCE.
Produced by Vitagraph.

STORY: Jacqueline Nevers finds that her husband is constantly pursued by the wife of one of his friends and though he endeavors to show the woman the error of her ways she is persistent and Jacqueline believing all obstacles have been removed from her path of happiness, finds other elements which bring about an estrangement that bids fair to end tragically.

A BACHELOR'S CHILDREN
Five-reel drama.
Featuring HARRY MOREY.
Produced by Vitagraph.
Author, William Addison Lathrop.
Director, Paul Sardan.

STORY: Love is the all-abiding factor by which a young girl and her two younger sisters receive some of the millions which ordinarily had been taken from their father by the uncle of a wealthy bachelor.

THE GIRL FROM BEYOND
Five-reel drama.
Featuring NELSON SHIPMAN and ALFRED WHITMAN.
Produced by Vitagraph.
Author, Cyrus Townend Brady.
Director, William Wells.

STORY: To protect Cynthia Stewart after the death of her brother, George Hammond marries her and sends her east, according to plans they communicate with each other the morgue will not be found. How necessity demands that they communicate and the final unexpected turn of affairs provides a dramatic climax.

THE JOURNEY'S END
Five-reel comedy-drama.
Featuring ETHEL CLAYTON.
Produced by World.

STORY: The story of a wife who finds that her husband's love is being gradually taken from her by an actress of none too good reputation. Her success in her venture is facetiously told in this production. (Review in this issue.)

Society People Take Part in the Filming
"Street of 7 Stars"

Doris Kenyon and ten members of the cast had just returned to New York from Lake Placid, where some of the exteriors of "The Street of Seven Stars" were filmed. While at Lake Placid the members of the cast party were the guests of the exclusive Lake Placid Club. It is the first time that a motion picture company has been entertained at the club or permitted the privilege of utilizing the magnificent acres of the club's property, which is considered the scenic gem of the Adirondacks and the St. Mortiz of America.

Miss Kenyon, along with other members of the cast, entered into the spirit of furnishing realistic and artistic atmosphere for the picture. All of the participants, both ladies and gentlemen, were garbed in regulation skating, skiing and costuming costumes. Amazing skating jumps were made before the camera by Miss Genevieve Brooke, of Portland, Ore., and Washington, D. C.; H. S. Johaness, a New York exporter, whose country home is in Pelham; Mrs. F. L. Stone, of Schehery, and many others.

Warren Making Film From Sheldon's Play

Edward Warren, president of the Edward Warren Productions, Inc., is personally directing his third state rights feature, it is announced, in which House Peters and Anna Lehr will co-star, supported by a splendid cast, which includes Wilfred Noyes, Corene Urzelz, Henry Sedley, Ned Burton and Ben Lewin.

This feature is founded on a play by H. S. Sheldon, and the scenario was adapted for the screen by Miss Winifred Dunn. The art direction is in the hands of Mrs. Lillian A. Warren. Most of the exteriors, it is said, will be taken in the South. Edward Earle, who photographed all the Edgar Lewis productions, is engaged as camera-man.

Court Room Replica
Judge Lindsay's Court
In "Young America"

The Juvenile court scenes, which form such an important part in the forthcoming George K. Spoor feature, "Young America," have been prepared under the direct instructions of Judge Ben Lindsay, of Denver, the father of the juvenile court system.

Director Arthur Berthelet, who is putting the picture through, is a personal friend of Judge Lindsay and has made a careful study of the proceedings in the Denver court. He is now in command of the stage judge, getting every detail accurate for the production.

The court itself is being constructed in the Essanay studios and will be a replica of Judge Lindsay's court. The proceedings, it is said, will follow in absolute detail the workings of the Denver court, the boys being handled in exactly the same way as Judge Lindsay handles them.

Everything is being carried out to the minutest detail and the atmosphere will be exactly that of a western court. Director Berthelet, through his personal study of the court and his knowledge of Judge Lindsay's methods, will be enabled to make these scenes of boyhood in trouble and finds the scenes of juvenile court will be closer to actual conditions than ever before presented on stage or screen.

Mutual Productions Popular in Northwest

Mutual productions in Minneapolis for the first week in April established a remarkable record the Northwest exchange reports. Out of a total of sixty-two theaters fifty-eight played Mutual pictures.

Mary Miles Minter in "Powers That Prey," was booked for two days first run at Salt Lake. "Sherlock Holmes," which was shown at the National, William Russell at the Third Ward, Margaret Fisher, New Park and Glenwood Palace; "A Wounded Brigade," at West; while Rhode played no less than nineteen theaters during the week.

Early forthcoming productions of Mutual include "The Great Call," Margaret Fisher in "The Square Deal," and William Russell in "Hearts or Diamonds."

First Six Clover Comedies Completed

The completion of the first six of the Clover Comedy series in which "Bud" Duncan, Dot Farley and "Kewpie" Morgan are the principal players, is announced from the Denver studios of the National Film Corporation, according to General Film Corporation, which distributes the series.

Production plans for these weekly films are being worked out in advance, owing to the demand for the subjects, it is said. It is announced that great emphasis will be placed upon the story value in order that the popular comedy trio may be seen at their best. "By Heck, I'll Save Her," the fourth comedy presents the novel fun making stunts of the three players. Following this will come "The Paper Hanger's Revenge" and "From Caterpillar to Butterfly."
Fire Routes Patrons
And Destroys Films
In Bluffton, Indiana

Bluffton, Ind.—The Grand theatre building, owned by Charles Westrick, of Fort Wayne, was damaged to an amount between $3,000 and $4,000 and several thousand dollars' worth of moving picture machines and accessories belonging to the Safety Supply company, were destroyed in a fire which broke out in the lamp house. The theatre was being shown to a small audience. A fireproof booth and automatic shutters kept the flames and smoke confined until the theatre got audience out without a panic.

Operator Lawrence Zehrung, who had charge of the projection machines, stayed in the booth and worked his hand extinguisher until the instrument was emptied. He was slightly burned about the face and arms.

The smallness of the audience was a big factor in their escape, as there were only about 200 people in the theatre. Every seat had been sold for the night performance.

Manager John T. Belger stated that the fire was due to bad film. He explained that the film broke while passing through the machine and jammed in front of the arc lamps. It was not enough to take fire. Mr. Zehrung, the operator, corroborated his statement, stating that the third reel was being shown when the film took fire.

The theatre building was insured, but the amount of the insurance could not be earned. Beside the theatre proper the building contains the lobby room and club room. The Bluffton Lodge of Moose, the office of the Wells Fargo Express company and the ticket office of three interurban lines operating into Bluffton. All of the pictures was pulled out of the interurban station and the express office. The offices were badly burned but the fire did not penetrate to them. The interior of the theatre is soaked and smoked to a point where much effort will be required to put it in shape for use again.

The booth was located beneath the gallery and the theatre was a two-decker. In that section of the building it is feared that the upper part of the gallery were weakened. The办事 room and work shop of the Safety Supply Company, which was recently moved here from Fort Wayne, is also located in the space beneath the theatre and the entire stock was destroyed or damaged.

New York City—A contract has been awarded to the Longacre Construction Company for the erection of a six-story fireproof theatre and office building at 1649 Broadway, southwest corner of Fifty-first street, on land owned by the Wendell estate and leased to the Majestic Theatre Company.

Hubbel, Mich.—Henry Opal, owner of the Majestic Theatre here, is planning extensive spring improvements to the building which will make it one of the most modern picture houses in the Copper country.

Williamsport, Ind.—Citizens of this city have about completed arrangements to purchase the opera house here. Shares have been sold at $12.50 each and almost the entire amount of stock has already been subscribed.

Fort Worth, Tex.—The Liberty Theatre at Camp Bowie has been completed and has been opened by Mr. Marcellus. The theatre was built for soldiers and no civilian, unless accompanied by a man in uniform, will be admitted.

Chillicothe, Ohio—Mayor S. Story turned the first shovel of earth which marks the beginning of the construction of the Chillicothe Theatre which will rise on the site of "The Duck," recently destroyed by fire.

Vancouver, B. C.—The Orpheum Theatre here was damaged by fire recently to the amount of $25,000.

Scott, Ohio—The Scott Theatre Co. of this city, has been capitalized at $2,500 by J. B. Wilson.

Washington, D. C.—Harry M. Cran dall, head of Cran dall's circuit of theatres, has acquired the Casino Theatre, F and Seventh streets, and will remodel.

Wall, S. Dak.—Residents of this town have formed a company to construct a theatre and hotel building.

Battle Creek, Mich.—Excavation work for the new $100,000 theatre building to be erected by F. K. Berry on West Main street is about finished.

Clarksdale, Miss.—King and Anderson will remodel the Majestic Theatre.

Atlanta, Ga.—Marcus Loew, New York, will expend $40,000 for improvements to Grand Theatre here instead of erecting a new structure.

Des Moines, la.—The Rialto, described as Iowa's foremost temple of the silent art, was formally opened to the public of Des Moines on Wednesday night, April 14, by the Hawkeye Amusement Company. The new theatre is located on Locust street, between Seventh and Eighth.

Kansas City, Mo.—More than $1,300 worth of films were destroyed in a fire which threatened for a time the Alama Theatre, Thirty-fourth and Main streets, this city.

Columbus, Ohio.—M. Marcus, manager of the Colonial Theatre here, has resigned to assume management of Harry Davis' new $1,000,000 motion picture theatre in Pittsburgh.

Brazil, Ind.—S. M. Grimes and Robert Kidd of the Brazil Theatres Co., have leased the Grand Opera House at Linton.

Ebensburg, Pa.—John A. Wolfe has sold his interurban Happy Hour Theatre to his partner, C. J. Brown.

Newspapers Select
Beauty Contestants

That the motion picture trade-papers are read by others than those engaged directly in the production and exhibition of photographs is shown by the interest which the young ladies throughout the United States are manifesting in the Gaumont Company's nation-wide beauty contest. Many of these readers have written the Flushing, N. Y., offices, asking if they may submit their photographs to the company direct.

The beauty contest is being conducted by one newspaper in each state, and all girls who possess exceptional beauty, which will screen to advantage, should submit their photographs to the beauty contest editor of the local paper, which runs the contest. A committee of judges appointed by the paper will select the most beautiful girls of each state, and

Exhibitor's Briefs

Ft. Dodge, la.—The Lyric Photoplay house has changed management. F. F. Weiss of the Southern Photoplay circuit, purchased it from M. Kellogg and L. A. Kenworthy. Mr. Weiss took possession at once.

Richmond, Va.—Charlie Chaplin appeared at the Auditorium here on April 1 in the interests of the third liberty man.

Detroit, Mich.—Madge Kennedy gave in fans of this city an opportunity to see her in the flesh when she appeared at the Madison to boost the third liberty loan. Tom Keene, known in "The Danger Game."

Upland, Neb.—C. C. Biderup of Min den has arranged for the opening of his theatre here. Henry Peterson will have charge for the time being.

Philadelphia, Pa.—Al Boyd, lessee and manager of the Arcadia theatre here, has taken over the direction of the Great Northern theatre in Broad street below Eighth. He moved the stage along the same lines as the Arcadia with first run photoplays.

Findlay, Ohio—Sunday motion picture shows have been barred in Findlay through an order of Mayor Shoupie. In a referendum vote, the city several years' worth of a majority to keep them open on Sunday, but under a recent decision of the court of appeals motion picture houses have been classed as theatres.

Cincinnati, Ohio—Charles Weidner, assistant treasurer of the Grand Opera house here for many years, has resigned to take the management of the Colonial Theatre in Columbus. I. Libson of Cincinnati recently took over the Colonial. The position left vacant by Mr. Weidner's resignation will be filled by Harold Hohenstein.

The American Exhibitor

Vol. 13, No. 35
151 East 42nd Street, New York, N.Y.

Printed in U.S.A.

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test films of these will be made by the Gaumont Company in order to select those with sufficient screen personality to be featured in the big feature photo-drama. This company will produce for the independent market.

Essanay Volunteers
New State Unit 380
Under Maj. Collins

On the anniversary of the United States entering the war, the Essanay volunteer company, which has been drilling in the Essanay studios, Chicago, for several months, was mustered into the service of the state as Unit 380, Illinois Volunteer Training Corps.

Major Lathrop Collins, commanding the Cook County District I. V. T. C., officiated. The major was met at the entrance of the studios by a military guard and escorted to the drill hall, where after inspection of the records and company drill, he administered the oath of allegiance to Captain Richard N. Woodman, First Lieutenant F. L. Lee Powers, and Second Lieutenant Lee Metford. The seventy-seven enlisted men then were sworn in a body.

Major Collins presented Capt. Woodman with a soldier's wrist watch, the gift of the company. The colors and the battle service flag were presented to Woodman by its members who have gone to the front, and then saluted.

George K. Spoer, president of Essanay, has turned one of the studios over to the organization for drill purposes two nights a week and has furnished the company with guns and signal flags.

Several of the commissioned and non-commissioned officers are members of the Essanay staff, including F. L. Metford, Arthur Berthelet, C. F. Chandler, B. G. and A. W. Bates. The members also are largely drawn from the Essanay force.

General Announces
"Spying the Spy" Next
Ebonv Corp. Comedy

Comedy of an unusually clever nature is provided in "Spying the Spy," it is said, the second of the Ebonv Comedies to be issued by the General Film Company. This is another adventure of the colored Sherlock Holmes. The inheritance of the Coffin Club members in their efforts to suppress a "bumptious" would-be member who is attempting to steal the secrets of the mystic organization are pictured in a highly entertaining style, General Film declares.

The company of negro players gives an effort of performance, the comedy element being worked out at a fast and furious pace. The colored man's love of ritual and regalia, which has been the basis of scores of fiction stories, is pictured with laughable realism, and when rightly advertised, "Spying the Spy," it is believed, should prove a big drawing card.

"The Porters," a mixture of comedy and farce, is the succeeding comedy in this series.

Booking Cartoons
On the Same Scale
As Bigger Features

The three comedies which have been made by William Fox of Bud Fisher's Mutt and Jeff animated cartoons have been so favorably received, according to the Fox management, that the sales organization has been concentrating on a one-week drive during which these productions have had the principal selling attention. The sales results are reported to have been highly satisfactory.

There has never previously been any attempt made to put out subjects as short as the Mutt and Jeff animated cartoons on so pretentiously a scale as that adopted by the Fox organization. The aim has been, according to Winfield R. Sheehan, general manager of the company, to capitalized every theatre in the country and for this reason the advertising has been on exactly the same basis as if the productions were regular two-reel subjects. Incidental advertising, such as cut-outs, calendars, bottlers, etc., has been used extensively and letters have been mailed to exhibitors throughout the country, in some cases, to or three week. Exhibitors have generally kept informed of what the men who have booked the pictures think of them, the number of repeat admissions, it is said, being very large.

The three subjects thus far published have been "The Demy," "Back to the Balkans," and "The Freight Investigation." For April 11, "The Leak" is scheduled and the other animated cartoons to follow during the month are "Ice Skating," and "Helping McAdoo." These cartoons were made prior to Bud Fisher's departure for the battle front, but it is stated that several, bearing on conditions abroad, have been received from Captain Fisher and will be issued as soon as the involved mechanical work of constructing moving pictures from them can be completed.

Marcus Loew Circuit
Books "Just a Woman"
Steger's Production

The screen version of Eugene Walter's stage play, "Just a Woman," started on its tour of the Marcus Loew theatres, on April 11.

Less than five weeks ago Frank G. Hall, president of the U. S. Exhibitors' Booking Corporation, purchased the world rights to Julius Steger's production of the Walter drama, which has to its credit as a play a remarkably long run at the Forty-eighth street theatre, New York, followed by successful road tours and numerous stock company engagements throughout the length and breadth of the country. Three days after he had acquired the rights, Mr. Hall announced that one hundred first-run projection houses in vaudeville theatres and its early opening in the Loew houses will mark the beginning of a campaign through the cities.

Aside from the sensational aspects of the drama and its popularity as a play, the fact that its original star Charlotte Walker, also appears in the photodrama, had much to do with the demand for bookings, according to Frank Hall. "Julius Steger also deserves a lion's share of the credit," said Mr. Hall. "The story is laid both in Pittsburgh and New York and the atmosphere of the Pittsburgh steel-millionaire, alternating with scenes of New York high life, is so strongly maintained that few titles are necessary to help you follow the story. Why, even in the Pittsburgh steel magnate's reception scenes, where the 'cats of Allegheny society,' as Eugene Walter calls them, snub the pretty wife of the steel worker, it helps appreciated of Pittsburgh is wonderfully maintained and, in fact, the whole staging of the production shows the wonderful grasp of dramatic technique Julius Steger has gained by his long stage and screen experience."

Filming of President
Sought by Essanay
For "Young America"

Essanay is negotiating with George Creel to have President Wilson appear in the Essanay production of "Young America," which is announced as the next George K. Spoer feature. It is the aim to have the president pose for a short picture in his office, or on the capital grounds.

The picture, while not a war play, is intensely patriotic in sentiment and the trip of the president is intended to show the youth of the country what it may aspire to: that in the United States every boy may in time come to lead the nation.

Taken from the Cohan and Harris play by Fred Ballard, it is being arranged for production by Director Arthur Berthelet, whose last cast, which has been tentatively chosen, each to fit a special part. Outside locations have been selected and interior settings practically all completed, so that the actual work on the studio floor will begin shortly.

Gaumont News Reels
Proving Big Success

The reception exhibitors accorded the Gaumont Company's new semi-weekly optical news reel has surprised even Pell Mitchell, the optimistic editor, it is said.

The independent field had long suffered for the want of a pictorial news service; and to have this need supplied not only with a semi-weekly news reel reaching the screen a day earlier than any other, has taken the state rights buyers by storm.

When the Gaumont Company decided to enter the independent field, it assured the state rights buyers that in the News and Graphic it would produce two news-reels which would equal, if not surpass, anything on the market. The Gaumont news service, which has been in training since the infancy of the motion picture industry, stood back of this promise.

The typographical appearance of what is called "informational dance" as the "make-up," of the News and Graphic is believed to be the most attractive yet shown upon the screen. In keeping with artistic principles, the editor insists that every subject included in these reels must not only be of timely "front-page" news interest, but that the photography and laboratory work be of the standard used in the best feature photo-plays.
Paul Brunet is Host
To Chicago Press at Convention Dinner

The trade and newspaper press were the guests of Paul Brunet, newly appointed vice-president and general manager of the Pathe company, at a dinner held in the Hotel La Salle last week, following which the entire gathering saw "Over the Top" at the Garrick Theatre.

Also present were branch managers of the company: William Aschman, Milwaukee; H. J. Roberts, Minneapolis; F. V. Gebhardt, Detroit; R. S. Shrader, Indianapolis; S. S. Sheridan, Des Moines; V. S. Wesseling, St. Louis; F. D. Rogers, assistant manager Chicago exchange, andolph O. Proctor, manager of the Chicago exchange.

The announcement that Mr. Proctor would be the first division manager under Mr. Brunet's plan whereby the United States is divided into five sections with an executive in charge of each, was made earlier in the day. Mr. Proctor will have under his jurisdiction the states of Illinois, Nebraska, Indiana, Iowa, Minnesota, Wisconsin and Michigan.

Members of the trade and newspaper press who attended were: Kitty Kelly, Chicago Examiner; Oma Moddy Lawrence; Chicago Evening Post; Louella O. Parsons, Chicago Herald; Beatrice Bartet, Exhibitors Trade Review; May Snyder, Motion Picture News; W. K. Holland, Chicago Daily News; Don R. Egbert, Photograpy; W. J. McGrath, Motion Picture News, and George Clifford, Exhibitors Herald.

"The Howard" will Open about May 1

The latest addition to Chicago's rapidly increasing number of motion picture theatres is nearing completion, and is expected will be opened to the public about the first of May. In name, "The Howard," it is owned by the Sie- ner Amusement Company and is said to have cost approximately $250,000.

Howard avenue is the site of the new layhouse from which it derives its name. It will have a seating capacity of 2,000 persons. A fifteen-piece orchestra will be one of the features. The management, it is announced, will combine music and high-class motion picture productions, particular attention being paid to the musical end of the program.

ake Forest, Ill., Votes
To Keep Sunday Pictures

Lake Forest, Ill., has placed its official "No" upon the Sunday motion picture show. In a recent election citizens of that town voted to keep the theatres open on Sunday by an almost two to one majority. The actual vote was 506 to 226.

Lake Forest is considered Chicago's most fashionable suburb. Many of the city's foremost business men have their homes there. The Sunday theatre matter has been the source of considerable agitation for a number of years, all of which was settled in the election just held.

D. W. Griffith Arrives
To Arrange Premiere

D. W. Griffith, whose latest production is "Hearts of the World," arrived in Chicago last Monday, and will remain for a few days to arrange for the opening of his production at the Olympic Theatre, April 22.

"Hearts of the World," a great portion of which is laid in the actual war zone in France, and many scenes of which were taken under great difficulty and at the risk of life, is acclaimed by critics to be even greater than "The Birth of a Nation" or "Intolerance," Mr. Griffith's previous masterpieces.

Doll-Van Corp. May
Start Legal Battle
Over Rejected Film

Another legal battle over a motion picture production in Chicago is in progress in the announced intention of Major M. L. C. Funkhouser, the censor, to refuse a permit to "Carmen of the Klondike" unless many scenes from the notable fight in the picture are eliminated. The film is being exploited in this territory by the Doll-Van Film Corporation and it is believed that D. M. Vandawalker will take steps at once in effort to obtain an injunction to permit the production to be shown despite the ruling of the censor.

The disputed fight scene has been lauded by critics universally as one of the best efforts ever attained in this class of endeavor. Just what the censor's objections to it are have not been made public.

Mr. Vandawalker feels that to cut any part of the fight scene would be to destroy the punch of the story and at the same time render ineffectual the dramatic climax. It is this belief that is influencing the film man toward the courts for redress.

Hero of No-Man's-Land
Gives Vivid Address
At Chicago Theatres

Private Dempsey, who was twice cited for bravery by the French Government, is making personal appearances at all the Ascher Brothers theatres in Chicago, under the management of C. E. Elliott.

Dempsey served two years with the French Colonial Troops in the motor service, many of whose wounds he treated, and was commended for his bravery in bringing in wounded on the battlefield of No-Man's-Land under heavy shell fire. He possesses many souvenirs of the terrible conflict being waged on the other side of the Atlantic.

In connection with his address Private Dempsey has the official French war pictures, taken by the Cinemagraphic division of the French government, which are being shown by courtesy of the British Canadian recruiting station, in connection with the Kilties pipers.

Private Dempsey is a pleasing talker, with a strong personality, and his first hand knowledge of some of the most terrific encounters with the Huns is told in a graphic, convincing manner such as only one who has passed through the ordeal can describe. Mr. Elliott stated that Private Dempsey will, at the conclusion of his Chicago engagement, appear in every theatre in the mid-west territory.

BRANCH MANAGERS AND PRESS DINE WITH PAUL BRUNET

PERSONALS

The train which carried Louis Frank, treasurer of the Motion Picture Theatre Owners Association back from New York, whence he had been attending the meeting called by Frank J. Rembush to discuss an exhibitors' booking proposition, was partially demolished in a wreck.

Louie was considerably shaken up, although not seriously injured and in consideration he jolted and as a balm to his mental strain he was handed a check for $75.

So far as is known this is the only booking scheme broached within recent months which has made an exhibitor any money.

Jacob Cooper of the Twentieth Century was also to have taken the trip, but prior to train time flipped a coin with Max Levy for a five case note. He won the toss and was reluctant to pay off. Cooper finally accepted Levy's promise to pay in a few days and rushed for the train. He didn't catch it, but is said to have paid Levy off at the depot. Levy, unaware of the fact that Cooper did not make the trip, figured that he was killed in the wreck and was heard to remark, "I was always in touch, luck, I didn't pay him that five yet.'

One of the most successful after dinner speakers we know of is Ralph Proctor, newly appointed division manager for Pathe. At the dinner given last Monday night in the Hotel La Salle by Vice-President Paul Brunot to branch managers and the press, Ralph was the only speaker. He said: "We've got tickets to 'Over the Top.' How many of you can go?" The applause was deafening.

Frank Flaherty, manager of Four-square, is another to be engulfed in the clutches of Mme. La Gripe. Those darn aches and pains is liable to get anybody. They got us once for a week.

Former quarters of the Standard Film Co., in the College building, are the scenes of much activity among carpenters and painters. The rooms are being put in ship-shape order for the Doll-Van Corp., which will leave its quarters in the Consumers building in the near future.

Among the out of town exhibitors who registered at the various exchanges this week were "Daddy" Hines of South Bend; Manager Munk of the Princess Theatre, Plymouth, Ill.; E. H. Beston, Court Theatre, Kankakee, Ill.; and W. Oohrig of the Court Theatre, Sycamore. Nothing like seeing what you book, is there boys?

Ricord Gradwell, vice-president and general manager of the World Film Corp., spent a few days of last week in our fair city. Nothing like coming west once in a while to see the wheels of commerce move.

Paul Smith of the valued Screen Opinions, it is said, is about to add a news page to his sheet. Is there no limit to that feller's cleverness? Never can tell which way he's going to jump next.

President H. E. Aitkin of the Triangle Film Corporation made a brief call in our city the past week. Mrs. Aitkin was on his way to the coast, it was said.

Lubliner & Trinz report progress on their theatre. The theatre is in the course of construction, "The Pantheon" at Sheri- dan Road and Wilson avenue, and the other at Wilson and Leland avenues.

H. M. Burman, general manager for Jewel Productions, also hit our burg this week. As our old friend Horace Greeley was wont to say, "Go West, young man."

"Prof." Kemp furnished the musical score for the trade showing of "A Dog's Life," held in the Bluebird projection room and tickled the visitors, is of Universal's music box in the most approved Paderewski fashion. Now, he don't do it for a livin'. In private life he's Manager Kemp of the Madlin Theatre.

Joe Brandt, general sales manager of Universal, stopped in Chicago long enough to say howdy while on his way to Omaha, where he will have supervision of putting "The Kaiser" over.

D. M. Vandavalker of the Doll-Van Corp. made a trip to South Bend, Ind., last week in the interests of his production, "Carmen of the Klondyke."

"Funkie" is said to have put his ban on the fight scene in this picture. What do you want them to do, old top, exchange Chautauqua salutes? Is this some more of those darn pacifists' doins'?

Jack Miller, manager of the Pleasance Theatre, who recently underwent an operation for appendicitis, is gaining strength rapidly and expects to be back on the job in a short time. Hurry, Jack, the place looks lonesome without you.

On the Firin' Line

Reel 1, "A Dog's Life," a voice, "Meester La-veen, wanted on der telephone." Reel 2, same film, same voice, "Is Meester La-veen present?" Business of looking under the hats of exhibitors, reviewers, etc., for the modest voice. Reel 3, same film, same voice, eight minutes have elapsed, "Meester La-veen, somevun to see you outside."

You guessed it. The location is the Bluebird projection room. Great little game of "you page me and I'll page you." We got results from our campaign, however, "La-veen" usually gets five calls and he fell two short. Maybe it was the length of the feature. So far as we know Jack Meredith is the only "U" salesman who hasn't pagged him. What do you do for recreation. Jack, sell fillums?

Keeney's First Picture

"A Romance of the Underworld," based on the story by the late Paul Arm strong and featuring Catherine Calvert which is to be the first feature of the Frank A. Keeney Pictures Corporation has passed the New York board of cens orship without change, it is said. I will be put on the market in the near future.
A KAY COMPANY
"Golden Spoon Mary," C., 1,000.

AMERICAN JAPAN PICTURES
"The Land of the Rising Sun."

AMERICAN STANDARD PRODUCTIONS
Oct. 7—"The Mystery of the Blonde Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY
Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.
Where D'ye Get That Stuff?" five reels.
The Celebrated Stelow Case," five reels.
"Absinthe," five reels, with King Baggot.
The Deemster," nine reels, with Lew West Hall lace.

ARROW FILM CORPORATION
The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
Who Knows," five reels.

DAVID BERNSTEIN
"Redemption," with Evelyn Nesbit Thaw.

BIODIFF COMPANY
Her Condemned Sin," six reels.

BLUEBIRD
"Eagle's Wings," six reels, war drama.

BRENNON PRODUCTIONS
Lon Wolf," seven reels, with Hazel Dawn.
Fall of the Romanoffs," eight reels, with Nance O'Neil.
Empty Pockets," seven empty reels.
The Return of the Lone Wolf," with Bert Lytell.

CARDINAL FILM CORPORATION
Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY
one reel comedy per week.

CINEMA WAR NEWS SYNDICATE
American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION
The Thirteenth Lady of Hercules," twelve reels.

CINES CORPORATION OF AMERICA
The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED
The Birth of Character," five reels.
The Heart of New York," five reels.

CLUNE PRODUCTIONS
"Ramona," eight reels.
The Eyes of the World," seven reels.

COMMONWEALTH PICTURES CORPORATION
The Frozen Warning," five reels, with Charlotte.
The Curse of Eve," seven reels, with Enid Markey.

CORONA CINEMA COMPANY
"Believe," seven reels, with Melton Rossmer.

CREATIVE FILM CORPORATION
The Girl Who Didn't Think," six reels.

CREST PICTURES CORPORATION
The Chosen Prince," eight reels.
The Grain of Dust," six reels, with Lilian Walker.

F. P. DONOVAN PRODUCTIONS
Billy's Day Out," one reel, with Billy Quirk.
Billy's Elpement," one reel, with Billy Quirk.
Billy, the Governor," one reel, with Billy Quirk.
Sitting in Society," one reel, with Louis Marks.

EBONY FILM CORPORATION COMEDIES
Hat Blackhand Wastah Man," one reel.
Nine Johnson and the Rabbit's Foot," one reel.

EDUCATIONAL FILM COMPANY
I'm, Law and the Game," one reel.
The Mysteris of Crystallization," one reel.

EFFANGE FILM COMPANY
The Marriage Bond," five reels, with Nat Goodwin.

E. J. S. MOTION PICTURE CORPORATION
"Roper 44," five reels, with George Soule Spencer and June Daye.

EMERALD MOTION PICTURE CORPORATION
A Slackers Heart," five reels.

ENLIGHTENED PHOTOPLAY CORPORATION
"Delighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
Alice in Wonderland," six reels.

EUROPEAN FILM COMPANY
"Birth," six reels.

EUROPEAN FILM COMPANY
"Fighting for Verdun," five reels.

JUVENILE FILM COMPANY
"Ship's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION

EXPORT & IMPORT FILM COMPANY
"Humility," seven reels.
"Ivan the Terrible," six reels.
"Loyalty," five reels.
"Robespierre," seven reels.
"Tyranny of the Romanoffs."

FAIRMONT FILM CORPORATION
"Hate," seven reels.

J. W. FARNHAM
"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Trial," nine reels, with Sydney Ainsworth.
"Alimony," with George Fiebich.
"The Sign Invisible," six reels, with Mitchell Lewis.

BUD FISCHER FILM CORPORATION
"Submarine Chasers," six reels.
"Cheese Tammers," five reels.
"A Chemical Calamity," five reels.

FORT FITT CORPORATION
"The Italian Battle Front.

FRANCE FILMS, INC.
"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.
"The Devil's Playground," with Vera Michelena.
"The Witching Hour," six reels, with Jack Sherrill.
"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Mae Murray.

FROHMAN AMUSEMENT CORPORATION
"My Own United States," with Arnold Daly.

GENERAL ENTERPRISES
"The Lay," six reels, with Jane Gail.
"Monster," six reels, with Elizabeth Rison.
"The Warrior," seven reels, with Macace.
"Crucible of Life," seven reels, with Grace Darmond.

GOLD MEDAL PHOTOPLATE
"The Web of Life," five reels, with James Cruze.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.
"Moral Suicide," seven reels, with Leah Baird.

D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Walthall.
"Intolerance," nine reels, with Mae Marsh.

HANOVER FILM COMPANY
"Mascates," six reels.
"How Uncle Sam Prepares," four reels.
"Camille," six reels, with Helen Hespuria.

HARPER FILM COMPANY
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.

HILVER BURK

HISTORIC FEATURE FILMS
Apr. 20—"Christus."

FOUR SQUARE PICTURES
"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"When Thou Goest," five reels, with Orrie Johnson and Rhea Mitchell.
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.
"And 14th—"Madame Sherry," five reels, with Gertrude McEway.
"The Submarine Eye," seven reels.
"Should She Obey?" seven reels, with Alice Wilson.
"The Great White Trail," six reels, with Doris Kenyon.
"One Hour," six reels, with Zena Keats.
"The Cast-Off," five reels, with Besie Barriscale.
THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

FRANX FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

"One Law for Both," twelve reels, with Leah Baird.

"Rahabbing Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Human Clay," with Molly King.

"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.

"The Man Without a Country," six reels, with Florence La Badie.


"The Doctor and the Woman," five reels, with Mildred Harris.

KING BEE COMEDIES

One two-reel comedy per week.

KLOTZ AND STREIDLER, INC.

"Whither Thou Goest," five reels, with Orin Johnson and Rhea Mitchell.

"The Secret Trap," five reels.

KULEE FEATURES

"Germany on the Firing Line," five reels.

"France on the Fi re," six reels.

"The Unborn," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

"My Mother," two parts.

"My Father," two parts.

"Self," two parts.

"The Call to Arms," two parts.

"Old Abe," two parts.

"At the Slate Auction," five parts.

"The President's Answer," two parts.

LINCOLN MOTION PICTURE CORPORATION

"The Realization of a Negro's Ambitions," two reels.

"Traper of the Track," three reels.

MAYBELE FILM CORPORATION

"Lorelei of the Sea," five reels, with Tyron Power.

C. PORT MASON ENTERPRISES

"The Wonder Clay of the World."

MASTER DRAMA FEATURES, INC.

"Who's Your Neighbor?," five reels, with Christine Mayo.

MAYFAIR FILM CORPORATION

"Persuasive Peggy," six reels, with Peggy Hyland.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," six reels.

B. S. MOSS


"The Girl Who Couldn't Keep," five reels.

"In the Hands of the Law," five reels.

NATIONAL FILM CORPORATION OF AMERICA


NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Skame," six reels, with Zena Reece.

"The Lust of the Ages," five reels, with Lilian Walker.

SIDNEY O'COTTER PLAYERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION

"The Hand of Fate."

"The Russian Revolution."

"Man's Law."

PARAGON FILM COMPANY


PARALTA PLAYS


"Madame Who?" five reels, with Bessie Barriscale.

"His Robe of Honor," with Henry B. Walthall.

Feb. 15—"The Turn of a Card," seven reels, with J. Warren Kerrigan.

Mar. 1—"Within the Law," four reels, with Bessie Barriscale.


Apr. 1—"An Alien Enemy," five reels, with Louis Gaume.

Apr. 15—"Blindfolded," five reels, with Bessie Barriscale.

Apr. 29—"With Hoops of Steel," five reels, with H. B. Walthall.

PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PETROVA PICTURES CORPORATION


"The Light Within," five reels, with Petrova.

"The Life Mask," five reels, with Mme. Petrova.

PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR FEATURE FILM CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

"The Public be Damned," five reels, with Charles Riehan and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAFF


"The Struggle Everlasting," with Thomas Reed.

HARRY RAVEN


CHARLES RANKIN


RENOVATED PICTURES CORPORATION

"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOLPLAY COMPANY

"Humanity," six reels.

SELCI SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.

"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.

"Who Shall Take the Law," six reels, with Thomas Santchi and Fritzi Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

"Parenage."

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virgil Lee Corbin.

Sept. 80—"Camille."

Oct. 7—"When Man Sees Red."

Oct. 14—"Aladdin and the Wonderful Lamp."

Nov. 29—"The Kite," five reels, with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virgil Lee Corbin.


Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.

Dec. 16—"The House of William Parum."

Dec. 20—"Du Barry," seven reels, with Theda Bara.

Jan. 30—"Cheating the Public," seven reels.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 10—"Les Misérables," eight reels, with William Parum.


Mar. 10—"Woman and the Law," seven reels.

Mar. 24—"Rough and Reckless," six reels, with Wm. Parum.

Apr. 7—"The Blindness of Dionysus," seven reels, with Charles Clary.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

"The Paucek," five reels.

"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Michele.

"The Passion Flower," five reels.

UNIVERSAL

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels with Enid Markey.

"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuing Vengeance," five reels, with Gladys Brockwell.

VICTORY FILM MFG. CO.


WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


L. LAWRENCE WILKES PRODUCING CO.

"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

WHOLESALE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neill.

"His Awful Downfall," one reel with Rex Adana.

"Little Red Riding Hood," five reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.
S. L. Rothafel Pens
High Commendation of
"Ruggles of Red Gap"

The George K. Spoor feature, "Ruggles of Red Gap," featuring Taylor Holmes, has been having an unprecedented run, according to the reports of George Kleine exchanges. It has been shown in every run house practically all the large cities of the country.

This picture, taken from the story by Leon Wilson, has come in an unusual share of commendation by the exhibitors showing it. Scores have written, it is said, telling of their delight. It has been noted in the production of motion pictures. To me it proves without question that the most subtle humor can be portrayed upon the screen, if done intelligently and with artistry of which ruggles of Red Gap is a perfect example.

"Not alone did my business jump up upon reading the story of the first showing, but I have received hundreds of immemorial letters and any number of personal compliments on its showing. It is wholesome and in good taste this story so ably presented by yourself. I will do more to uplift and bring the motion picture into good repute than any movie I have seen in the past two or three years.

Compliments Essayan Heads

"I shall indeed look forward to whatever you may do and I congratulate you of Mr. Spoor and Mr. Windom, and I trust that I will not have the honor of being able to present you in my columns."

The latest Holmes picture, "A Pair of Silver Slippers," has been pronounced by exhibitors as the greatest comedy which he has appeared in. He is supported in this stately by an all-star cast, including Ethel Clayton, Robert Coogan and Alice Faye. It is taken from the stage production by Edward Peple. The Kleine houses have already reported a large turn of bookings.

Phony Films Clubs
Are Growing Apace

Despite the war, it is said the Better Films movement continues to progress. The country has had the last two months a number of committees interested in movement which have affiliated with the National Committee for Better Films is increased. Examination states that the United is represented. One state, Iowa, has thirteen affiliated committees, California, New York, Ohio and Utah Dakota each have ten members, committees, and Massachusetts, Ken-
tucky, Illinois and Michigan are tied for fourth place in the list.

Among the organizations which are represented are women's clubs, mothers' congresses, parents associations, principals and teachers of schools, etc. One of the most interesting of these is the Cleveland Cinema Club, a large organization of women which is giving a great deal of attention to the constructive development of motion pictures of fine quality. This club has a marked influence upon the exhibitions of motion pictures in the Ohio city, it is said.

R. C. Cropper Heads
Chicago Office of Sterling Pictures

R. C. Cropper has arranged with Arthur E. Beck, President of the Sterling Pictures Corporation, for the change of the first branch office opened by Mr. Beck. These offices are at 220 South State Street, Chicago, and under the "Sterling System," Mr. Cropper is to release immediately "The Hypocrites," by Sir Henry Arthur Jones, and directed by George Loane Tucker, and the big picture for Film production, "The Natural Law."

Through Manager of Sales, Herbert R. Ebenstein, Mr. Beck has authorized the handling of the entire Western division of territory for Sterling Pictures Corporation by Mr. Cropper.

Notices have been sent to surrounding exchanges throughout the west, announcing the screening of all special Sterling production hereafter in Chicago simultaneously with the New York showing.

Stenographers and Typewriters Wanted
For Government Work

The United States Government is in urgent need of thousands of typewriter operators and stenographers and typewriters to help in the war work for the departments and offices at Washington, D. C., and are assured of certification for appointment. It is the manifest duty of citizens with this special knowledge to use it at this time when it will be of most value to the Government. Women especially are urged to undertake this work.

Examinations for the Departmental Service, for both men and women, are held every Tuesday, in 450 of the principal cities of the United States, and applications may be filed with the Commissioner at any time.

The entrance salary ranges from $1,000 to $1,200 a year. Advancement of capability to higher salaries is reasonably rapid.

Applicants must have reached their eighteenth birthday on the date of the examination.

For full information in regard to the scope and character of the examinations and for application blanks address the U. S. Civil Service Commission, Washington, D. C., or the Secretary of the U. S. Civil Service Board of Examiners at Boston, Mass.; New York, N. Y.; Philadelphia, Pa.; Atlanta, Ga.; Cincinnati, Ohio; Chicago, Ill.; St. Paul, Minn.; St. Louis, Mo.; New Orleans, La.; Los Angeles, Cal.; San Francisco, Cal.; Honolulu, Hawaii; or San Juan, Porto Rico.

Submarine Torpedo
Used in Exploiting "The Eagle's Eye"

William O'Hare, manager of Majestic Theatre in Des Moines, la., took an original way of exploiting "The Eagle's Eye," the serial story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service, who booked it for a part of his program in a "spring drive for a rousing summer's business."

He had a huge submarine fashioned over a motor truck. The model was 52 feet long and 15 feet wide. He procured a real torpedo and two sailors from Des Moines Naval Recruiting Station, and for three days prior to the showing of the first episode of "The Eagle's Eye" the submarine was driven about the business section of the city. The sailors explained the workings of the submarine, solicited enlistments and boosted the first episode, "The Hidden Death," which tells of the Imperial German Government's complicity in the sinking of the Lusitania.

Mr. O'Hare opened the doors of the Majestic for the first showing of the serial at ten o'clock on Easter Sunday morning. After the first half hour, the manager noticed that he was not forced to stop the sale of tickets because of crowded houses, it is said.

In addition to the submarine, Mr. O'Hare had used advertising in the local newspapers for ten days prior to the showing. The Majestic had also been newly decorated and the manager covered the interior with American flags. The picture ran to crowded houses for three days.

Miss Barriscle's Sister Ill in N. Y.

Bessie Barriscle was called to New York last week in answer to a summons to the bedside of her sister, who is dangerously ill. Miss Barriscle had just completed the final scenes of her sixth Paralta production, "Patriotism," when she received word of her sister's illness and left Hollywood immediately.

Arrangements had been made for Miss Barriscle to star in the next Paralta play, "Maid O' The Storm," the setting of which have all been completed.

Fox Player Injured

An injury to Bertram Grassby, the Fox leading man, has forced a change in the cast of Miss Brockwell's new vehicle, "Charles Clary has been substituted in Grassby's role, and all of the picture already made in which the latter appeared is now being re-photographed with Clary in the part. The production has just been titled "The Scarlet Rider." Edward J. LeSaint is directing it from a story by Charles Kenyon.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

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### RECAPITULATION

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We hereby certify that above report is correct to the best of our knowledge.

Mgr. ____________________________________________ Cashier. ____________________________________________

Certified check covering the above specified War revenue Tax was mailed by me this day of _______ 1917, to the Collector of Internal Revenue for the _______ District of _______.

Mgr. ____________________________________________

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
“Patriotism” is Sixth Paralta Play
In Which Bessie Barriscale Stars

The final scenes of Bessie Barriscale’s sixth Paralta production, “Patriotism,” have just been taken at the company’s studios in Los Angeles. The story, while it deals with the war situation in Scotland, and with modern conditions, it is said, is really not a war plot. There are no battle scenes in the production, the atmosphere of conflict merely forming a background for the story. Miss Barriscale appears in the role of Patricia Haldine, a Scotch girl who gives her life and home to the care and comfort of the soldiers who have returned from the front.

The picture was directed by Raymond B. West, who is now engaged in cutting and assembling it. Jane Holly and R. B. Kidd collaborated on the authorship of the plot, and Julian Louis Lamothe prepared the screen version.

Charles Gunn, who but recently was engaged by Paralta, makes his debut with that company in the leading role opposite Miss Barriscale. The supporting cast of the picture is said to be a strong one, having been chosen from the aggregation of players in stock with the Paralta company. It includes Herschell Mayall, Joseph J. Dowling, Arthur Allard, Roy Laidlaw, Clifford Alexander, Ida Lewis, Baby Mary Jane Irving and other players of note.

“Patriotism,” it is said, maintains the high standard set by Miss Barriscale since her connection with Paralta and promises to even be a better drawing card for the exhibitors than her five previous pictures. The plot, besides being timely, is strengthened by complications and suspense, and the picture is elaborate throughout both in interior and exterior settings. Many large and gorgeous scenes were erected upon the Paralta stages for this picture, and all the impressive beauty of California and the Pacific Coast was used by Mr. Vest to represent the hills and the rocky shores of Scotland.

As soon as preparations are completed, Miss Barriscale will commence work upon her next picture, in which she will be directed by her husband, Howard Hickman.

Notable Cast Chosen by Petrova
For Parts in “Patience Sparehawk”

An exceptionally strong cast, it is said, has been engaged for Madame Petrova’s fifth picture “Patience Sparhawk” on which the Polish actress is now at work in her new studio on 38th Street, New York. The story is from the well known novel by Gertrude Atherton.

Vernon Steele will play the heavy in the role of “Beverly Peele.” Mr. Steele has made a name for himself in a number of Goldwyn productions, Mr. Steele was also a member of Madame Petrova’s cast a few years ago when she appeared in the Shubert production of “Pantala.”

Rockcliffe Fellows plays the part of “Garan Rourke,” a young Irish lawyer. Mr. Fellows has played many important roles on the Broadway stage, some of his more recent appearances being with Grace George in “Eve’s Daughter,” with Mrs. Fiske in “Ertwhile Susan,” with Helen Ware in “Within the Law” and with Lucille Watson in “Under Cover.” In the film field Mr. Fellows has had an equally successful career in many Fox, Brady and World productions. He has lately been supporting Ethel Clayton in a number of pictures. Mr. Steele and Mr. Fellows have parts of equal prominence, it is said.

Frederick Truesdale will have the part of Beverly’s father. Matilda Barrington will play the part of Patience’s mother, Violet Reed, who has appeared in many former Petrova offerings, when Madame was with the Metro and Lasky productions, will have the role of Honoraria.

Other members of the new cast are: Gene Burrell, who plays “Hal”; Herbert Patee, as the district attorney; Margaret Seddon, Norma Seifert, James Ferry and Captain Harry Lambart.

World to Produce “Beloved Blackmailer”

Carlyle Blackwell and Evelyn Greeley are actively engaged under the direction of Dell Henderson in a new picture which bears the working title of “The Beloved Blackmailer.” This picture was written by Harry C. Hoyt, one of the new members of the World scenario staff.

Our Fighting Men
Need Smokes!

25c Sends a big pack of 1 Keeps a soldier age of tobacco happy for a month

Help us to send little packages of happiness to our “Sammies” in the trenches and our “Jackies” with the fleet. They are risking their lives for our sakes. Do what you can to make them comfortable—they crave and need tobacco. Every cent contributed goes for tobacco.

“Our Boys in France Tobacco Fund” Endorsed by War and Navy Departments

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You have good pictures. The “NEW ERA” ORGAN supplies the Best Music. The purchase of a “NEW ERA” ORGAN is true war-time economy.

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Screen Opinions—
Why don't you get in on it?

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A British version of Charlie Chaplin's funniest films—taken from the famous Essanay-Chaplin Comedies.

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PROPOSITION OF THE YEAR

STAR OF "THE BAR SINISTER" "THE BARRIER"
AND "THE SIGN INVISIBLE"

THE GREATEST HIT OF HIS REMARKABLE CAREER

Mitchell Lewis in
"NINE-TENTHS OF THE LAW"

"THE MOST POWERFUL HEART INTEREST DRAMA EVER SEEN ON THE SCREEN"

ALL TERRITORIES FOR THIS

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SIGNATURE PROTECTED
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"A DOG'S LIFE"
A THREE REEL RIOT
FIRST OF HIS NEW $1,000,000 SERIES

"TARZAN OF THE APES"
The Screen's Supreme Adventure Story

AMBASSADOR JAMES W. GERARD'S

"MY FOUR YEARS IN GERMANY"

DIRECTED BY WM. NIGH

ADAPTED TO THE SCREEN BY CHAS. A. LOGUE

IT SHOWS WHY WE MUST WIN THE WAR

18 East 41st Street, New York City

WILLIAM VOGEL, Inc., Foreign Distributors of Chaplin's $1,000,000 Comedies, Longacre Building, New York.
UNITED PICTURE THEATRES OF AMERICA

April 10, 1918

United Picture Theatres of America, Inc.,
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9
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Exhibitors Herald

417 S. Dearborn Street, Chicago

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"GIVE 'EM HELL

BUY A BOND
Is This a Business—or a Greenroom of Scandal?

Recent developments focus attention upon the fact that a large number of individuals who rely upon motion pictures—and motion picture players—for a livelihood are grossly given to the disgusting practice of heaping the mire and muck of sex scandal upon any and every player, man or woman.

Whether or not there is a trace of substantiation for these charges matters not at all with these purveyors of filth stories; their entire object is in no way a corrective one, it is simply the bestial indulgence of a passion to besmirk what is exalted and successful for their own gratification, always attributing as they go what would be their own motives if they were but for a day in the position of those they malign.

This violent passion for character assassination is a damnable heritage from the theatrical world, where since the days of the strolling players no person is safe from the envious and loose-tongued. Despite the multitude of Maude Adamses, Ethel Barrymores and others the practice has gone on rampantly for years and the chief offenders have not been the casually interested general public, but the profession itself.

One day the name of a famous banker is linked with that of an internationally-known artiste, again a noted operatic star is mentioned as the paramour of a member of a royal family of Europe and so on the serpent-tongued scandal-mongers spread their venom-charged stories about people who are cursed with a prominent position in the public eye, and those who are attacked are powerless to reply because a denial would dignify the charge to an extent that would convince many of its accuracy.

It must be conceded without question that any person even though he makes his livelihood by acting should still be considered innocent of moral misconduct until he is proven guilty. But such is not the situation players have been compelled to face: even with their own associates the fact of their profession has carried with it an indictment of guilt.

The vilification that the players themselves spread may properly be considered a matter of their own business but when this practice is carried on in the motion picture trade by producers, exchange-men and exhibitors it becomes a matter of sorry disgust to every right-minded person.

There is a grave commercial consideration in connection with this blackening of the reputations of players. The motion picture as the amusement of the masses, as the greatest neighborhood attraction, soliciting the interest of every member of the family, can be gravely imperiled by the dissemination of stories tending to establish the moral turpitude of prominent players. And the chief responsibility for every disaster that has occurred and that will occur from this cause rests upon the trade itself because almost without exception these stories are carried to the public by individuals in the business.

If this loose-tongued scandal-mongering is persisted in there will one day overtake the trade a disaster of colossal proportions because the clean-minded millions of America, guided by the idle gossip that comes to their ears, will shun the theatre whose attraction is a player who has been blackened by suggestions of misconduct.
Defeating Enemy Aims

THE conviction of Robert Goldstein for violation of the espionage act by a federal jury in Los Angeles in connection with his picture, "The Spirit of '76," is at once a warning to those who might be tempted by German propaganda money and an assurance that in no particular will the great power of the screen be prostituted to purposes foreign to the best interest of the government.

This picture first met opposition in Chicago at the hands of Maj. Funkhouser, and subsequently when an effort was made to exhibit it in Los Angeles the federal authorities took a hand in the matter and an indictment soon followed.

Those who are abreast of the times in the film trade are well aware of the fact that the German agents in the United States are not unmindful of the opportunities to be had through the screen for the advancement of their cause. These agents have fixed their eyes upon that future day when peace will be restored and when it will again be the object of Germany to make a place for her commercial products in the American market.

It has been variously reported that with this end in view several motion picture productions have been undertaken which with slight alterations could be launched almost coincident with the conclusion of the war, thereby preparing the public for a new reception of "Made in Germany" goods.

What shall be the attitude of the American citizen toward German products following the war is a matter for the government to decide, but it is to be hoped that information which any individual in the trade may possess regarding motion picture productions of this nature will be speedily transmitted to the federal authorities.

Casual Comment

A player who is financially responsible, Charles Chaplin, apparently is to be used by George K. Spoor of Essanay to demonstrate whether or not an actor's contract is something more than a scrap of paper.

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO. at 417 South Dearborn Street, Chicago. Tel. Harrison 9248-9249

MARTIN J. QUIGLEY, Editor

NEW YORK OFFICE
1480 Broadway, Tel. Bryant 51

Subscription Price $1.00 Yearly

Member Audit Bureau of Circulations
All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p.m. on Monday of each week.
Robert Goldstein Found Guilty Of Violating Espionage Act

Chicago Chosen By A. E. A. Board For Annual Meet

Will Be Held In June—To Operate "Open House"

Chicago is to supplant Detroit as the city in which the first national conven-
tion of the American Exhibitors' Association will be held. This action was taken at a meeting of the directors of the organization held in the Hotel Astor April 9. Plans for the affair were to be taken up and largely perfected.

It was voted to dispense with all pomp and ceremony usually attendant on a national affair of this nature and take the convention a business con-
ference. One of the features of the de-
cision of the board of directors is the "open house" policy which will govern the convention. It is believed that every exhibitor in the United States, no mat-
ter what his affiliations may be, will be welcomed.

A definite date for the conven-
tion has not as yet been set, it is the present intention to hold it about the middle of June. Choice of the actual site rests with the committee, how-
ever, and it is believed that an early decision on this will be forthcoming in the near future. The time to be con-
cluded is set at either three or four

All Branches Invited

every branch of the industry will be

a called to enter into the various con-

ferences which will be held. It is pro-
duced that the business conference in the motion picture business will be

taken up at various hours during the day and that some of the most prom-
inent names in the business will be in-

viduals and participate in the discus-
sions. The committee in charge of arrange-
ments for the convention are Frank J. Bubrich, national secretary of Indi-
apolis; Louis Frank, chairman, Alex

al director of Illinois, and King Ry, state secretary of Michigan.

"All particulars with reference to it and date will be announced later," re-
sponded the announcement from the com-
nittee. "Entertainment will be sup-
plied good better than anything that has

been may well be welcomed to attend

the meeting.

Expect Large Attendance

asmuch as there is such need of
not sound business discussions with

industry at the present time and the

strateconomy, this meeting will, no-
doubt, be of the greatest benefit to the

industry in the attendance very great as a re-

sult.

Chicago being centrally located

logical place for the convention was

posed to hear anyone who has any suggestions

take as to what will be of the great-
benefit to exhibitors in this garden-

city. The convention is to be held in

ChAGO next week and every means

will be used to make this one of the

most gatherings and provide the

reviewers who have taken place in the industry."

Robert Goldstein Found Guilty

Of Violating Espionage Act

Federal Jury in Los Angeles Finds Producer

Sought to Spread German Propaganda

Through "Spirit Of '76"

Charged with violating the govern-
ment espionage act, Robert Goldstein, producer of "The Spirit of '76," was

found guilty by a jury in the United States district court of Los Angeles last

Tuesday. The prosecution's argu-

ments have been begun into the activities of several men associated with the film

industry this is the first conviction to be

obtained since this country entered the

war.

Goldstein's arrest occurred about three

months ago following the exhibition of

his production in a Los Angeles theatre.

Federal agents swooped downward the

playhouse the third day of the showing, confiscated the film and took Goldstein into the

inmate.

Repeated attempts on the part of the

film man to obtain his release on bonds

met with failure and he has been con-

fined in a cell since the time of his ar-

rest.

Denies Guilt Repeatedly

Despite Goldstein's repeated denials of

any effort to influence people of Ger-

man descent in this country against the

English by means of the production, testi-

mony given in his trial tended to show that he himself insisted that scenes of English brutality during the

Revolutionary war be retained in the

film.

Hearing of the charges was had be-

fore Federal Judge Benjamin F. Ble-

soe. The editor of a local German paper was one of the chief government witnesses. The defendant, Stockholders of the Continental Produc-

ing company under which name the

picture was made, also appeared as

witnesses.

Probably the most damaging evidence

given against Goldstein was that of

George L. Hutchin, writer of the sce-

nario upon which the picture was

based. He testified that the best of his

knowledge Franz Bopp, fugitive

German ex-consult at San Francisco, was

to have become financially interested in the

film.

Review Board Passes

On Films for Navy

Through the efforts of the War Camp

Motion Picture Committee, the various

ships of the Navy on which there is mo-

tion picture equipment, will be enabled to

obtain supplies of recent pictures for

their use while at sea. The Bureau of

Navy of the War Department has

asked the Committee furnish them hun-

dred complete schedules of exchanges for

distribution through the Navy De-

partment, and they have been for-

warded.

Price lists with special rates for enter-

tainments while the boats are in port,

are also being furnished together with

detailed instructions as to the methods of

securing motion picture programs to take

to sea. The War Camp Motion Picture

Hutchin also testified that Goldstein

had altered changes made in the script

and had incorporated a number of scenes to show the brutality of British soldiers.

The producer had made known his in-
tention, the witness said, of making one

and two reel feature which would ap-

appeal to German turnen members in

the United States.

British Brutality Sought

W. L. Brock, engaged to do research

work for the production, testified that

he had been instructed to obtain all the

information possible which might tend to show that the British in the Revolu-

tory war were just as brutal as the Germans in the present conflict. He al-

so said Goldstein was intensely bitter against the British.

Max Socha, editor of Germania, proved to be the star witness of the

government. He testified regarding an

alleged scheme to induce Germans to

purchase stock in the Continental Pro-

ducing Company and produced an ad-

vertisement tending to show that the

picture was unfavorable to the British

and advising local Germans to aid in this

propaganda.

Film Shown Jury

During the course of the trial the film was viewed by Judge Bledsoe as well

as Federal Judge Oscar Tippet. This was done after Goldstein's attor-

neys had put up a spirited fight to prove the pictures little bad, tending that it could not properly be

put on with the lighting afforded by the

cinema and the lack of music.

Stockholders of the company testified that after viewing the film they had told

Goldstein that in their opinion a num-

ber of the scenes should be eliminated. Those particularly objected to, they

testified, were alleged evidences of

British brutality practiced during the

Revolutionary war. Goldstein, however,

they charged, remained obdurate and in-

sisted that the film be shown as made.

Film Corporation Bankrupt

A petition in bankruptcy has been

filed against the Brewer Film Com-

pany of 149 Broadway, New York. The creditors by whom the action was

launched and the amount claimed by

each is as follows: K. L. Abbott, $500;

Lawrence Langner, $500, and Kerr

Page, Cooper & Hayward, $500.
United Theatres Sues M. P. World
For $250,000 Alleging Libel
Organizations Resists Institutions Printed in
Trade Journal That Exhibitors’ Funds
Are Not Being Safeguarded

suit has been filed in the United States Supreme Court by the United Picture Theatres of America, Inc., against the Chalmers Publishing Company of New York, charging it with several alleged libelous statements published in the Moving Picture World recently. The damages asked are $250,000.

The action followed a meeting of the board of directors of the United Picture Theatres, at which attorney Milton M. Goldsmith, general counsel for the concern, was directed to bring suit.

It is charged that the Moving Picture World printed attacks upon the honesty of the men back of the United Picture Theatres, relative to an alleged trust fund which is said to have been deposited with the Guarantee Trust Company of New York City.

A statement issued by the United Picture Theatres sets forth the fact that the money received from exhibitors would be deposited in a bank with the understanding that 90 per cent of the same would be returned to the members in case the United Theatres enterprise did not go through. It is at this statement that the World has directed its shafts of criticism.

World’s Editorial Attacks

In its issue of April 27 the World, in commenting editorially upon the matter, said: “Just what effect the disclosures made by the Moving Picture World regarding the non-existence of the ‘trust fund’ alleged to have been established by the United Picture Theatres of America, had upon the gathering of motion picture men at the Hotel Astor who have not attempted to ascertain, but it is quite evident that the picture men there assembled to discuss plans for cooperative booking of pictures got the measure of the little coterie of promoters who are trying to put over the United Picture Theatres plan, for they have turned that proposition down and will have nothing of it.”

In the same issue the World says: “It was very essential that the ‘trust fund’ should have been established as promised and of a mark of good faith. It was not established and, so far as we can discover, no attempt was made to establish it.”

These statements are denied by the United Picture Theatres and the organization further alleges that the World printed them without making an attempt to discover or ascertain the facts; that they did not approach the officers or directors of the society with inquiries as to the truth of the statement and did not conduct any real investigation.

Accountants’ Report

The United Picture Theatres has sent out a report from Quinn, Berran & Co., public accountants, with offices in the Woolworth Building, New York, to the effect that the accountants have verified the existence of a fund and that 90 per cent of the stock subscribed by members of the organization is intact. The statement appears elsewhere in this issue of the Herald. The Commercial Trust Company of New York, it is said, has agreed to act as depository of the fund.

The directors of the United Picture Theatres have also instructed their attorney to prosecute any others guilty of making libelous or slanderous statements against the organization and will take prompt action to defend themselves against insinuations or challenges of their integrity.

The outcome of the libel suit will be watched with considerable interest.

It is pointed out that the principal charge of the Chalmers publication was that the 90 per cent of the monies collected was not held in a trust fund by a recognized trust company. This charge seems to be borne out by the auditor’s report which states that the 90 per cent was only “on deposit in a special fund.”

Chaplin Waives Rights

Subject to June Draft

Charlie Chaplin has waived his rights as an alien and made himself subject to service in the National army, according to an announcement made at the studio of the comedian during his absence in a tour of the United States in behalf of the third Liberty Loan.

According to information obtained from the Los Angeles local exemption board where Chaplin registered, his action will make him liable to the draft among the men called in the June quota.

Universal Swells Liberty Bond Fund

The Universal Film Manufacturing Company, its executives and employees will subscribe $500,000, it is said, to the third Liberty Bond issue.

The total subscriptions of the headquarters in New York amounted to $195,410 on Friday, April 19. All of the employes throughout the country have been urged by President Laemmle to strain every effort to take as many bonds as possible.

Through the generosity of Laemmle every employe may subscribe for as many bonds as the employe financially able to carry and pay for at the rate of one dollar a week for every fifty dollar bond taken. President C. Laemmle has subscribed $25,000; vice-president R. H. Cochrane, $100; treasurer P. A. Powers, $10,000; office employes, $30,000.

Theatre Musicians

Subscribe to Lo.

After having subscribed liberally the first and second Liberty Loans, members of the orchestra at the Rialto Theatre, New York, have bought box of the third loan to the amount of $10,000, it is announced. The men of the Rivoli orchestra last week took $350 worth of the present bond, bringing the total for the musicians in the two Rothapel houses to more than $29,000.

Mr. Rothapel himself, it is announced, took $1,000 worth of bonds subscribed for by each orchestra. The men composing the two organizations are of nationalities representing practically every nation now at war, but all have taken out American citizenship papers and backing Uncle Sam in this fight to the limit of their resources.
William Fox Visits Indianapolis and Aids Liberty Loan

William Fox, president of the Fox Film Corporation, enroute from Chicago to New York, paid Indianapolis a visit last week, and while in the city renewed his friendship with Belle Kiker, a prodigy of his playing at Ethel's local house, and bought a $10,-

lasure tlis foted tration be a at E. by npany a lerican responded Liberty i>er Meld mngh pb, p. Tuller's visit to Indianapolis, and while he came mainly on business connected with the Indianapolis Fox exchange, he made a number of friends.

He came unannounced Monday evening, dropping into Keith's, where he immediately recognized Belle Kiker, who stopped her act to announce presence to the audience whom she ded her success was due to a large measure to Mr. Fox. He was called upon by the audience to make a speech. He responded by saying he was very much pleased with Indianapolis on his last visit, and that Indiana generally is being closely watched by the East where the "Hoosier" state was known the up and down in every patriotic elevator. He closed his talk by subscribing $10,000 to the Liberty Loan campaign. Mr. Fox spent Tuesday with E. Gerson, manager of the Indianapolis office of the Fox corporation.

American Studios Make Tank for Parade

The secretary of the Chamber of Commerce of Santa Barbara, Calif., has written a personal letter of congratulation to Samuel S. Hutchinson, president of the American Film Company, Chicago, to express the appreciation of that body for the assistance of the American Film Company in preparing for the big demonstration attendant on the Santa Barbara opening of the Third Liberty Loan.

The wonderful war tank built at your studio is admittedly the best piece of work in the way of a float ever turned out at a local plant," he wrote. "It surprised in design, appearance and material a similar float that was passing through the streets of Los Angeles at the same time."

Harriga Fisher and Mary Miles Minter, American Film Company stars, noted a part of each day to talking for Liberty Loan and were instrumental in the sales of thousands of dollars, it is said.

Michigan Exhibitors To Meet in Detroit

Motion picture exhibitors of the State of Michigan have called a meeting to be held at Tuller's Hotel, Detroit, at 11 a.m., April 25. Exhibitors from Ohio, Indiana and Ohio have been invited to attend the meeting. A theatre party and a smoke to visiting exhibitors have been arranged for the evening after the business session. It is said elaborate preparations are being made for the meeting.

Box-Office Angle of a Star's Indiscretion

Pursuant to its invariable policy of giving every exhibitor an opportunity to be heard on any matter of general interest to the trade, the EXHIBITORS HERALD prints the following sensational communication received from one of the leading exhibitors of the Middle West:

PRINCESS THEATRE
L. M. Rubens, Manager

To the Editor Exhibitors Herald:

Dear Sir—While motion picture manufacturers and exhibitors are worrying about the effect of the war, distribution costs, film rentals, etc., on the motion picture industry they are all asleep to a menace which is in the meantime eating like a filthy ulcer at the root. trunk and branch of the entire industry.

The whole matter can be summed up in the few words contained in a remark made by one of our motion picture patrons: "I will not permit my family to attend a motion picture theatre exploiting a star who is known to be immoral."

Every day the exhibitor is being confronted by his patrons in regard to the illicit conduct of a star he is exhibiting or is going to exhibit.

Every self-respecting exhibitor is disgusted as his daily newspaper holds up another "film favorite" covered with the foul sewage of scandal.

No business exploiting people whose home life is known to be impure will long endure.

A few weeks ago I sat in the private office of one of the big film men for an hour while he strenuously denied to the press that a certain film favorite was shot by the husband of another film favorite. This was in Chicago; today I received word from Baltimore, Md., that the father of a family would not permit his children to patronize a theatre showing these same stars because they were familiar with this ugly rumor. This is only one example of how far-reaching is this greatest menace to the industry.

It is the height of absurdity to expect decent people to watch a play depicting purity, cleanliness, wholesomeness, morality, enacted by a star of either sex who has violated the sanctity of their own homes by illicit sexual relations when the fact is known throughout the country. It is far better for all that the same play be produced with unknown performers.

I trust that the manufacturers and exhibitors will awaken to this greatest peril that assails the motion picture industry. The fact that it is known that a star is immoral should be a just cause for the manufacturer to terminate their contract, also for the exhibitor to be relieved of the disgrace of being obliged to present them to his patrons. Such stars should be at once pushed back to the ranks of prostitutes where they belong. We wouldn't want to present such people in our homes; why foist them upon a respectable audience.

It is up to the trade papers, manufacturers and exhibitors to purge the industry of these characters, no matter how popular they now are, before the public places motion pictures out of the class of entertainment for the family.

As a subscriber to your paper we insist that this be published.

RUBENS' THEATRES.
(Signed) L. M. Rubens, Mgr.
Existence Of News Weekly Periled
By Decision Of Kansas Supreme Court

High Court Holds Individual May Recover Damages, Not Named Specifically, for Exhibition Of Photograph

Threatening the very existence of the weekly news reels the supreme court of Kansas, in a decision handed down this week, has ruled that exhibition in a moving picture theatre of the photograph of a person taken without consent and for the purpose of exploiting the publisher's business is a violation of the right of privacy and entitles the person to recover damages without proof of special damages.

While the decision itself was not based on a case against a news weekly the finding of the court is so broad in its nature as to easily include this important branch of the industry within its scope. The case in question was that of Stella Kunz against W. H. Allen and Charles H. Bayne, owners of a dry goods store in Kansas City, Kansas.

The plaintiff was in the dry goods store, of the defendants making some purchases. Without her knowledge or consent the owners of the store are alleged to have caused motion picture films to be taken of her face, form and garments. Later the films were developed and displayed in a motion picture theatre in the neighborhood where the plaintiff lived.

Subject to Gossip

It was alleged that as a result of the display the woman became the subject of common gossip among her friends and acquaintances. She brought suit for damages, but the Wyandotte county district court sustained a demurrer and threw the case out of court.

In deciding the case the trial court held that the woman failed to introduce evidence as to specific damages. Some of the plaintiff's friends even stated on cross examination that the picture display did not lessen their esteem for the woman. But the supreme court held that such admissions were mere admissions of friendship and did not remove the woman's right to recover. The state supreme court quoted extensively from opinions as to right of privacy.

Individual Privacy Sacred

"The right of privacy," the court held, "has its foundation in the instincts of nature. Each individual as instinctively resents any encroachment by the public upon his rights which are of a private nature as he does the withdrawal of those rights which are of a public nature.

If one's picture may be used by another for advertising purposes, it may be reproduced and exhibited anywhere. It may be used in a newspaper, it may be used on a poster of a placard. It may be posted upon the walls of a private dwelling or upon the streets. It may ornament the bar of the saloonkeeper or decorate the walls of a brothel. By becoming a member of society, neither man nor woman can be presumed to have consented to such uses of the impression of their faces and features upon paper or upon canvas."

The case is reversed and sent back to the Wyandotte district court with instructions that the order sustaining the demurred be set aside.

Al Hall With Fox

William Fox has acquired the services of Al Hall to play the juvenile role in support of the Lee children in a new feature, as yet untitled, now in the making at the Biograph Studio, Bronx, New York, under the direction of Keenan Buel.

Mr. Hall was associated with the Fox productions some time ago and is recalled for his good work in "Little Miss U. S. A." and "The Painted Madonna." It was in Hall Caine's "The Deemster," however, that young Hall achieved his greatest success.

Metro Backs Loan With Screen and Star

Metro Pictures Corporation is effectively aiding the third Liberty Loan drive throughout the United States with its stars and patriotic production President Richard A. Rowland has placed the entire organization behind the movement, and has written a letter to each of the firm's twenty-seven exchanges urging them to get behind the government in every possible way.

Two of Metro's stars, Arnold Da and Emmy Wohlen, have already distinguished themselves as four-minute speakers. Miss Wohlen is making two weeks' tour of eleven eastern cities not only speaking, but also singing and arousing interest in the government loan.

Shipman to Handle

"Berlin Via America"

"Berlin via America," the first Fox production, in which Francis Ford and Edna Emerson are starred, is announced will be published on the star rights basis. Mr. Ford has select Ernest Shipman, 17 West 44th street, New York, as sales agent for handling of this big, timely product.

Mr. Shipman, who in the past handled many big features, knows the state right market from every angle. He already has a number of buyers interested in "Berlin via America" and expects to close out a number of territory within a very short time.

William Rock Left $1,436,667

The will of William T. Rock, pioneer in the motion picture industry and one of the organizers of the Vitagraph Company, was filed in the Surrogate's Court of Brooklyn last week. The estate valued at $1,436,667, of which his son, John, receives $1,308,677 and wife $30,000. The rest of the estate distributed among his other children.

THREE SCENES FROM "HEARTS OR DIAMONDS"

WILLIAM RUSSELL, IN HIS FIRST PRODUCTION UNDER HIS OWN COMPANY, APPEARS AS A COLLECTOR OF PRECIOUS STONE. CHARLOTTE BURTON APPEARS IN MR. RUSSELL'S SUPPORT, IN THE ROLE OF ADRIENNE GASCOYNE. (Russell-Mutual.)
Vitagraph Sues
L. B. Mayer, et al.
In Stewart Case

Im Company Asks $250,000 on Conspiracy Charge

Suit for $250,000 against Louis B. Mayer, Colman Levin and J. Robert Schwalbe is the latest development in the Vitagraph-Stewart breach of contract litigation. The bill was filed in the superior court at Boston last week by the Vitagraph company and Attorney H. Oakley, a well known lawyer, the Hub city, has been engaged to sh the matter for the film company. The specific charge in the bill against the trio is that of conspiracy. The complaint charges that Mayo and his co-defendants sought to entice Miss Stewart from the company with whom she has been connected since the beginning of her motion picture career.

After a statement as to the producer's rights as far as the services of a star are concerned and the responsibility of the producer to the exhibitor, the bill outlines briefly Miss Stewart's progress with the company since she began as an extra in 1912, playing extra parts at a weekly salary of $25.

Miss Star Popular

"By reason of her extraordinary and unique abilities, her personal charm and popularity as a motion picture actress," the complaint reads, "and by reason of the plaintiff's advertising and exploiting her and her said pictures, the plaintiff built up and established an extensive good will and value for all of the motion pictures in said said Stewart's progress might thereafter appear, and by doing greatly enhanced the value of the right to engage and control her exclusive services as a motion picture artist."

In previous actions preceding the present legal fight, the Vitagraph company had gained a temporary injunction against Miss Stewart and Mayer through the Supreme Court of New York and this decision was sustained when the case was brought in the Appellate division. Later, when the plaintiff was in the Supreme court, the injunction permanent, pending at the court must satisfy her contracts obligations with Vitagraph.

Mayer Forced Issue

The complaint further charges that Mayer, fully aware of the conditions and listing contract, had prevailed upon Miss Stewart to break her contract with the Vitagraph company and enter a contract with him at a greater figure than that which she was receiving from the Vitagraph company.

It is also charged that the defendants were left to be made public information about the case the trade press and other avenues that Mayer had exclusive control of the work of Miss Stewart and kept it by means of threats from fulfilling the contract with the film company.

Miss Palmer Joins World

Nancy Palmer, who posed for Howard Christy's celebrated navy recruiting poster, has joined the forces of the World Film Corporation. The first picture Miss Howard will be seen in for World is entitled "Merely Players."

First National Exhibitors Circuit Holds Annual Session and Elects Officers

Important Business Transacted—Meeting Marks End of Successful Year—New Directors Named

The first annual meeting of the stockholders of the First National Exhibitors' Circuit was held at the Hotel Astor, New York, from April 15-17. The election of officers resulted in the selection of Robert L. Tally, of Los Angeles, as president; T. L. Tally, of Los Angeles, as re-elected vice-president; Harry O. Schwalbe, of Philadelphia, as re-elected secretary and treasurer, and J. D. Williams as manager of the circuit.

Two changes were made in the board of directors. Walter Hays of Buffalo being elected the New York representative, while J. Von Herberg was the new man chosen from the Pacific coast, succeeding Fred Dahmen of San Francisco. The five directors re-elected for the coming year, include: Aaron Jones of Chicago, E. H. Hulse of Dallas, Robert Liede of Indianapolis, T. L. Tally of Los Angeles, and Harry O. Schwalbe of Philadelphia.

From every section of the continent exhibitors brought news of the remarkable returns that are being realized on productions already issued by the circuit. It was the unanimous opinion of the membership that with three attractions of the caliber of "Tarzan of the Apes," "My Four Years in Germany," and Charlie Chaplin in "A Dog's Life," to begin the second year with, it is felt the future of the organization is one of assured prosperity.

CLARA KIMBALL YOUNG AND FRANK LOSEE IN A SCENE FROM THE ELINOR GLYN STORY OF A YOUNG WIFE'S STRUGGLE TO ESTABLISH HERSELF IN AN ARISTOCRATIC ENGLISH FAMILY. (Select)

Tally Thanked

T. L. Tally, was tendered a vote of thanks for the fine diplomacy he had displayed in carrying on the personal negotiations with Charlie Chaplin incident to his signing the contract that gives the First National exclusive rights to his $1,000,000 comedy series.

As the final executive of the organization, Harry O. Schwalbe came in for sincerely expressed praise. J. D. Williams was also complimented for his unflagging zeal in promoting the things that have made the circuit a factor to be reckoned with in the future of motion picture exploitation.

A complete list of the stockholders who attended the session reads as follows: Robert Liede, Indianapolis; T. L. Tally, Los Angeles; Aaron Jones and Nathan Ascher, Chicago; H. O. Schwalbe, Philadelphia; E. H. Hulse and S. T. McDonald, Dallas; Frank Ferrari, Richmond; Lieut. J. P. Anderson, Atlanta; J. H. Kunsky and G. W. Trendle, Detroit; C. S. Jensen and F. V. Fisher, Seattle; H. T. Xolan and W. H. Swanson, Denver; W. P. Dewees, Vancouver; E. V. Richards, Jr., New Orleans; Thomas Saxe, Milwaukee; Jacob Fabian, New Jersey; E. Mandelbaum, Cleveland; N. H. Gordon, Boston; E. R. Pearson, Minneapolis; A. H. Blank, Des Moines; Col. Fred Levy and L. L. Goldberg, Louisville; E. J. Church, New Jersey; William Sievers, St. Louis; Winthrop Allen and X. J. Flynn, Kansas City; H. Brousse and E. F. Sipleon, Ottowa; J. B. Clark, Pittsburg, and J. D. Williams, New York.
Goldwyn Pictures to Be Distributed
By Oswald Stoll in Great Britain

J. C. Williams Films, Limited, to Handle Australian Territory, New Zealand, Brazil and Other Points Covered

Goldwyn Pictures Corporation announces that exclusive distribution of all Goldwyn productions for England, Ireland, Scotland and Wales will be under the direction of Oswald Stoll, said to be one of the greatest amusement magnates in the world.

Negotiations, which with Mr. Stoll have been conducted by R. S. Edmondson, the London representative of Goldwyn, and the arrival in Great Britain of the first eight Goldwyn productions is being hailed by the British trade press and amusement journals as an event of unusual significance. The Kinegraph, in speaking of these productions, says: "These Goldwyn pictures are the most far reaching and beautiful productions ever received in England."

In less than eight months from the date of its first picture Goldwyn has completed a world-wide organization, with representation in every part of the globe with the exception of the Teutonic powers, and their allies, with whom we are at war.

Oswald Stoll Distributor

The British distribution will be made under the name of the Oswald Stoll Film Company, with offices throughout the United Kingdom.

Link by link Goldwyn is forging its chain of representation around the world and its English and Australasian affiliations, taken in conjunction with Goldwyn Pictures, Ltd., of Canada, constitute the most important alliances of all, it is said.

In Australia Goldwyn pictures are distributed by J. C. Williamson Films, Ltd., the Williamson interests being the greatest in point of financial magnitude and far-reaching scope in the Antipodes. Hugh Ward, George Tallis and W. Thring, the managing directors of the Williamson enterprises, are all as well known in America as in Australasia, and Goldwyn could have enjoyed no greater good fortune than to have entered that important field under their and the Williamson auspices.

Goldwyn's New Zealand distribution is under the direction of New Zealand Picture Supplies, Ltd., Harry Hayward being chairman of the board of directors. In Scandinavia Goldwyn is successfully launched through John Olsen & Company, the biggest factors in Norway, Sweden and Denmark, and in South Africa the South African Film Trust is the Goldwyn distributor. This organization, it is said, owns virtually all of the theatres in which pictures are shown in that country.

Goldwyn in Argentine

Goldwyn Pictures are distributed in Argentine, Uruguay and Paraguay through Messrs. Saenz & Gonzalez; Chile, Peru, Bolivia and Ecuador distribution is made through the Mutual Export and Import Company; Mexico and Central American business will be handled through Messrs. Lescale, Goni & Compania and Egypt through Joseph Adda.

In Brazil the Pan-American Trading Company for the Compania Cinematografica Brasileira of Rio de Janeiro, the largest film concern in the country, owning eighteen of the biggest houses in Rio de Janeiro and Santos, will be Goldwyn's distributors.

Negotiations are now in progress, it is announced, for the distribution of Goldwyn pictures in France, Italy, the Dutch East Indies, Switzerland, India, Burma and Ceylon, China and the Philippines, Cuba, Japan, Holland, Spain and Portugal.

Marie Dressler Signs With World Pictures

Marie Dressler, the comedienne, has just signed a long term contract to produce a series of two reel comedies for World Pictures. Miss Dressler is touring the country at present in the interest of the third Liberty Loan. One of Miss Dressler's comedies, "The Agonies of Agnes," was recently presented at the Strand Theatre, New York, and created a furor, it is said. Other tentative titles of her forthcoming pictures are "Fired," "The Wash Woman."

Norma Talmadge Does Her Bit

Norma Talmadge, the Select star, has done her bit toward making the world safe for democracy by subscribing $200,000 to the third Liberty Loan. Her subscription, which is one of the largest individual purchases in the New York district, was made through the Harriman National Bank. The officials of the bank have confirmed the reports of the sale.

Gaumont News Reels Contain Timely Matt

The semi-weekly news-reels of the Gaumont Company are being forwarded one day ahead of all other news-reels, it is said, and are available for exhibition as soon as shipped. The exhibitor can show these reels soon as they are received, without waiting for specified publication dates. Gaumont News is shipped every Tuesday morning and the Gaumont Gram every Friday morning.

Current issues of these, the only independent news-reels, are fully up to a high standard of the first, exhibitors declare, which won the unanimous praise of state-rights buyers.

At this time, naturally, the great part of each reel is taken up with war subjects. In Gaumont News 7, shipped to exchanges on the morning of April 10, at the time when the entire universe is watching with bated interest such death-grappling with the armed forces and the invading Hun every subject relates to the war. The shows are interesting in detail the battle range in the world, being with the latest equipment, where Un Sam's soldiers are becoming the most expert marksmen; a big shamb blast where the marines are given hard joust in almost actual warfare; aer photography, by which submarines may be detected beneath the surface of the sea; the visit of the Second of the Navy to the Great Lakes Naval Training Station, where more than 10,000 men are in readiness; and, among oil territory, some many thousands of miles north here, the thrilling, death-defying stunts performed by Lieutenant F. Charette, the famous French "Ace" who aiding in the instruction of American aviators, which amazed official Washinton.

Kerrigan Resumes Work

After an absence of eight months from the studio, J. Warren Kerrigan is completing arrangements to appear before cameras at the Paralta plant, Los Angeles, within the next two weeks. Kerrigan has been incapacitated in an accident which occurred during filming of his second Paralta Play, "Toby, a Card," and which resulted a broken leg.

The vehicle chosen for his return the screen is "Toby," from the book of the same name by Credo Harris, said he particularly adapted to Mr. Kerrigan's type of interpretation, and with has just been purchased by the Paralta Company. Thomas J. Geraghty, a Paralta staff of authors, has been engaged for some time past in the preparation of the screen version of "Toby" reports that it will be completed a ready for production by next week.

Hayakawa Entertains

Some Hayakawa entertained a number of the officers of the Japan squadron which visited Port Los Angeles last week. The officers called at studio of the star and keenly enjoy their initiation into the mysteries of the making of motion pictures.
New York, April 23, 1918.

Hell, now that Spring is well ad

died, Bill Hines is out of the Triangle.

Harley of the Paramount Pictures told a good story of the other day: in which you can't all get over to see Colley and hear his yarns. I am going to spill the beans. My restaurant bill, Colle

ley was traveling on a sleeping car at night. He found he had two shoes for the right foot, and after some wigwagging with the shoes and his pajamas he climbed in the porter's seat. The porter saw what the matter was and bustled out in an old fashioned Virginia chuckle and said, "Dat am the finest thing I ever saw. Ders a gentleman at de other end oh de car explaining about the same thing."

Now that Hayatt Daab of the U. S. Exhibitors Booking Company is the leading spirit of the newest and biggest boxing club in the state of Jersey, clearly see where the lads of press will come in for some good news on Hayatt.

Jopp Hadley is now handling Mitchell Lewis in "Nine-Tenths of the Law." Wonder who got the tenth.

How's this for a starter for the manners about town? For the Liberty Jan. E. F. Albee, chairman of the Theatrical Allied Interests Committee, an

nounces the total subscriptions of the theatrical and moving picture producers date amount to $1,131,500. Individual

subscribers are as follows: Klav

Schenck $130,000; Martin Beck, $100,

0; Lee and J. Shubert, Cohan & Iris, Alf Hayman, Al. H. Wood, Sam

A. Schilbinger, Marcus Loew, F. F.

Petro, Abramson & Myerfield, A. Pat

ith, E. F. Albee, David Belasco, J.

Erbert Mack, R. K. Hynicka, Column

Amusement Company and William

X $50,000 each; Messrs. Elliott, Con

S. & Gest, $20,000; Hyman Winck, $5,000; Joseph Schenck, $20,000; Nicho

Schenck, B. F. Roeder, Carl Laem

ne and Maurice Goodman, $10,000 each.

Pat Casey, $5,000.

But after reading the above list don't think it is time for you to sit back and get George Do It. "If you don't get your Liberty Loan your name is luck."

For the last week N. Y. C. has been fed with live wires from the west who have been attending the meetings of the 41st National Exhibitors Circuit.

When Jerome Wilson finishes pub

lishing the new moving picture theatre scheme is soon to open its doors to the public at Broadway and 64th streets, the medias Inc., will be as well known as the Symphony Theatre, and that will be the next in favor and well.

---MAE MARSH AND SUPPORT IN A SCENE FROM "THE FACE IN THE DARK," RIGHT.

AN AMUSING MOMENT FROM "JOAN OF PLATTSBURG," FEATURING MAE MARSH. (Goldwyn.)
Sixty-Seven Papers
Print "Eagles Eye"
As Serial Story

Flynn's Narrative of German
Spy Plots Appears With
Film's Showing

A publicity campaign which includes, at
the present time, a full page of reading
matter and pictures weekly in sixty-seven
newspapers, is a new and acquired
sworn circulation of nearly four million, in
connection with the "Eagle's Eye," the twenty
episode serial story of the Imperial
German,Soldier and politicians in Ger-
mania, by William J. Flynn, the recently
retired Chief of the United States Secret
Service, has been announced by The Whar
tons, producers of the picture. Arrange-
ments whereby the number of newspapers
engaged in the campaign will be almost
doubled are pending, it is said, but an-
nonalcements have not been made un-
til the negotiations are completed.

The campaign will consist of the publica-
tion of a novelization of the picture, under
conditions which have been arranged to be
the greatest aid to exhibitors who have
booked the picture. The newspapers which
have engaged the service bind themselves
to publish five thousand words each week,
each publication dealing only with one
episode of the picture. The contracts also
require the newspapers to print the noveli-
sation for twenty consecutive weeks in the
order in which the episodes are released.

The newspapers which have already
signed contracts are: New York American:
Minneapolis, St. Paul and Twin Cities, Indi-
ana, Ohio, Western ships and Rochester, N. Y.
Observer; Atlanta, Ga., Constitution; Char-
lotté, North Carolina, News; Macon, Ga.,
News; Boston, Mass., American; Bridge-
port, Conn., Herald; Buffalo, N. Y., Ex-
press; Rochester, N. Y., Herald; Chicago,
Ill., Examiner; Louisville, Ky., Courier
Journal; Springfield, Ohio, News; Canton,
Ohio, Enterprise; Houston, Tex., Post; El
Paso, Tex., Times; Austin, Tex., Ameri-
can; Denver, Colo., News; Colorado
Springs, Colo., Evening Telegraph; Salt
Lake City, Deseret News; Lansing, Mich.
State Journal; Lincoln, Neb., State Journal;
Los Angeles, Cal., Examiner; Minneapolis,
Minn., Tribune; Sioux Falls, S. D., Press;
Fargo, N. D., Democrat; Philadelphia, Penn.
Evening Public Ledger; Washington, D. C.
Times; Erie, Pa., Times; Wilmingtou, Del. Star;
Pittsburgh, Pa., Press; Wheeling, W. Va.,
Vindicator; San Francisco, Examiner; Boise,
Idaho, Capital News; Montreal, Que.
Standard; Winnipeg, Man., Free Press;
Hamilton, Ont., Spectator; Calgary, Alta.
Vereen Telegram; and the Quebec, Que.
Telegraph.

The installments of the novelization are
to be run in the order in which the episode
upon which it is based is released to the
exhibitor. All installments will be run un-
der the general caption of "The Eagle's Eye" and each installment will be published
under the sub-title which the episode is
issued.

Filming "The Bully"
At Ebony Studios

Bob Horner, the script editor of the
Ebony Film Corporation, has just fin-
ished "The Bully," it is announced, which
Director Charles David will di-
rect, featuring Sam Robinson, Yvonne
Junior and Samuel Jacks. This comedy
calls for a cast of twenty-five people, all
of whom are said to take an active part
in the fun-making. The cast also in-
cludes the Ebony riot squad.

FIFTEEN-CENT COIN
TERRY RAMSAYE'S IDEA

Mutual Publicity Director Saw
Necessity for It for Picture
Theatres—Suggests
Design

The idea for a fifteen cent coin has
within a year of its conception, attained
the dignity of congressional recogni-
tion. It was proposed a year ago by
Terry Ramsaye, Director of Publicity
for Mutual, who saw, with the general
adoption of the fifteen cent admission
price at picture theatres, a necessity for
a coin to replace the inconvenient nickel
and dime. The idea was put up to John
R. Freuler, president of the Mutual Film
Corporation, who said "push it through."

Immediately the idea met with favor
among exhibitors and it was presented
to the director of the mint not long
ago by a committee of motion picture
exhibitors. A general sentiment in its
favor has been developed in many sec-
tions of the country and it is only likely
that the O'Shaughnessy bill, which
was referred to the House committee,
Washington, D. C., will meet with early
and favorable action on the floor of the
House.

The idea of a fifteen cent coin bears
the endorsement of such men as John
G. Shedd, president of Marshall Field
& Company, Chicago; Edward Wise,
president of the United Cigar Stores
Company, and S. A. Perkins, head of
the vast Perkins interests in the north-
west. Mr. Perkins personally urged the
idea upon members of congress in his
section of the country.

"Fifteen cents has become a stand-
ard in trade," said Mr. Ramsaye when
he learned of congressional action on
his idea. "It will surprise you to see,
if you notice, how many times a day
you make a fifteen cent purchase.

"The fifteen cent piece would be a
convenient coin for everybody.
It would save time and annoyance beyond
computation not only at the motion
picture theatre, but in all sorts of retail
shops.

"When the idea for a fifteen cent coin
was first suggested, Mr. Ramsaye pre-
pared a design, in which was embed-
ed the head of Hiram, Henry, and
Louis, for many picture serials. The design casts
much comment and helped materially
drawing attention to the fifteen cent
piece proposal.

New Western Series
To Be Distributed
By General Film C

General Film Company shortly is
announce a series of two-reel western
dramas of exceptional merit, to be knew
as the Rangeland series. These features
are being produced by the National Fil-
Company of Denver, of which O. C.
Woodward is president. This is the one
company that makes the Clover C
ies with Bud Duncan, Dot Farley and
Kewpie Morgan.

The Rango dramas will be two-reel
productions, issued every other week
and will contain all-western atmosphere.
Story value and thrills will be feature
it is announced.

The first picture in the series will be
"In the Shadow of the Rockies," a story
of romance and action, in which Palm
Bowman and Dolly Dale are the prin-
cipal players. The story deals with the
adventures of a millionaire's son in the
West, in which he unwittingly plays a
leading part in the unraveling of a
dram of mystery and suspense.

Succeeding stories are in prepara-
tion written by Richard Goodall and
direct by Otis B. Thayer.

Addie Linnell Gives
Four-Minute Talk

Addie Linnell, well known in theat-
cal and musical circles, who has spent
several months in Los Angeles, will ap-
pear in many of the leading theatres
in the south and give her audiences in
person observations of the movie pic-
ture studios of Southern California,
speaking not any longer than the "four
minute men.

Miss Linnell will present verbal
"closeups" of the principal stars who are
engaged in film work in the west and
devote some of her time to talks on the
first series of six, her favorite, who has started work on an
own independent productions and who
later on will visit the theatres herself.

Francis Ford to Make
Short Reel Subject

In addition to the feature program
which has been laid out for Fordar
Films, work on which is to be com-
enced at the new studio in Los
Angeles within a short time, Franc
Ford, the director-general, also has
planned to make one and two reel sub-
jects in series of six.

These short pictures, each carrying
story of its own, are destined to create
sentiment when shown to the public.
They are an innovation for this chas-
ter of picture, being entirely different
the short reel films which have
been produced in the past, it is said.
An announcement will soon be made
regarding the series of six and the manner in
which they will be distributed to the
exhibitor.
William Russell in
"HEARTS OR DIAMONDS"
Russell-Mutual drama; five parts; directed by Henry King; published April 29
As a whole......................Excellent
Story.........................Good
Star..............................Good
Support..........................Strong
Settings..........................Ample
Photography.........................Excellent

It is the little things in "The Face in the Dark" that tend to make this photoplay the excellent example of fine screen entertainment it is. It is the sort of production any exhibitor might take pride in looking at his theatre.

While there are several doubts as to the why and wherefore of certain phases of the story, it has been handled in an excellent fashion and the exact outcome of the story remains a complete secret until near the end and then, while it does not come as a direct surprise, it is pleasing and there is a satisfied feeling in seeing happiness brought to diminutive and inimitable Mae Marsh.

Mae Marsh, Hobart Henley and J. C. Bitzer, the cameraman, may well feel proud of their latest achievement. Mae Marsh is herself all the way through, capable, charming and adorable; the little touches which Mr. Henley has introduced, such as a gang of youngsters coaching, proves his appreciation of humanity in screen story telling; and the high lights which have been brought into the production’s lighting and that beautiful reddish glow which was prominent in many of the scenes shows Mr. Bitzer’s ability at the crank.

Henry B. Walthall in
"WITH HOOPS OF STEEL"
Paralta drama; five parts; directed by Elliott Howe; published April 29
As a whole......................Very good
Story............................Interesting
Star..............................Fine
Support..........................Well cast
Settings..........................Appropriate
Photography.........................Clear

Another one of those Paralta productions that should please and entertain is "With Hoops of Steel" in which Mr. Walthall assumes a role different from anything which he has undertaken thus far under the Paralta banner. And he does it in a most pleasing fashion.

All the excellence of direction, photography and acting which have characterized previous Paralta productions are in evidence in this latest Walthall vehicle. Mr. Howe has intro-

A BIG SCENE FROM "WITH HOOPS OF STEEL," FEATURING HENRY WALTHALL. (Paralta.)

duced subtle little touches which warm an audience to the characters and make them feel a personal interest in the telling of the story.

Mary Charleson accords Mr. Walthall good support. Ann Walthall is another member of the well balanced and carefully selected cast. The entire story is laid in the west and the scenes vividly portray vast fields of cactus and mountains reaching far into the sky.

The story: Tom Meade is considered responsible for the disappearance of Will Whitaker, whom the villagers believe to have been murdered. Tom refuses to give himself up until the villagers can prove Will’s death. The disappearance of the little brother of Mary Delarue, whom Tom is in love, locates the missing Will, clears Tom’s name and unites Tom and Mary.

Margery Wilson in
"THE LAW OF THE GREAT NORTHWEST"
Triangle drama; five parts; directed by Raymond Wells; published April 14
As a whole......................Good
Story.........................Weak
Star..............................Excellent
Support..........................Excellent
Settings..........................Northern
Photography.........................Fine

Excellent photoplay combined with a good selection of types to portray this story of the northwest combine to make "The Law of the Great Northwest" good entertainment. The broad expanse of territory manned by the Northwest Mounted Police has always been a popular background for a photoplay and this offering contains much action and moves swiftly enough to sustain interest.

Margery Wilson in the leading role is rather a disappointment. She does not seem to enter into the spirit of the thing and gives a rather passive portrayal of the girl about
which the action centers. Will Jeffries, Eugene Corey, William Dyer and Louis Durham in the more important male roles do commendable work, while William V. Mong's characterization of Pedley Monson is charmingly well done.

The story: Hal Sinclair, owner of the only store in Fort Rocher, a trading post, comes under the eye of the northwest mounted police because of his lawlessness and his war upon independent traders. Officer Jamieson is sent to investigate. Simultaneously with his arrival comes also Marie Monset and her father and Charles Morin, son of a banker, seeking his fortune in the north. Sinclair is attracted to the girl and gives her father an elastic charge account. She recovers him and through a ruse he gets his father out of the way. She aligns herself with Jamieson to get evidence against Sinclair and while employed by him is locked in the trading post. She escapes just in time to defeat Sinclair's attempt to murder Morin and Jamieson and the arrival of the mounted police disposes of the criminals in the affair. Morin claims her and Jamieson rejoins his troop.

Douglas Fairbanks in “MR. FIX-IT”

Artcraft comedy; five parts; directed by Allan Dwan; published April 22

| As a whole | Entertaining |
| Star | Splendid |
| Support | Good |
| Settings | Appropriate |
| Photography | Excellent |

It is pleasing to note that Mr. Fairbanks has thrown aside his cowboy interpretations and taken to more high class entertainment.

“Mr. Fix-It” is a very enjoyable production and one of the best Mr. Fairbanks has ever done. It is diverting, too, in that Mr. Fairbanks gives others in the cast opportunities to prove themselves entertaining. There are three very charming young ladies: Marjorie Daw, Katherine MacDonald and Wanda Hawley, and a number of interesting youngsters, who give the story that appealing touch many of his others have lacked. In addition to directing the picture, Mr. Allan Dwan is also responsible for the authorship of the story.

The story: Because of his ability to fix things he becomes known as “Mr. Fix-It” and enters the aristocratic home of the Burroughs as their nephew. Before long he has melted the stone hearts of the three aunts and one uncle and won the love of a pretty girl in addition to setting aright the affairs of prettily Georgiana Burroughs and Olive Van Tassel.

Charles Chaplin in “A DOG’S LIFE”

First National Exhibitor comedy; two parts; published Apr. 22

| As a whole | Fine |
| Star | At his best |
| Support | Sufficient |
| Settings | Adequate |
| Photography | Very good |

The much heralded “A Dog’s Life” was shown to Chicago exhibitors last week and was received with exclamations of delight. Exhibitors present forgot their worries for the time being and had a good time, laughing at the diminutive comedian’s antics. And they were justified in doing so, because without doubt this is undoubtedly Mr. Chaplin’s best piece of work.

Mr. Chaplin was right, too, when he decided to allow the film to run to 2,700 feet instead of the usual 2,000 feet, as everything that is contained in the picture is needed. At no time is there any trace of padding, and it is just one laugh from beginning to end.

The direction has been well handled and Mr. Chaplin’s portrayal is all that his admirers expect of him. A large cast appears in support headed by Edna Purviance, pretty and vivacious, and a wonderful dog who does his bit in a to-the-screen-borne fashion.

The story: Charlie finds it hard to get food without money and still harder to get a position. He rescues a stray hound from a pack of dogs and this hound finally brings him good luck. He gets a wallet of money, wins the love of a pretty girl and after marrying her settles down to a contented and peaceful life on the farm.

Kitty Gordon in “THE PURPLE LILY”

World drama; five parts; directed by George Kelson; published April 22

As a whole | Good |
| Story | Fair |
| Star | Excellent |
| Support | Strong |
| Settings | Northern |
| Photography | Fine |

Wonderful snow scenes and the attractiveness of the star do much to make “The Purple Lily” fair entertainment.

There is an inconsistency, however, about the story which is made more involved and difficult to follow by the number of cut-backs used.

Miss Gordon is again cast in the familiar role of an adventureress. She is the wife of a man possessed of a mania for gambling and when he has lost his fortune on the gambling table, enters into a plot to steal the result of a survey of valuable lands. Through an expose of the affair her husband leaves her and she pays society for his crime and she returns to the home of her father in the north woods and contentment.

The story: Marie Farnsworth and her husband have reached the end of their means through his penchant for the gambling table and agrees to aid Sir Philip Bradley in the theft of the survey to mining lands. She goes north, works herself into the confidence of James Caldwell, the surveyor, and obtains the survey only to find her return to civilization that she has been duped by her husband and Bradley. Caldwell notizes his employers of the theft and begins a search for the fugitives who are found in Montreal. Separated from her

THE “HERALD’S” REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Zoe Rae in "THE DANGER WITHIN"  
Bluebird drama; five parts; directed by Rea Berger; published May 10

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<th>As a whole</th>
<th>Story</th>
<th>Star</th>
<th>Supporting</th>
<th>Photography</th>
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<tbody>
<tr>
<td>Good</td>
<td>Good</td>
<td>Good</td>
<td>Competent</td>
<td>Excellent</td>
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"And a little child shall lead them" is the lesson brought home by Zoe Rae in "The Danger Within," which is a whole-some, heart-interest story well enacted. While the plot of the play—a hardened, self-centered old man restored to contentment and kindness through a child—has been used again and again, it never fails of human appeal and this production should prove to be no exception to the rule.

Intelligent direction is evident throughout and a capable cast supports the child star. It should be entertaining for both children and adults and ought to prove a strong drawing card especially in neighborhood houses.

The story: Little Dolly Paulton, overhearing her father tell her crippled mother that the operation so sorely needed cannot be had because of the expense of raising a family, is heartbroken and determined to be no longer a burden. She applies to old Wedgestone, a crusty millionaire, for the position of cook, and while he is ordering her from the house, a Quarantine is put on his residence as a part of a plot to ruin him in Wall street. Through this, Mrs. Paulton and her enemies take advantage of Dolly, Wedgestone's capable chief clerk. Tom Paulton, Dolly's father, is employed in Wedgestone's office and when the millionaire becomes aware of the plot, Dolly, through a ruse, gets word to her father, who successfully defends Wedgestone from the conspirators of his enemies. Through association with Dolly, Wedgestone changes for the better, giving the Paultons a deed for the house they live in and makes him chief clerk of his establishment.

J Barney Sherry in "WHO KILLED WALTON"  
Triangle drama; five parts; directed by Thomas N. Heffron; - published April 14

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<th>As a whole</th>
<th>Story</th>
<th>Star</th>
<th>Supporting</th>
<th>Photography</th>
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<tbody>
<tr>
<td>Excellent</td>
<td>Good</td>
<td>Admire</td>
<td>Strong</td>
<td>Appropriate</td>
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There are times when a story chosen for the production of a drama is a choice not infrequently made for that part. Such is the case in "Who Killed Walton." J. Barney Sherry, in the role of a political boss, powerful but just, who has built his strength through a perfect understanding of the people and their weaknesses, fulfills his role at home through the characterization and imparts human interest to the production.

While the death of Walton is not as mysterious as it might be, there is enough suspense clothed about the discovery of the cause of his demise to make this five-reel Triangle good entertainment. Mary Mersch plays opposite Mr. Sherry and capably depicts Marian Emlen, the authoress. Edwin Brady, Dora Rodgers and Frank Bonn also have prominent parts in the well-balanced cast.

The story: George Hamilton, political power, has offered his love to Marian Emlen, a young authoress, but she has given her heart to Austin Booth, a professional reformer. Through the completion of a novel she is thrown into contact with Farnum Walton, an illustrator, and profligate. Under the guise of business he takes her to a notorious cafe, where she discovers his Designs. She is directed by a fairy spell and regains consciousness to find herself in his studio and him dead. The mystery is cleared up by a former sweetheart of the dead man, who was with him on the night of his death. Booth breaks his engagement when he learns of the affair, and Hamilton is rewarded by her love.

Mitchell Lewis in "NINE-TENTHS OF THE LAW"  
Northwoods Producing Company; six parts; published State Rights

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<th>As a whole</th>
<th>Story</th>
<th>Star</th>
<th>Supporting</th>
<th>Photography</th>
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<tbody>
<tr>
<td>Interesting</td>
<td>Convincing</td>
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<td>Adequate</td>
<td>Clear</td>
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Mitchell Lewis, star of "The Bar Sinister," does virile acting as the trigger, Jules Leneau, in this well-told story of the great Northwoods. The story is full of heart interest, is well directed, and contains many exciting scenes.

A baby, little Breezy Reeves, is an interesting feature of the picture. He plays with a poise that would do credit to many actors. The cast is efficient. Jimmie Maye plays the wife in a sympathetic way. She has an appealing personnel and contributes some exquisite touches to the character of the simple young mother, whose child is taken from her. Reaves Nason, and Julius Frankenbog also do good work. In this day of eternal triumphs, it is a relief to see a picture as wholesome as this offering.

The story: Jules Leneau and his wife, Jane, living in a cabin in the Northwoods, are inseparable after the death of their only child, a daughter. The plotters are led through the scheme of Red Adair and his partner, who live below the Leneaus, a child is kidnapped and brought to the woods. The kidnapped child wanders away and falls into a bear trap set by Jules, who discovers him there. He is adopted by Jules and his wife, because of her joy, Jules does not try to discover where the child came from. Many exciting incidents are woven into the story by the attempts of Red Adair to recover the child by fair means or foul. Through him, Jules learns where the child belongs and resolves to give him up, in spite of Jane's pleadings. She is about to cast herself from the top of a cliff, when the story is cleverly brought to a happy and unexpected ending.

Theda Bara in "THE SOUL OF BUDDHA"  
Fox Drama; five parts; directed by J. Gordon Edwards; published May 6

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<tr>
<th>As a whole</th>
<th>Spectacular</th>
<th>Story</th>
<th>Star</th>
<th>Supporting</th>
<th>Setting</th>
<th>Photography</th>
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<tbody>
<tr>
<td>Fine</td>
<td>Spectacular</td>
<td>Good</td>
<td>Good</td>
<td>Lavish</td>
<td>Fine</td>
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This Theda Bara Fox six-reel. Theda Bara's triumph is put on with all the lavishly, splendid sets and impressive casts which have characterized her previous pictures but does not quite come up to the standard. The interior of the temple Buddha, the sacred gardens, oriental dances, fire eaters and snake charmers, are some of the outstanding features of the play which owe much of its impressiveness to excellent photography.

Theda Bara is again cast in the role of a vampire. An East Indian girl, she forsakes the Buddhist religion for marriage with an English army officer, tires of him, has countless affairs with other men and finally meets her death at the height of her career at the hands of the high priest of Buddha. The latter role is capably handled by Victor Kenard.

The story: Fascinated by the lure of white robes and dancing Bara enters the temple of Buddha. She is soon disillusioned and yields to the entreaties of Major John Dare of the British army to join him and becomes his wife, incurring the enmity of Ysora, the high priest of the Buddhist faith. A child is born to the two, which is later found dead with the Buddhist death mark on its forehead. This withers the soul of Bara, who leads her husband around the globe in search of happiness. Hardened by sorrow, she turns against Dare and bids him be gone. A visit to a Paris resort results in her acquaintance with a theatrical manager who is fascinated by her dancing. She accepts an offer to appear at his theatre. On the night of her premiere her husband unsuccessful in his attempt at a reconciliation, suicides in her dressing room and she meets her death at the conclusion of her dance at the hands of Ysora.

Frank Keenan in "The Bells"  
"The Bells," made famous by Sir Henry Irving, the celebrated English actor, has been immaterialized for the screen by Frank Keenan and will be published by the Pathé Exchange, Inc., as a Pathé play, on the selective feature booking service, it is announced.

Mr. and Mrs. George M. Keanen, who have seen Frank Keenan's interpretation of the role of "Matilda," and have seen Irving and Mansfield in the same role, say that Keenan's screen interpretation suffers nothing in comparison with those of the two celebrated actors.

The part of "Matilda" affords Mr. Keenan, it is said, as great an opportunity for his dramatic powers as the role he enacted in "Loaded Dice," the Pathé play in which he scored a hit and which has been favorably commented upon by reviewers from coast to coast.
Nazimova in "THE REVELATION"
Metro drama; seven parts; directed by George Baker

As a whole  Excellent
Story  Fine
Support  Splendid
Settings  Well chosen
Photography  Very good

"The Revelation" offers exhibitors an exceedingly well produced picture, a wonderfully impressive story, an actress of exceptional ability who gives a portrayal that is very convincing and the general makeup of the production provides high class as well as interesting entertainment.

No doubt many will remember Nazimova in "War Brides," where she gave a wonderful performance, but her leading role in "The Revelation" is even greater. She is entirely original in her little mannerisms, which are bound to capture her spectators and she has been surrounded with a very good cast. The picture is supposed to be in Paris; in a little French village, in which there are many splendid scenes of an old monastery; and in a hospital for wounded soldiers where Nazimova and her artist lover are reunited.

The story: Joline, a young artist, attracts the attentions of a young man, and she consents to pose for him. He receives a commission to paint a picture of the Madonna at the side of a sacred rosebush in a monastery. The events bring to a crisis Nazimova's life, and she leaves Paul to devote the rest of her life to a good cause. The war again reunites the twain, her, and a soldier, and Joline a nurse, is called upon to attend him.

Charles Clary in "THE BLINDNESS OF DIVORCE"
Fox drama; seven parts; directed by Frank Lloyd; published April 7

As a whole  Good
Story  Interesting
Support  Very good
Settings  Faithful
Photography  Clear

The evils of divorce are vividly set forth in "The Blindness of Divorce," the latest Fox standard production, and the story should make interesting entertainment for houses where melodramatic pictures are favorably received.

The consequences of which lead up to divorce as screened in this production is sometimes weak and unconvincing, and while there are cases where people go ahead and obtain separation decrees without an explanation or an attempt at reconciliation, it seems that in real life there are many instances of persons are more level headed and the courts make more of an investigation than the case in this story received.

However, there is a pleasing cast which does good work and should make a favorable impression on audiences. The excellent direction and careful story adds to the interest of the production and it proved entertaining to audiences at the Orpheum Theatre, Chicago, last week.

The story: John Langdon divorces his wife when he finds her in what he supposes to be compromising position. He takes his little daughter with him. Fifteen years later his daughter marries the district attorney. The attorney raids a notorious gambling house and finds his wife is one of those caught. He sues her for divorce. On the witness stand Claire, owner of the gambling house, tells that she is the defendant's mother and that the defendant had visited her to ascertain whether or not she was her mother. The judge who is to pass sentence is the man responsible for the Langdon divorce, and after Miss Langdon tells her story the judge resigns, the husband forgives and the daughter and attorney are reunited.

Marguerite Clark in "RICH MAN, POOR MAN"
Paramount comedy-drama; five parts; directed by J. Searle Dawley; published April 7

As a whole  Good
Story  Interesting
Support  Excellent
Settings  Well chosen
Photography  Very good

"Rich Man, Poor Man" affords Miss Clark a part quite different from the fairy tale roles in which she has been appearing recently, and needlessly to say she is delightful in her delineation.

The story, while not portentous in construction, has been very well handled and the excellent direction makes of it interesting entertainment. While there are little touches of pathos throughout the story, it contains excellent humor and will tend to lessen the tension of one's worries.

Marguerite Clark, who stands alone in her particular class of entertainment, does much to make the story enjoyable. Supporting are Richard Barthelmess, George Beasus, Frederick Warde, Donald Clayton and Augusta Anderson. The story is adapted by George Broadhurst from the novel by Maximilian Foster.

The story: After the death of her mother, Betty Wyne becomes the duirge of the boarding house until one of her friends introduces her to the grandson of John K. Beeston. When the decease is discovered Betty makes such impression upon Beeston that he insists she remain, and since the man she loves is the real man, she quickly consents to remain a member of the Beeston household.

Arthur Guy Empey in "OVER THE TOP"
Vitagraph drama; nine parts; directed by Wilfrid North

As a whole  Very good
Story  Interesting
Support  Adequate
Settings  Faithful
Photography  Good

The much discussed "Over the Top," featuring Sergeant Arthur Guy Empey, was given a private showing to exhibitors of Chicago and vicinity, and was well received. The story is adapted from the book written by Sergeant Empey. Robert Gordon Anderson wrote the scenario. The production is a timely one and at times fires one with the ambition to be up and doing.

In the nine reels are embraced scenes of recruiting, German plotting and blowing up a munitions factory; the abduction of a girl of a wealthy family, Empey's joining the army to lead the British to victory, the triumph of the German oppressor, and the rescue of his sweetheart.

There is also an interesting story of a youth played by James Morrison, who joins the army but who fees in terror at the noise of shot and shell, and who later proves a hero by using a machine gun to save his fellow men, giving up his life that they might live.

Many of the incidents are too long-drawn-out and actionless. The best part of the story, and the only time Mr. Empey is given an opportunity to do real work, is in the last two reels, when he leads the boys to attack the Germans, is taken prisoner and is called in to witness the marriage ceremony of his sweetheart to a German spy. It is here where he really makes good, and in the last case he is given his opportunity to do real work.

The story: Helen Lloyd is kidnapped by Friederich von Emden and taken to Germany. Her sweetheart, Garry Owen, and her brother, Albert, enlist and go to war in hopes of finding Helen in addition to aiding the allies. At first Albert sees from his troop, frightened by the noise, but comes back and by his operation of a machine gun, saves his company, though he gives up his life. Garry is captured and taken to the same castle which is where little friedrich, an off moment, escapes the guards, kills Friederich, and-brings Helen safely to the American lines.

Desmond Star of "An Honest Man"

"An Honest Man," forthcoming Triangle drama in which William Desmond will play the title role, is said to be an interesting psychological study, with a very suggestive casting. Desmond is cast as Benny Boggs, happy-go-lucky tramp, whose law-breaking has been of an innocent order, due to his artistic desire to avoid walking which he and his brother have earned to keep up the suggestion. With fifty thousand dollars in his pocket, Benny traveled his way starving and in want until he discharged his mission and won the love of a beautiful girl. Mary Warren has the leading female role. Ann Kroman and Graham Pette are in the supporting cast. Frank Borzage directed. Henry P. Down wrote the story.
Alice Brady in

"AT THE MERCY OF MEN"
Select drama; five parts; published in April
As a whole: Good
Story: Improbable
Star: Pleasing
Support: Ample
Settings: Suitable
Photography: Good

"At the Mercy of Men" is an example of how an improbable story can be worked up into an absorbingly interesting dramatic production. Admirers of Miss Brady, who recall her previous characterization of a young Russian girl, will undoubtedly be pleased with her delineation of the role of Vera Soroff. She handles it in a very satisfactory manner.

Frank Morgan again plays the leading male role and Charles Miller is responsible for the direction. The scene of the story is laid in Russia at a time when the peasant classes were rising in revolt against the house of Romanoffs. There is a riot scene where the mob endeavors to attack the barracks and torture three of the Czar's guards, under arrest for their attack on one of the girls of the working class. The happy conclusion of the story is reached easily and in a likeable manner.

The story: On her return home one evening Vera Soroff is attacked by three members of the Czar's royal guard. News of the attack reaches the Czar and he demands that the guilty man marry the girl and that all three men be arrested to await trial. But a suitor of Vera's, leads the working class in an attack on the barracks in which the three men are held. Two of the guards are killed and Vera goes to the rescue of the one she married and they come to a happy understanding.

Louise Lovely in

"A RICH MAN'S DARLING"
Bluebird comedy-drama; five parts; directed by Edgar Jones; published April 28
As a whole: Fair
Story: Poor
Star: Fair
Support: Fair
Settings: Suitable
Photography: Good

With the proper handling, "A Rich Man's Darling" might have been a very successful comedy-drama. As it is, the success of the production will undoubtedly depend upon the popularity of Louise Lovely and the class of audiences catered to. For any intelligent audience or one demanding a logical plot, it is entirely out of the question.

Supporting Miss Lovely are Philo McCullough, Winter Hall and Edna Mason. The story is from the pen of Harry Gates.

The story: Lee Brooks returns from a hunting trip to learn that his father has become enamored of a South American beauty. He decides to visit her. Arrived at the hotel, he finds her. Ricardo, quite a fascinating young person and persuades her to marry him. Later he learns that she was put upon by a modiste's helper, delivering gowns to Mme. Ricardo, but the hotel clerk had mistaken her and so she was forced to pose as the modiste herself.

Edith Storey in

"TREASURE OF THE SEA"
Metro drama; five parts; directed by Frank Reicher; published April 22
As a whole: Interesting
Story: Good
Star: Enjoyable
Support: Sufficient
Settings: Ample
Photography: Very good

To admirers of Edith Storey, "Treasure of the Sea," should prove a joy. And for those who are not acquainted with this star's work, it will prove enjoyable if they are interested in good screen entertainment with a star that combines ability and grace in so charming a manner.

The story: A star has been handled along out-of-the-ordinary lines and proved a pleasing attraction to patrons of Chicago's Bos- ton theatre. It is the story of a father and daughter, who have been ruined and to revenge themselves on those whom they believe to be guilty, the plot against him only to find that their vicious attacks have been misplaced and the victim is innocent of any wrong-doing. Lewis Cody makes a pleasant victim.

The story: When Ruth Elkins meets James Hardwick she plans some way to avenge her father's loss of millions through Hardwick. At about the same time they discover an old ship and plan to look for the treasure. James gets ahead of Ruth and cleans the town of tools and men. Ruth follows up with ruffians and after the gold is located Ruth's men attack James' men and confiscate the gold. Ruth makes James a prisoner and then learns that he is innocent and his father's trusted friend is the real culprit. The story ends pleasantly.

Tom Mix in

"WESTERN BLOOD"
Fox comedy-drama; five parts; directed by Lynn Reynolds; published April 13
As a whole: Good
Story: Fast moving
Star: Well cast
Support: Good
Settings: Adequate
Photography: Good

Thrills a-plenty make "Western Blood" a gripping, swift-moving vehicle for the agile Tom Mix. The comedy injected by a score of cowboys makes the production an appropriate one for any audience.

German propaganda and Mexican plotting enter into the story; there are many humorous scenes picturing the attempt of cowboys in evening dress to look at ease; the abduction of a pretty girl by Mexicans and her thrilling rescue by the hero; a quaint Virginia reel and many other little touches which give the picture a strong appeal.

Louise Lovely in

"A RICH MAN'S DARLING"
Bluebird comedy-drama; five parts; directed by Edgar Jones; published April 28
As a whole: Fair
Story: Poor
Star: Fair
Support: Fair
Settings: Suitable
Photography: Good

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TOM MIX IN AN EXCITING SCENE FROM "WESTERN BLOOD."
(Wm. Fox.)

For audiences fond of Tom Mix, "Western Blood" ought to prove a big attraction and for any theatre wishing a program feature with laugh producing possibilities the picture is adaptable. Lynn Reynolds wrote the story.

The story: Tex Wilson meets Roberta Stephens and falls a victim to her charms. Tex's occupation is the raising of horses for the government. Mexican rebels, inspired by a German spy, contemplate a raid on the ranch house and stage it on the same evening Tex is entertaining Roberta and her father. Roberta is carried off when she steps outside the house and Tex, missing her, takes up what he believes to be a trail, which brings him to the shack in which Roberta is a prisoner. After a thrilling combat he brings her safely back.

Rupert Julian Cast as Detective;
Carmel Myers in Role of French Maid

"The Shadowed Man" is the working title of Rupert Julian's next photodrama. The creator of "The Kaiser, the Beast of Berlin" will play the detective role, as the name suggests. Ruth Clifford, who has been co-starred with Julian and with Monroe Salisbury during the past few productions, will have the stellar feminine role.

Carmel Myers, who had Italian characterizations in "My Unmarried Wife" and "The Wine Girl", has been cast in the role of a little French maid in "My Parisian Sweetheart," her latest production. The final touches will be given to the drama next week under the direction of Joseph De Grasse. A cast including Edwin August, Andrew Robson and Lule (Mother) Warrenton are seen in support of the star.
Evelyn Nesbit in

"HER MISTAKE"

Julius Steger photoplay; six parts; directed by Julius Steger; published by S. & S. Pictures

As a whole: Good
Story: Well told
Star: Interesting
Support: Competent
Settings: Suitable
Photography: Excellent

All the usual complications of the old-time melodrama form the basis of this story. The trite plot, however, is so excellently handled by Julius Steger that one almost fails to recognize it in its new dress. Miss Nesbit is convincing, especially as the young country girl. There is some good photography and a well directed cast. The picture will undoubtedly have a wide circulation, as it is the type of picture that the public likes. Miss Banks, who plays the aunt does some pleasing work. Lois Meredith is the "other woman." Miss Nesbit was unfortunate in her choice of a gown for her big scene, as it was extremely unbecoming.

The Story: Rose Hale, a young mountain girl, finds a wealthy young society man, Ralph Van Cort, lost in the forests surrounding her home. She falls in love with him but he returns to the city to marry a society girl, to whom he had been engaged for some time. The girl learning that his uncle has more wealth than Ralph, breaks the engagement and marries the Uncle. Ralph remembering the truth and sincerity of the mountain girl, returns to the Adirondacks and marries her. They go to New York to live. Ralph and his former fiancée resume their love affair after a few years. Rose sacrifices her own happiness to prevent the other woman's husband from discovering his wife's faithlessness. The climax comes in a private room of a houseboat. In the end Rose's husband, realizing his mistake, comes for her and their child at the old home where Rose has taken refuge.

Marie Osborne in

"DOLLY DOES HER BIT"

Diando-Pathe comedy-drama; five parts; directed by William Bertram; published April 28

As a whole: Average
Story: Timely
Star: Good
Support: Sufficient
Settings: Unusual
Photography: Clear

"Dolly Does Her Bit" is an average program feature with a timely theme and if child productions and particularly Marie Osborne have proven good attractions, this picture should go well as it is as good as anything this child star has done.

The story, from the pen of Lucy Sarver, attempts to show a number of society matron's endeavoring to raise a fund for the Red Cross. A mechanical doll is to be the special feature of the campaign, but the doll becomes broken and Dolly, niece of the woman who designed the costume for the doll, poses in its place. In addition to gathering in a lot of money, she is successful in bringing to justice a gang of crooks.

The story: When the doll, which is to be the special attraction at the Red Cross bazaar, becomes broken, Dolly essays to portray the role. After a large sum of money has been collected Dolly is taken into the Corning home where she brings happiness to the little invalid daughter. She is successful in bringing to justice a band of notorious crooks, when they break into the Corning home.

Ella Hall in

"A MOTHER'S SECRET"

Bluebird drama; five parts; directed by Douglas Gerard; published May 3

As a whole: Fair
Story: Good
Support: Unappealing
Settings: Average
Photography: Fine

Containing a slight war angle which, through excellent camera work is made distinctly effective, "A Mother's Secret" presents only a fair brand of entertainment—slightly below the average in program features. The star was unappealing in a role totally uninfitted for her. It was impossible for her to adapt herself to the clothes of a thirteen-year-old and get away with it.

Concerning the matrimonial career of a woman who believed a daughter eighteen years of age would interfere with her plans to annex money through marriage, the story is an interesting one. Mary Mersch, as Lady Sybil Eldone, did creditable work.

The story: Lady Eldone, made a widow through the accurate fire of German artillery, leaves for America, intent upon marrying money, inasmuch as her sole legacy is plans for a long range gun perfected prior to his death by Lord Eldone. Her campaign of conquest with a volunteer worker in the U.S. secret service is complicated by the arrival of an eighteen year old daughter, whom she had not seen since the death of her first husband. Lord Eldone, the daughter, is compelled to make her home as a girl of thirteen, that her mother's plans may not be interfered with. At a masque ball she wins the love of the secret service man, but refuses to make known her identity. Later she helps in the means of defeating a plot of German agents to steal the plans of the gun, but the volunteer government worker recognizes her as the girl of his choice. Lady Eldone's happiness is realized when her husband appears on the scene and says reports of his death were untrue.

Essanay announces that it has met with such success with the first ten of its revived Broncho Billy dramas of the hills and plains that it will follow these with another set of ten Broncho Billy pictures, probably beginning May 10.

The pictures, which are being distributed through the George Kleine system, are one-reel subjects and have been found by exhibitors to be an excellent addition to any program. They have been booked in the majority of cases by the entire block of ten, the exhibitor running them on a special night each week, it is said.

New prints are made on all the pictures by new process photography which has enhanced the beauty greatly. Mostly outdoor scenes, the photography, under the new process treatment, stands out with unusual clearness and sharpness.

The beautiful western scenery and the daring riding has proved a great attraction to young and old alike, and exhibitors report that all the pictures so far released have been received with enthusiasm.

It is possible that another block of ten of the Snakeville comedies will be issued. They feature the comedians Slippy Slim, Sophie Cluths and Mustang Pete. These comedies have proved to be excellent attractions with feature programs and have been favorably received by the photoplay public. They are exceptionally fast moving slapstick, it is stated, and provocative of hilarious laughter.

“A MOTHER’S SECRET” Postponed

The Triangle play, "Hundredth Night," which was scheduled as the second feature for the week of May 26 has been taken off the schedule for the present and "The Mosshack," featuring William V. Mong and Pauline Starke has been substituted in its place.
William Fox Announces May Schedule
For Special Features and Comedies

William Fox's schedule of May pictures in the Special Features is now made up and Mr. Fox announces that the pictures will be these, issued in the order given:

George Walsh in " Brave and Bold;" Peggy Hyland in " Peg of the Pirates;" Virginia Pearson in " The Firebrand;" and June Caprice in " Blue-Eyed Mary." Henry Lehrman's first starring production in May will be published under the title of " A Neighbor's Keyhole."

" Brave and Bold," for Walsh

" Brave and Bold;" says the Fox announcement, "is an action story well seasoned with romance. Carl Harbaugh, who made his directorial debut with the Fox organization in " A Daughter of France," Victor Sutherland returns to play the leading masculine part.

The last Special Feature of the month will be " Blue-Eyed Mary," an appealing screen story in which June Caprice has stellar honors. Harry Millarde is staging this production. The cast includes Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean, Florence Ashbrook and Helen Hallam.

Peggy Hyland's new feature, " Peg of the Pirates," her second Fox production, will be notable, among other things, for its splendid ocean scenes. The company spent more than six weeks on the Atlantic and along the Coast near Charleston, S. C. O. A. C. Lund was in charge of the drama and has obtained many artistic effects. A large cast is used in the interpretation of the story.

Virginia Pearson in War Film

"A powerful drama of wartime Russia is the vehicle in which Virginia Pearson will next be seen. The picture is called 'The Firebrand.' The direction is by Edmund Lawrence, who made his directorial debut with the Fox production in ' A Daughter of France.' Victor Sutherland returns to play the leading masculine part.

The last Special Feature of the month will be ' Blue-Eyed Mary,' an appealing screen story in which June Caprice has stellar honors. Harry Millarde is staging this production. The cast includes Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean, Florence Ashbrook and Helen Hallam.

The Bud Fisher-Mutt and Jeff animated cartoons for the first three weeks will be: ' A Fisherless Cartoon,' ' Oc- culism' and ' Superintendents.' The fourth will soon be announced. The other Sunshine Comedies for May will also be made known shortly."

Clara Kimball Young in "The Reason Why"

In marked contrast to the severe settings and plain clothes of her recent Select Picture, " The House of Glass," Clara Kimball Young, in her latest production, "The Reason Why," to be published the last week in April, appears on the screen attired in one beautiful costume after another, it is said.

The settings, too, of " The Reason Why," are in keeping with its sentiment of raptures. The fact that "Lucille," Lady Duff Gordon, designed the costumes for Clara Kimball Young to wear in " The Reason Why," which is from the pen of Lucille's sister, Elinor Glyn, adds further interest, especially in the eyes of the women who see this picture, to the beautiful raiment displayed on the screen.

Miss Sills, Miss Young's leading man, and Frank Losec, both seasoned actors from the speaking stage, are chief in the Select star's support. "The Reason Why," is the struggle of a young wife to hold aloft the position in the aristocratic family into which she has married, shortly after her arrival in England from the Continent, where she has led a somewhat eventful existence.

Double Role for Billie Rhodes

Billie Rhodes, the clever comedienne playing in Mutual-Strand comedies, does a double role in "Spotted," the comedy for April, is Bob and Bull. Begoggled, mustached and in livery, Billie plays the part of chauffeur and, in black dress and white apron, she appears as a man.

The plot revolves around the desire of a pretty heiress to be "loved for herself alone," who turns her house over to a couple of friends who entertain a handsome young relative, who falls in love with the maid, and finally proposes marriage, heeding her mother's advice, and finds that she has proposed to a vigorously wooed debutante.

How D'yuh Mean That, Billy?

From the Chicago Tribune

Billy Sunday divided the night with Douglas Fairbanks, the movie star, at the big tabernacle on the lake shore. "Doug" came to sell Liberty Bonds and for the first half hour the big audience experienced many thrills. . . .

After the excitement was over Billy preached on the text: "Be sure your sin will find you out."

Our "Flin' Line" correspondent is putting up an awful fight to make the projection room safe for reviewers. The pagings of salesmen attacks have been repulsed with slight losses and they are now in full retreat.

Another Landmark Gone

The Dramatic Mirror offices move from Forty-fourth street and Broadway, New York, to West Thirty-ninth street.

According to one of the Chicago dailies, Wm. S. Hart and company of players, "while taking scenes for 'Shark Monroe' in the mountains of California, met with a heavy squall and several actors were disabled. This ought to put the quietus on taking sea scenes in the mountains."

Margaret Fisher, the American-Mutual star is Hooverizing some more. She has cut the "CO" out of Fisher.

Hints to Exhibitors

Prepared by a trained staff

Another plan to draw attention to "The Scarlet Shirt" is to go about town with a bucket of red paint the evening previous to your opening and drop gobbs of the mixture every few yards on the sidewalk. See that the entire city is covered (if New York or Chicago, it will take several cans of paint; smaller towns much less, of course) and do it quietly. On the morning of the picture's opening have the newspapers play the story up on the front page in red letters a foot high, kid- ding everyone along as a press agent usually does. Before spreading the paint have everything fixed with the authorities so as not to get into trouble, or they may throw you and the paint into the East river or Lake Mich. as the case may be.

In like manner, if you're bookling "The Diamond From the Sky," buy a quantity of steel blue diamonds (these are more brilliant at night) and scatter them all over the burg, city or township, as the case may be. It will create comment and make good business.

For "The Trap," the night before you play that feature place a few bear traps near your theatre, preferably just around the corner where unsuspecting pedestrians will fall into them. Explain to the mangled victims that you are running the film when you are summoned to release them.
Clever Camerawork

Many unique and novel effects are obtained by the motion picture camera in the hands of a clever cameraman, by employing what is known as the double exposure. Dual roles have thus been made possible on the screen, something not heretofore feasible upon the speaking stage.

AN INTERESTING EXAMPLE OF THE CAMERA'S ADAPTABILITY, SHOWING HAROLD LOCKWOOD IN A SCENE FROM THE YORK-METRO PLAY, "LEND ME YOUR NAME."

Two examples of original photographic effects recently obtained are herewith shown. One picture shows Harold Lockwood enacting the role of the Earl of Gilleigh in "Lend Me Your Name," a Metro five-part comedy, while he also appears in several scenes opposite himself in the role of a second-story man. In the scenes played by the two characters, Cameraman Gaudio has displayed remarkable skill, it is said.

GLADYS BROCKWELL, FOX STAR, HAS PLAYED MANY DUAL ROLES. HERE IS A REMARKABLE PHOTO SHOWING MISS BROCKWELL DOUBLING FOR HERSELF IN "HER ONE MISTAKE."

In "Her One Mistake," Miss Brockwell's latest Fox drama, she appears as Harriet Gordon and also as Peggy Malone, two widely different characters. This picture was staged and directed by Edward J. LeSaint.

Few people realize the ingenuity required to obtain these effects and that they are only possible in the hands of an expert cameraman. Special attention has to be paid to lighting effects, as well as the camerawork, to make a perfect picture.

Triangle to Publish "High Stakes"

With Barney Sherry as Featured Star

A crook story, with J. Barney Sherry in the leading role as a modern Raffles, has been put into production during the past week at Culver City. Jack Conway is directing the drama, which is titled "High Stakes," which was written by Andrew Soutar. Jane Miller will make her initial appearance as a Triangle player as Sherry's leading woman. The supporting cast also includes Harvey Clark, Myrtle Risbey, Ben Lewis and J. P. Wild.

The second feature production commenced during the week is "Old Hartwell's Cub," Thomas N. Heffron, who directed Desmond in "The Sudden Gentleman" and "The Se. Panther," is directing Will Desmond has the title role. Harry Edwards has started on the third new picture of the week, a two-reel comedy which is yet untitled. Billy Faren and Maxie Borgen have the featured role.

Western Story Nears Completion

Cliff Smith is putting the finishing touches to the Triangle western, "Wolves of the Border," Roy Stewart's latest vehicle. This story was formerly titled "A Man Worth While." Josie Sedwick has the leading feminine role.

Director Frank Borzage is finishing exteriors on "The Loyalty of Taro San," a picture of old Japan. This is a screen adaptation of the story by the same name by E. Magnus Ingerston, author of "Her American Husband." Jack Livingston, who played opposite Pauline Starke in 'Innocent's Progress,' is the featured player. Jack Abbe, Oriental actor, is Taro San. Maude Wayne, former Keystone comedienne, has her first dramatic role in this production. The cast also includes Lillian West and Lillian Lang.

During the week just passed three feature pictures have been sent to the film editors. "Mlle. Paulette," a comedy drama laid in the Adirondacks, was directed by Raymond Wells. Waiker MacDougal and Claire Anderson have the featured roles. Gloria Swanson and J. Barney Sherry have the leading parts in "Her Decision," just completed under the direction of Jack Conway. Darrell Foss, who was featured in "Her American Husband," has a prominent part as Ann Kromer is in the cast. The plot is based on a girl's sacrifice to save her sister, who has been betrayed.

A John A Moros story, "The Lonely Woman," is the third picture finished during the week. A Hudson river town in the vicinity of Sing Sing provides the locale of the story which portrays the struggles of a wife who attempts to save her husband from a long term sentence. He has been unjustly convicted on circumstantial evidence. Belle Bennett has the featured role. Thomas N. Heffron directed.

Metro Films "The Demon"

Edith Story has begun work in "The Demon," the star's next vehicle on the Metro program, at the west coast studios in Hollywood. In this production Miss Story is directed by George D. Baker. Mr. Baker also made the adaptation for the screen.

"The Demon" is a picturization of the novel of the same name by C. N. and A. M. Williamson. The scenes are laid in Corsica, Algiers and the United States.

Holubar Directs Dorothy Phillips

Dorothy Phillips, Bluebird's emotional star, has begun working in a new society drama, which is being directed by Allen J. Holubar. William Stowell, who has been seen with Miss Phillips in numerous productions, will be her leading man. "Discipline and Grooming," the play upon which the photoplay is based, is the story of a young girl, too closely cloistered from worldly affairs by a Puritanical father, who when released from the family fireside and protection finds the dizzy maze of the world too complicated for her to navigate.
"A Son of Democracy" (Paramount)—Reel 1, view of colored woman able to waist and woman putting shawl around her. Reel 2, subtitles: "All these...every inch, every part...why not let me be an artist?" In taking shawl off of nude girl as the stands on auction block; auctioneer gives shawl and throwing shawl back to girl; two scenes of woman exposing bare breast to hugger child; slave owner slugging man; shooting at men firing on pier.

"Paths of Darkness" (Unicorn)—Reel 1, subtitles: "I'm thru hanging out new women...I was a good woman until you met me." Why not let me be...stereographer?" and embrace of man and woman after subtitle. Reel 2, shots of man and woman in scene of man singing eye and scene of axe descending; girl drinking at bar; Korean woman in saloon; striking man over head with bottle; woman in garb of nun.

"Hickory Hiram" (Nestor)—All scenes of man in underwear after screen, fat man hammering other man with stomach.

"A Waiter's Waistline Life" (Fox)—Reel 2, man on engine thumbing nose.

"The Boss of the Lazy Y" (Triangle)—Reel 1, shooting of Marsten; subtitles: "Well, son, I got him that time." Reel 4, reducing shootings, including claps to half. Reel 5, two shadow scene shootings and reduce to half all sex dull shooting scenes.

"Twenty-One" (Pathes)—Reel 5, first and third tough dance scenes; close of girl drinking at table; six actual fight scenes in first prize fight; six final fight scenes in second prize fight.

"A Black Sherlock Holmes" (Ebury)—"Baron Jazz" thumbing nose.

"All Fur Her" (Jester)—Reel 1, dancer in low-cut gown exposing breasts.

"The Purple Lily" (World)—Reel 1, two near views of Marie in low-cut exposing breasts. Reel 2, two closer views of woman in low-cut gown giving command.

"Woman in the Web," No. 4 (Vitagraph)—Reel 1, two scenes of man cocking and binding girl on boat; cocking scene in fight on top of cabin.

"The Bull's Eye," No. 15 (Universal)—Reel 1, Cody slugging Mexican red. Reel 2, two shooting scenes and men falling; three scenes of dead bodies thrown body into well; man cutting rope leading into well; shooting at Cody in well.

"The Scarlet Drop" (Universal)—Adult only permit. Reel 2, shooting scenes shown waved. Reel 3, placing tree in road; all scenes of cock-up except where girl and bandit are conversing; two scenes of outlawing spoils from passengers. Reel 5, three fight scenes in which man preens his sexes towards opponent; two scenes of men throwing knives; man shooting dope.

"Nemesis and the Cardy Man." (Vitagraph)—Reel 1, two scenes of dance being back and exposing back. Reel 2, woman in window raising sleeve and posing arm.

"The Cellar of Death," (L. S. P.)—Rejected. Permit refused because film portrays the criminal operations of a band of thieves and shows unlawful unlawful.

"The Life" (Paramount)—Adult only permit. Five thousand feet.

"Carnival of the Klondike" (Selznick)—Reel 1, last two scenes of girl coming in cabin; entire incident of woman winning at old man, to include the fe's approaching woman on stairs and subtitle: "Buy me a drink and I will show you the man who has it." Reel 2, subtitles: "Spring Taylor, whose happiness has been injured by Silk's lustfulness," "Don't let her bring her with him!" "Blos- sa, a man with a wild light in his eye." Reel 3, scenes of woman tearing off on couch with man and scene of her getting up from couch; subtitles: "Soldier—do you think I'd be hitched to a man?" "Silk's still bragging if you're woman!" "Seeking always for courage to kill Silk, the despoiler of this home." Reel 5, Silk standing with knife behind his back. Reel 6, sub- title: "And so made Hannah believe I was one of your women." Reel 7, five big scenes between Silk and girl; six near views of fight. Additional language—"Reel 5, woman standing at table drinking; revelry in cabin show; girl sitting on birth. Reel 7, stabbing man. Reel 7, fourteen scenes of 14, to include closeups and scenes of Silk after being shot; shooting Silk & Donald.

"The Vortex" (Triangle)—Reel 2, closeup of hotel register showing couple listar as "man and wife." Reel 5, three scenes of girl slipping off dress, while she underwrite: "They was in the hotel for four hours!" "No, Van, you can't think that.

"Humility" (Oro)—Reel 4, subtitles: "Unless you are a good little girl I'll have a little boy!" "I'll tell Stuart the good news. You've induced temper spells—for your child's sake, etc.

"The Bride of Fear." (Fox)—Reel 4, convict striking guard. Reel 5, sub- title: "My, this is a swell joint—did you marry the pink, or is it common here?" "It's left marriage and it is a common law!" "Well, by God, I'll try you!" closeup chasing scene before man is shot; girl shooting thief.

"Mrs. Slacker" (Pathes)—Reel 4, subtitle: "I'm not sent a sent!" Reel attack on guard at tent; attack on guard at railroad; binding girl; placing tampons on trays.

"The Home Trail." (Vitagraph)—Adult only permit. Reel 4, subtitles: "Who trades in soft clothes and woman souls." Reel 4, man holding with thumb to woman to return to saloon and dance hall.

"A Daughter of U. S. A." No. 12 (Jaxon)—Placing bomb and lighting it.

"Saved From a Vamp" (L-Ko)—Reel 2, closeup of woman with bare back; woman given to two scenes of girl in man's bedroom in low corset cover exposing her back.

"The Eagle's Eye." No. 6 (Foursquare)—Reel 1, slugging man on head.

"The Busy Inn." (Pathes)—Reel 4, subtitle: "I long for the evening and my husband's departure!" Love scene between Prince and innkeeper's wife in her room. Reel 5, entire love scene between Prince and innkeeper's wife in her bedroom.

"Just a Woman," (U. S. Exhibitors)—Reel 1, embrace between husband and woman after subtitle: "I hope to be back soon." Reel 6, subtitle: "Then you want to court the understand, etc.

"The Mystery of the Fatal Pearl." (Empress)—Reel 2, man stealing pearl from man on boat.

"Blindfolded." (Parlax)—Reel 1, subtitles: "With your ears and that piece of rubber you can open any box!" "The law protects the rich stealing from the poor!" Reel 2, six scenes of couple using stethoscope at safe. Reel 3, two scenes of burglars working at safe; shooting policeman on stairs.

"With Neatness and Dispatch." (Metro)—Reel 4, snatching necklace from woman's neck.

"Adventurous Amberose." (L-Ko)—Reel 1, two views of girl's skirts being pulled above knees by window cord, girl on beach pulling up bathing trunks after being pinched by lobster; two shadow scenes of Amberose holding up stocking and bloomers before window shade.

"Western Blood." (Fox)—Reel 5, tying handkerchief in gagging scene; Mexican shooting Mix.

"Billy's Baby." (Capitol)—Reel 2, first two scenes of man placing pillow under baby.

U. S. Booking Corp. Buys Two Features "Men" and "The Crucible of Life"

Two new productions have been added to the list of attractions acquired by the U. S. Exhibitors' Booking Corporation. Frank G. Hall, president of the concern, announces "Men," the block-buster of the American and "The Crucible of Life," from the pen of Harry S. Leonide, and "The Crucible of Life," starring Grace Darmond. Both subjects will be distributed through the Foursquare exchanges in the United States and Canada. Embracing an all-star cast, headed by Charlotte Walker and Gertrude McCoy, "Men" is said to be the most absorbing dramatic production of the year. It was produced by the Bacon-Backer interests.

"The Crucible of Life," purchased from the Authors Film Company, Inc., is a seven-part melodrama of society and the great war, and was adapted from the Broadway stage success. "Fairfax," by Bartley Campbell. Featured in the case Grace Darmond and Jack Sherrill and others who have important roles are Frank O'Connor, Winifred Harris and Edwin Forsberg.

"Social Briars" Next Minter Film

The next production from the studios of the American Film Company, Inc., starring Mary Miles Minter, will be published as "Social Briars," on the Mutual schedule, May 5. It was produced under the working title of "The Greater Call."

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


ZIEGFELD—Arthcraft, "Mr. Fix-It," with Douglas Fairbanks.
Eight New Triangle Plays for May;
With William Desmond Heading List

The Triangle Distributing Corporation has announced its May schedule of features which include in addition to society dramas and westerns, a romance of the Adirondacks and a Japanese-American drama. Margery Wilson, William Desmond, Roy Stewart, Gloria Swanson and J. Barney Sherry are among the featured players of the month.

William Desmond heads the May Triangle list in "An Honest Man," which is described as an interesting psychological drama. Mary Warren has the leading feminine part. Henry P. Dowst wrote the story. Frank Borzage directed.

"Mlle. Paullette" is the second feature of the week of May 5. Frank Condon, Saturday Evening Post writer, who has recently joined the Triangle forces, scenarioized the story by George Anderson. The Adirondack mountains provide the locale for the greater part of the play; the remaining scenes show society life in New York. Wallace MacDonald, and Claire Anderson have the leading roles.

Gloria Swanson in "Her Decision"
The week of May 12 opens with "Her Decision." Jack Conway directed this drama, which features Gloria Swanson in her screen dramatic role. Betty Field is featured opposite her in a fine-sister role. J. Barney Sherry has the leading masculine role. Darrell Foss and Ann Kroman have prominent parts.

Roy Stewart is featured in "Wolves of the Border," the second picture of the week. This story, formerly titled, "A Man Worth While," was written by Alvin J. Neitz, and deals with life on the Mexican-U. S. frontier, showing the struggle of the young wings with the Moqui Indians and cattle rustlers. Josie Sedgwick is the leading woman. A Japanese-American drama, "The Loyalty of Taro Sam," heads the May 19 program. This is a screen adaptation of the story by the same name by E. M. Ingleton, author of "Her American Husband." Jack Livingston, has the title role of the young American lawyer. William Desmond, in "Old Hartwell's Cuh" follows.


Alice Brady and Clara K. Young
On Select Program of Features

Star Series productions on the eve of public showings by Select Pictures Corporation will include Alice Brady's latest picture, "At the Mercy of Men," and Clara Kimball Young's production of Elinor Glyn's story, "The Reason Why," as well as the previously announced Constance Talmadge feature, "The Material Girl.

"At the Mercy of Men" is said to be one of the most ambitious of work which Miss Brady has yet done for the screen. The play is a love story of modern Russia, and the cutting and editing of the scenes has been most ingeniously done. Alice Brady has a role in this play which gives her ample scope for a great variety of work. Select announces.

That the author of "Three Weeks" is the author of "The Reason Why" is a guaranty of the heart interest in this latest Clara Kimball Young's Select production. Elinor Glyn was most enthusiastic when she learned that the distinguished Select star desired to present her successful novel on the screen, and she signed a contract giving Miss Young the screen rights while still at an advance base hospital nursing English wounded in France.

Miss Young has given the Glyn masterpiece a notable production. Lady Duff Gordon, known as Lucelle in the world of fashion, designed Miss Young's gowns for the production. Milton Sills is Miss Young's leading man in this production, and Robert G. Vignola has directed the making of the picture.

Miss Minter in Saturday Post Story

"The Ghost of Rosy Taylor," adapted from the story in the Saturday Evening Post by Josephine Daskam Dodge and in which Miss Minter of the American Film Company will be starred, is said to be the most pretentious story in which the little screen star has yet been featured. Edward Szman is directing the feature.

Red Cross Drama For Marie Osborne
Tops Pathe's Program for April

Baby Marie Osborn in a Red Cross drama, "Dolly in Her Bit," the eight episode of "The House of Hate" as Lloyd and a Toto comedy, are headliners of Pathe's program for April 28.

"Dolly Does Her Bit" is said to be one of the most exciting pictures in which Baby Marie Osborn has ever appeared. It is a story of patriotism, thrilling and light comedy woven into the adventures of Dolly and a Red Cross doll.

The eighth episode of "The House of Hate" is replete with thrilling, mystery and, at the end, the little heroine finds root against the Hooded Terror in the hotel of the dyed Malayan river. The Hooded Terror is trying to force her against the gerrn-laden paper. But he is foiled by her cleverness and the timely arrival of the New York Police.

Harold Lloyd's comedy offering is "Hey, There," dueted by Rolin for Pathe. It deals with Lloyd's adventure in a studio where most of the actors are crazy.

The Toto comedy, "His Busy Day," shows the comedian as a cameraman for the news weekly. He attends a big downtown fire, an outdoor dance and a circus.

The program also includes "Picturesque Wales—Landlady's Song," "Picture of England," and "Beautiful Pathes." Pathe travel scenes. Hearst-Pathes News No. 36 and No. 37 are published on this program.

Divorce Evil Play for Billie Burke

Sardou's play, "Divorces," which has been adapted to screen by John Logan and R. D. Looms, is the star vehicle for Billie Burke on the Paramount program, and under the title of "Let's Get a Divorce.

"Hearts or Diamonds" Russell Feature
On Mutual Schedule for April

"Hearts or Diamonds," the first picture produced by William Russell Productions, is the feature of Mutual's schedule for the week of April 29. The story was selected by Mr. Russell himself, it is said, as one offering opportunities for the characteristic Russell spectacular action. The scenario is by William Parker for a story by William Hamilton Osborne.

The hero of the story, Larry Hanrahan, is a collection of precious stones. He meets and becomes infatuated with Adrienne Gascoyne, a beautiful girl whose father poses as a chemist who has discovered a method of making diamonds. In reality Gascoyne is the head of a band of international diamond thieves. When Larry is robbed of his precious collection of jewels, he traces the thieves to Gascoyne's home; where after a thrilling fight the crooks are apprehended. Adrienne is shown to be innocent of any complicity in the robbery and ignorant of her father's criminal operations. The question of "Hearts or Diamonds" is resolved for Larry at the culmination of his romance with Adrienne.


Screen Telegram issues Nos. 18 and 19 will be issued May 1 and 5; American soldiers taking their places in the Army to check the Hun offensive; Secretary McAdoo opening Liberty Loan drive in Philadelphia; the visit of Margaret Clark, the screen favorite, to Chicago to boost the sale of Liberty Bonds; baptizing of negroes in the chilly water of the Mississippi at St. Louis; scenes from the training camps and up-to-the-minute war pictures, are some of the leading issues of the week.

"Spotted," the Mutual-Strand comedy for April 30, is Billie Rhodes in a double role. It is said to be built around a novel idea, prettily staged, and well directed.

Klever Komedies in South Africa

Klever Pictures, Inc., has just entered into an arrangement with the African Film Trust, Ltd., of South Africa, whereby the latter company secures the rights to Klever Komedies for a number of years. Klever Komedies, it is said, are meeting with great success in Australia, the Scandinavian countries, other foreign markets.

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Many Canadian Theatres Change Hands
And Re-open After Months of Darkness

Film Distributing Companies Buy A Number of Houses
Activities Extend to the West Coast

Toronto, Ont.—A distinct feature of the recent developments in the Canadian owning picture theatre situation is the manner in which a great many houses have been reopened after long periods of idleness or have been taken over by various interests. No less than seventy theatres can be named which have been reopened or sold, or for which negotiations are pending. Film distributing companies have taken a number of theatres and the exchange has been able to secure a fair number of offers for the theatres from owners who have not yet been really interested. Several new theatres have been built, Toronto and Hamilton, Ont., the new house in the latter city being erected by the MacKay Brothers. In Montreal the Canadian national has made a new theatre of the Holman, and the house has enjoyed a marked success since its change. Another exchange company has an entirely new house. The Palace, a long established theatre, The Comet theatre, Cote St. Paul, Montreal, has been reopened by Mr. Picard, while the Belle Theatre, a hotel, has been reopened, after being dark for two years, by the management of the Deluxé Palace, Montreal. A. Lebeau has also acquired a lease of the Maisonneuve theatre, in the suburbs of Montreal.

Many Houses Reopen
In Toronto, the Idle Hour was recently reopened by William Dineen of

Ontario M. P. E. P. A.
Seeks Amendment
To Restrictive Rule

A real effort is being made to revive the activities of the Moving Picture Exhibitors' Protective Association of Ontario by President Baille, who is a former exhibitor, Palace, Montreal, long established theatre. The Comet theatre, Cote St. Paul, Montreal, has been reopened by Mr. Picard, while the Belle Theatre, a hotel, has been reopened, after being dark for two years, by the management of the Deluxé Palace, Montreal. A. Lebeau has also acquired a lease of the Maisonneuve theatre, in the suburbs of Montreal.

Must Firemen Pay Too?

Exhibitors and others of Winnipeg, Manitoba, have discovered that the new amusement tax act requires men and women or a tax on all admission tickets, covers members of the local police department. The exhibitors have received intimation that the police tax is collected from policemen who enter their premises. The question has been raised by Controller Charles F. Gray if city firemen would have to pay the tax if they were called upon to enter a theatre in the performance of their usual duties. The situation has aroused considerable comment.
Toronto Operators Dine

At the first dinner of the Toronto Moving Picture Operators, Local 152, since the start of the war in 1914, held at Young's Cafe on Wednesday evening, April 10, about 150 local operators, exchange managers and exhibitors heard a summation of the film industry from labor leaders and representatives of the moving picture business, including President W. Baille of the Moving Picture Exchange, J. A. Bristow of Ontario; Chairman Lenon of the Toronto Exchange Managers' Association, President C. A. Dentilbbeck of the Operators' Union, F. H. Richardson of New York, and W. C. Smith of the Nicholas Power Company, New York.

Announcement was made during the evening that no less than forty members of the Toronto local had been serving the colors, and eight had already been returned after doing their bit in France. So interesting were the many speeches that the meeting did not break up until 5 o'clock in the morning. Interesting exhibits were samples of a very early Biograph film and of the latest wide-screen Hodkinson film.

Novel Advertising

Through an advertising arrangement between the Temple Theatre, Hamilton, and the Hamilton Spectator a children's matinee was staged at the theatre on Saturday morning, April 10, admission to which was secured by tickets distributed in exchange for coupons clipped from the paper. Two shows were given during the morning to accommodate all the children. This plan has been found to be a fine advertising stunt. It was recently carried out in Toronto by the Allen Theatre and the Toronto Daily Star, and it has been decided to repeat the stunt in Toronto by the same interests on April 27. In Toronto there are seven designated places around the city where clipped coupons can be exchanged for admission tickets and the first applicants get the admissions. The newspaper does all the boosting.

William Harrison has resigned as manager of the Empire Theatre, London, Ontario. The theatre itself has also changed hands.

Prominent theatrical interests of Canada, with a number of moving picture theatres throughout the country, have taken an option on the Crystal Palace, St. Lawrence boulevard, Montreal.

David B. Gally of New York has become the director and leading man of the Pan-American Film Company, Ltd., which has taken over the studio of the Canadian General Features at Trenton, Ont. The leading lady selected by the new company is Marie Lambert.

Through an arrangement between the Strand Theatre, Saskatoon, Sask., and J. R. McMillan, Ltd., a local department store, and with the co-operation of a local chapter of the Independent Order of the Daughters of the Empire, a vaudeville and fashion show was staged as a special feature of the theatre on the three succeeding nights, April 10 to 12. The program was added to the regular screen show, which included the Bluebird feature, "Morgan's Raiders."

The city council of Saskatoon, Sask., has notified the management of the Empire Theatre, Twentieth street, that extensive structural changes in the building are necessary in order to safeguard patrons against fire or panic. The theatre was sold at auction for the changes required, which included the making of several exits on the east side of the structure.

When in Toronto during the first half of the week of April 8 for an engagement at the Regent Theatre, Rita Jolivet, star of "Lest We Forget," visited all of the local military hospitals and attended to the program of the afternoon show. She even gave up one appearance at the theatre in order to entertain the convalescent soldiers.

The Rialto Theatre, Yonge and Shumler streets, Toronto, gave first run of "Parentage" during the whole week of April 13. The picture was passed by the authorities for presentation to adults only.

The Canadian executive offices of the Famous Players Film Service, Ltd., and the Famous Players Film Company, Ltd., were removed from 12 Queen street East, Toronto, to the new Allen Theatre Building, Toronto, April 13. The Toronto office will now stage all first-run Canadian films and are to be renamed Famous Players Players remains at 12 Queen street East.

A recent visitor in Toronto was Leon Schlessinger of the Inter-Ocean Film Company, New York. Mr. Schlessinger was formerly the manager of the Strand Theatre, Toronto, and local colleagues gave a dinner in his honor during his visit, which he made to arrange several special business matters.

James Crang is now the manager of the Oakwood Theatre, the fine suburban house of Toronto, recently built. He has succeeded Mr. C. Smith, general manager of the Nicholas Power Company, New York, announced that he had enlisted with the United States Army for special service in France. Mr. Smith declared that he expected to be in France in a very few weeks.

"Tarzan of the Apes" was presented in Winnipeg, Manitoba, for the first time at the Province and Gaiety Theatres during the week of April 8 under a double-header arrangement whereby the feature was presented simultaneously at the two houses. Messengers were employed to carry the reels between the two theatres, both of which are under the control of one theatre company.

Starting with the week of April 8, the Starland Theatre, Winnipeg, adopted a policy of presenting three different shows each week at 5 and 10 cent prices in the afternoon and evening, respectively.

The features presented at the Starland during the first week of this arrangement included "Dodging a Million," "Scarecrow" and "The Red and the Ensign in the Russian Revolution of 1917." The theatre is also showing "The Bull's Eye" serial, Chaplin, and other comedies.

Morning Shows Imperial

The Imperial Theatre, Montreal, a big first-run theatre under the management of H. W. Conover, started on Saturday morning matinees for children, on April 13, with the special showing of Aladdin and the Wonderful Lamp. Admission is reduced 25 cent to adults $15 cents. The regular attraction at this theatre at the time was "L. Tosca," but the management adopted the policy of catering to the young audience. Manager Conover sent out 5,000 circular letters to Montreal mothers to announce the start of the children's matinees. A special feature on which the audience another special feature was an orchestra concert under the direction of J. J. Goulet at 3 p.m., in addition to the regular afternoon performance. The concert consisted of five numbers.

Phil Godiel, manager of the Francais Theatre, Montreal, has become manager of the latest Imperial. A new feature on admission tickets in that province which is the only one in Canada which does not "enjoy" special war levy or any other tax. An amusement tax act will be adopted, and the exhibitors have been anxious to conform with the officials in order to point out defects and inconveniences of the war tax laws in other parts of the Dominion.

Messrs. Jules & J. J. Allen, controlling the Famous Players' Film Service, Ltd., Toronto, and operating a considerable number of moving picture theatres in western Canada as well as in Toronto and Ottawa, have extended the scope of their operations by acquiring the Temple Theatre, Hamilton, Ont., one of the largest and best-known houses in that city. They have acquired the Beaver Theatre, West Toronto, another large house, and they are also planning to build a new theatre, seating 1,000, at Bloor and Lippincott streets, Toronto.

Along with the acquiring of the Temple Theatre, the company, through Mr. Allen, a considerable shake-up in the local theatre situation has occurred generally. The Savoy Theatre, Hamilton's burlesque house, has been converted to a moving picture theatre under the management of Mr. Stroud, as before. The Grand Opera House, Hamilton, is also becoming a moving picture house during the winter months. A brand new picture house known as the Regent Theatre, has been built on Lock street by McKay Bros., and is being prepared for immediate opening.

The Famous Players' Film Service, Ltd., has taken over the management of its exchange branches in eastern Canada. Mitchell Bernstein has become manager of the Toronto branch and Max Price, who resigned, Joe Kaufman, formerly of Montreal and Toronto, has taken over the management of the St. John office of the company.
SYNOPSISES OF CURRENT PUBLICATIONS

THE DANGER WITHIN.
Five-reel drama.
Featuring ZOE RAE.
Produced by Bluebird.
Author, C. T. and F. Dazey.
Director, Rea Berger.
STORY: This is the story of a very small girl who wins over a sour old bachelor when she saves him from ruin and her father's promotion to general manager of the bachelor's factory, form the theme for this interesting screen story.
(Review in this issue.)

A MOTHER'S SECRET.
Five-reel drama.
Featuring ELLA HALL.
Produced by Bluebird.
Author, Loll Zettner.
Director, Douglas Girard.
STORY: Lady Eldon, believing her nine-year-old daughter goes to live with her. Lady Eldon meets a young American secret service agent and enlists him in her cause. The arrival of Lord Eldon and an attempt to steal some plans which the Eldon's possess bring unexpected surprises to the family and their friends.
(Review in this issue.)

THE SOUL OF BUDDHA.
Five-reel drama.
Featuring THEDA BARA.
Produced by Fox.
Author, Theda Bara.
Director, Gordon Edwards.
STORY: Bavahri, a sacred dancer, en- tices to attain love, but having attained it, she is not satisfied and hankers for opularity. She prepares to become a dancer in Paris and makes arrangements for her premiere appearance. The picture shows Miss Bara in one of her familiar roles.
(Review in this issue.)

FACE IN THE DARK.
Five-reel drama.
Featuring GEORGE MARSH.
Produced by Goldwyn.
Author, Irvin S. Cobb.
Director, Hobart Henley.
STORY: Jane Ridgeway does not know how to turn to the man she loves is being held for a crime of which he is innocent. All the evidence points to her as the perpetrator of the robbery, he has a feeling that, regardless of every- ing, the innocent should not suffer. How his mixup of affairs turns out is satisfyingly told in the story.
(Review in this issue.)

BLUE BLOOD.
Five-reel drama.
Featuring HOWARD HICKMAN.
Produced by Selzberg-Goldwyn.
Author, J. Grubb and F. Myton.
Director, Elliott Howe.
STORY: Though warned against marrying by his friend, Dr. Rand, Spencer Silverman marries Grace Valiant. The union is an unhappy one. Because of his ill treatment, a child is denied the right to live and Grace loses her mind. But like all sinners, Wellington is forced to pay the price and as told in the story, it is a tremendous price.
(Review in this issue.)

For Your Program
Synopses of the following plays are given in the week's issue:

Blue Blood
Danger Within, The
Fate of the Peacock
Hearts or Diamonds?
Leap to Fame
Let's Get a Divorce
Lonely Woman, The
Mother's Secret
Over the Top
Playing His Debit
Playing the Game
Purple Lily, The
Soul of Buddha, The
Treasure of the Sea
Two Soo Woman, The
With Hoops of Steel

Synopses appearing last week:
At the Mercy of Men
Blindfolded
Bride of Pear, The
Business of Life, The
Bachelors' Children, A
Girls from Beyond
Hand at the Window, The
His Majesty, Bunker Bean
House of Silence, The
Journey's End
Mr. Fix-It
Rich Man, Poor Man
Rough and Ready
Ruler of the Road
Society for Safety
Tiger-Man, The
Unclaimed Goods
Western Blood
With Neatness and Dispatch

"TREASURE OF THE SEA."
Five-reel drama.
Featuring EDITH STORRY.
Produced by Metro.
Director, Frank Reicher.
STORY: Ruth Elkins plans a trip against James Hardwick, whom she believes to be responsible for her father's loss of wealth. All goes well until she successfully conducted her trip and made James a prisoner, she is surprised at the sudden turn of affairs. You won't be, because you know about it, but you will be pleased with the ending.
(Review in this issue.)

"HEARTS OR DIAMONDS."
Five-reel drama.
Featuring WILLIAM RUSSELL.
Produced by Russell-Matlaw.
Author, William Osborne.
Director, Henry King.
STORY: Lawrence Hanrahan, a wealthy diamond broker, is attracted by a beautiful diamond necklace of a young girl in a restaurant. Making the acquaintance of the girl and seeing the operation of a machine for the retoring of diamonds, brings Lawrence into unexpected adventures, the outcome of which is thrilling and surprising.
(Review in this issue.)

"WITH HOOPS OF STEEL."
Five-reel drama.
Featuring HARRY B. WALTHER.
Produced by Paralia.
Director, Elliott Howe.
STORY: Tom Meade binds his two friends to him with hoops of steel and they remain bound in that fashion even though Tom is held for the murder of Will Whittaker. The revelation of Tom's real character and the subsequent developments of his tangled fate provide interesting entertainment.
(Review in this issue.)

"PLAYING THE GAME."
Five-reel drama.
Featuring CHARLES RAY.
Produced by Paramount.
Author, Julien Josephson.
Director, Victor L. Schertzinger.
STORY: Believing himself to be a murder- ler, Leroy Prentiss, a dissipated son of a millionaire, goes out west, where after many thrilling adventures he lands on his own ranch, unknown to his manager and cowboys. Love and incidents of a highly dramatic nature end the picture in a pleasing fashion.

"LET'S GET A DIVORCE."
Five-reel comedy-drama.
Featuring BILLIE BURKE.
Produced by Paramount.
Author, Victorien Sardou.
Director, Charles Gilby.
STORY: Cyperienne's one affliction is flirtation. She finds that her writer husband cannot devote as much time to her as she would like to have him do, she starts up a flirtation with an officer of the forestry service and believes herself in love, asks her husband to grant her a divorce. How her ready compliance changes the entire aspect of things for Cyperienne, gives the picture an unusual ending.

"THE LONELY WOMAN."
Five-reel drama.
Featuring ENID BENNETT.
Produced by Triangle.
Author, John A. Wemco.
Director, Thomas N. Heftron.
STORY: The arrival of Martha Sellers in a small town in New York, her reticence and the fact that she receives mail from the Ossining prison, has the villagers to speculate about her. The fact that she takes Jim Ransom into her home as a handy man causes further comment. However, the telling of the story proves that she pursued the right course and she gains the ends she planned for.

"PAYING HIS DEBT."
Five-reel drama.
Featuring ROY STEWART.
Produced by Triangle.
Author, Alvin J. Nitz.
Director, Cliff Smith.
STORY: Frank Borden is nursed back to health by Pete Morton, his exact double and anxious to do anything to repay the debt to Morton, Borden consents to go to the town and act as his alibi while Morton is holding up the stage coach. Through his labor he obtains a position in a firm that pays him to meet death, but fate decrees otherwise.

"THE TWO SOULS WOMAN."
Five-reel drama.
Featuring PRISCILLA DEAN.
Produced by Universal.
Author, Gelett Burgess.
Director, Elmer Clifton.
STORY: Hypnotism plays a prominent part in the life of Joy Fielding, and when under its influence she loses her sweet womanliness and becomes masculine and
repellant. Dr. Copin might have been able to continue this mysterious power over her, if Chestor Castle had not arrived on the scene. Hence the bottom of things and brings about some unexpected changes.

"OVER THE TOP." Nine-reel drama.
Featuring ARTHUR GIY EMPEY.
Produced by World.
Author, Arthur Guy Empey.
Director, Welfrid North.

STORY: A thrilling story, much of which is laid amid scenes of the war world where the German spy, Goldwyn, to destroy the secret plans of the Allies. He captures Chester and his sweetheart, the big event. This is histrionically and enthusiasm arousing throughout.

(Review in this issue.)

"HEAP TO FAME." Five-reel drama.
Featuring DOLLY BLACKWELL.
Produced by World.
Author, Raymond Schreck.
Director, Carlyle Blackwell.

STORY: A story of how a woman en- 

First National Prints
Fine Souvenir Book

The First National Exhibitors' Circuit has issued a handsome souvenir plan book, outlining the purpose and principles of the organization. The book, which measures 13x9 inches, is printed on the quality of glazed stock, with a heavy embossed cover. A 24x36-inch insert bears half-tone cuts of ninety-eight theatres owned or controlled by the circuit, with a map of United States. Then follow the text pages each showing interior views of theatres pictured on the spread. The various angles of the organization are covered in brief, breezy paragraphs, explaining the co-operative idea of the circuit. At the center of the book there is a striking double-page layout showing a map of the United States, marked off in alphabetically lettered selling districts, with portraits of the members of the circus in a handsonely designed border. The art work throughout is of an unusually high order, having both beauty and dignity. It is printed in light brown ink, which contrasts pleasantly with the cuts and letter press. Burton Rice made the designs.

Goldwyn Predicts
Great Things for
"Joan of Plattsburg"

Mabel Normand, in "Joan of Plattsburg, is regarded as the most notable achievement of the New York photodrama training said, "The story is a war story, and that is the most obvious battle story. George Loane Tucker has taken the original version of the Broadwater Brown play, some scenes of which were disapproved by the government when it was first produced by Goldwyn, and has injected it with an emotional appeal and unusual beauty into it. Many scenes showing details of training at Plattsburg have been eliminated, and in their place Mr. Tucker has substituted a story of wonderful charm and depth, relying for its interpretation on extraordinary photographic effects and flawless direction.

Outing-Chester Films
Being Widely Booked

Since the first announcement of the publication of the "Outing-Chester" travel-scenics, Jesse J. Goldberg, who is handling the distribution, had been in receipt of teletype and other letters from exhibitors throughout the United States, booking the entire series of one a week. On four days after the fourteen telegrams covering every state in the union, it is said, have been received. This demand for these single-reel travel-scenics is accounted for by the character of the films and the unanimous verdict of the trade critics as to their entertaining and instructive character.

Several distributing concerns, it is said, have endeavored to secure the entire series, which would have netted a substantial profit to the producers, but they were not willing to agree to exploit the series independently of any other attraction they handle. It is for this reason that Mr. Goldberg has determined to continue to exploit on state rights basis, and where the proper medium of distribution is not found in any particular territory, to fill the wants of the public. The Strand Theater, New York, commences the exhibition of the series the week of April 21.

Await "Venus" Film

Preparation of "The Triumph of Venus" for release to exhibitors is being rapidly conducted in New York City laboratories, according to a bulletin from General Film.

Hillier & Wilk, Inc.
Foreign Agents for
Gerard Photoplay

The success "My Four Years in Germany" has won in this country is being reechoed in the success that has attended the sale of the foreign rights to the Ambassador Gerard photoplay, which is now enjoying a very successful engagement at the Knickerbocker Theatre, New York, and throughout the country.

"My Four Years in Germany" Company have appointed Hillier & Wilk, Inc. Longacre Bldg., New York, their exclusive selling agents for the foreign territories. To date the following territories have been sold: Great Britain, South Africa, Australia and Brazil.
Rigid Ordinance  
For Film Storage  
Under Discussion  

Indianapolis City Council  
Holds Special Session  
on Matter  

Indianapolis, Ind.—A special meeting of the city council was held Monday night and the discussion of an ordinance which proposes regulation of the storage, handling, and manufacture of motion picture films taken up. The ordinance, which was drafted by the city legal department at the request of Mayor Charles W. Jewett, is now in the hands of the finance committee, where special investigations have been made, and hearings held in conferences with the various motion picture industries represented in Indianapolis.

The proposed ordinance is somewhat similar to the one drafted shortly after the Colfax hall fire in this city in 1917, when six persons were burned to death as a result of an explosion of stored films, and which was stricken from the city records just prior to the assumption of control by the present city administration.

This ordinance provides that the handling, storage, keeping or use of motion picture films, including negatives, raw stock, damaged products or discarded scrap or used films would be prohibited in any building, any part of which is used for a theatre, dance hall, hotel, church, school, department store, public meeting place, or any assembly place, apartment, tenement or residence building for more than one family.

It also makes the storage of films in any building unlawful, where any part of that building is situated within fifty feet of the nearest wall of another building unless protected by an unperforated brick wall, twelve inches thick, separating the two. It also compels the installation of a sprinkler system in all storage places, and prohibits the handling of scrap film in a building within the fire limits. No one would be permitted, under the proposed ordinance, to handle film in Indianapolis, without first receiving a permit from the fire prevention bureau.

The ordinance also provides for the construction, in film exchanges, of fireproof vaults in which to store and handle films, and provides further, that all films handled must be stored in fireproof containers.

Select Salesman  
Rosenberg Drafted  

The selective draft has just called to the colors A. E. Rosenberg, a member of the sales force of the Select's Pittsburgh branch. Mr. Rosenberg has been doing yeoman work for Select in his territory under Leo Levison, branch manager, and is a well-known figure in the film world of the Smoky City.

Exhibitors Win Praise  
Of State Fire Marshal  

Calumet, Mich.—Proprietors of copper country picture theatres are lauded by Deputy State Fire Marshal Edwin Parrish of Marquette for the manner in which they are complying with the state regulations. Mr. Parrish is in the county on a tour of inspection and he has yet to find one proprietor who is evading the statute.

The measure which requires fire escapes on theatres and the act which prohibits patrons from congregating in lobbies or in the rear of theatres are being rigidly observed while other requirements such as fireproof operators' booths and escapes leading from booths are being carried out.

A similar condition exists in other parts of the peninsula and with few exceptions, theatre owners in the lower part of the state are enforcing the law. Mr. Parrish recently returned from a tour in the lower peninsula and he found it necessary to make but one complaint. This concerned a theatre in Rosecurrent county which was not equipped with a fire escape and the establishment was closed at once.

Picture Patrons Must  
Not Stand in Aisles  

Dallas, Tex.—Patrons of local motion picture theatres will not be allowed to stand in the aisles of the shows hereafter, if instructions sent out by City Fire Marshal Naylor are obeyed. He said he had received complaints that the section of the State Fire Marshal's ordinance referring to this practice was not being observed in Dallas. He requested an answer, indicating compliance with the following provision of the State ordinance:

"No audience greater than the seating capacity of an auditorium shall be permitted in the auditorium during the operation of any motion picture machine and no other than employees shall stand in the aisles. All aisles leading to exits shall be kept open and free of all obstruction and all doors of exits shall open outward."

Tennessee Exhibitors  
Hold State Meeting  
To Aid Organization  

Nashville, Tenn.—The first annual meeting of the Motion Picture Exhibitors' League of Tennessee was held at the Hermitage hotel here. This association of moving picture theatre owners and managers was organized June 17 of last year, with Charles A. McElravy and J. F. Futhrie of Memphis as temporary president and secretary, respectively.

Permanent officers were elected, a constitution and by-laws adopted, and the association launched on a business basis.

The primary object of the league is to promote the interests of the exhibitors in Tennessee. The Tennessee organization is affiliated with the Motion Picture Exhibitors' League of America, a national association covering the entire United States.

Matters affecting the Tennessee showmen, such as legislation, tax equity, censorship regulations and other matters of vital importance to the industry will be taken up.

A resolution has been adopted by the league pledging the aid of moving picture men in all matters of national patriotism, including the purchase of Liberty bonds and the use of theaters by four-minute men to promote the sale of Liberty bonds, thrift stamps and war certificates, and to encourage enlistment in every possible manner.

Texas Exhibitors  
Pick Galveston, Texas  
For Annual Convention  

San Antonio, Tex.—The Texas Amusement Managers' Association held a business session in the club room at the Gunter hotel and it was formally decided to hold the annual convention of the organization this year at Galveston, July 8, 9 and 10. The decision also was reached to establish a claims department of the association for adjusting claims which any member may have for failure to obtain films or special attractions for which he has contracted.

At the conclusion of the meeting a resolution was adopted thanking the local members of the association for the liberal entertainment which has been the
feature of the assembly during the last two days. The big barbecue and dance, given on the Soledad roof Monday night, was declared to have been the most successful event of that character ever given by the association.

Ballot to Decide Fate
Of Sunday Pictures

Munising, Mich.—The city council of Munising has granted a petition from the citizens, asking that the question of opening the theaters on Sunday be submitted to a special election to be held on or about the first of next month, when the saloons will go out of business.

The petition, according to a Munising man who was in the city yesterday, was signed by a large number of citizens and the vote of the council was unanimous. Speaking of the matter, he said:

"The agitation for movie shows on Sunday was started by the working men of the town and I have not heard of many who were asked to sign the petition refusing to do so, and even some of the more devout church people are satisfied that the opening of the theaters on Sunday will do no harm, while it will satisfy a large element which under present conditions, find Sunday a rather long and tiresome day.

Rialto Celebrates

The Rialto Theatre, New York, blossomed out with a complete new stage setting this week by way of celebrating its second anniversary. William S. Hart in "The Tiger Man," will be the attraction of the anniversary bill, and S. L. Rothafel is arranging chorus numbers, film novelties, and special musical features to make the occasion noteworthy.

Exhibitor's Briefs

Dayton, Ohio.—At an estimated cost of more than $150,000 the Auditorium Theatre in East Fourth street between Main and Jefferson, here, will be overhauled and remodeled in the near future. All modern appliances and conveniences for a theatre are included in the plan.

Albany, N. Y.—The Majestic Theatre in South Pearl street, this city, has been acquired by the O. H. Stacey Amusement Company.

Milan, Mo.—R. E. Simpson of Unionville, has leased the Harmon Theatre here and reopened the playhouse after redecorating the interior.

Portland, Ore.—H. W. Pierong, for several years connected with local theatrical interests, has been appointed manager of the Public Auditorium, effective May 1; according to an announcement by Mayor Baker.

Scranton, Pa.—Recent showing of a Ford weekly at the Regent Theatre, this city, attracted considerable attention.

The educational reel contained many scenes taken in the Diamond mine located near this city.

Valparaiso, Ind.—The Memorial and Schelling theatres of this city have consolidated, the former having been closed.

Columbia, S. C.—The Rialto Amusement Company of Spartanburg has been commissioned with a capital stock of $10,000. The petitioners are S. A. Lynch of Asheville, N. C., and E. J. Sparks of Jacksonville, Fla.

South Bend, Ind.—O. Hansen, former manager of the Caldwell Theatre, St. Joe, Mich., has been appointed manager of the Jefferson Theatre, this city.

Wilmington, Del.—The Nemo Theatre Company of this city has been incorporated with a capital of $10,000. The directors are C. L. Rimplinger, M. V. Haywood and F. A. Armstrong of Wilmington.

Fort Wayne, Ind.—A. J. McCabe of the Transfer Theatre here, has disposed of his interests in the playhouse.

Sioux City, la.—Fire started by the bucking of a film in the motion picture machine at the Scenic Theatre here caused damages of $1,000. The building is owned by C. L. Catchart.

Bluffton, Ind.—H. G. Belger, owner of the opera house in this city, has favored his theatre for patriotic meetings during the drive underway in the interests of the third Liberty Loan.

Rochester, N. Y.—Members of the Society of Motion Picture Engineers held a three-day convention here recently the last day of which was devoted to visiting manufacturing plants connected with the motion picture industry.

Orange, Tex.—Contract for the construction of a modern theatre here has been awarded a Beaumont contractor and work will be begun at once.

Spokane, Wash.—C. E. Stillwell has taken over the Rose Theatre at Colfax, adding another link to his chain of amusement houses.

Davenport, la.—Joe Landor, local manager of the Fleischman Yeast Co., has purchased an interest in the stock of the American Theatre.

Richmond, Va.—Plans are being completed by Jake Wells and C. E. Howell for the construction of the new Colonial Theatre which will occupy the site of the present structure.

Kilbuck, Ohio.—The Duncan Theatre here was destroyed by fire recently.

Philadelphia, Pa.—Abraham Wax will erect a one-story theatre at 122-26 South street here. Plans have been drawn by H. D. Welden, architect.

Drumright, Okla.—H. Le Van will remodel the Folly Theatre here.

Tulsa, Okla.—J. W. Williams will erect a $4,500 addition to his moving picture theatre in this city.

Anamosa, la.—The Crystal Theatre here is now under the management of E. W. Corwin and Dick Stanaway.

W. S. Hart's Message
To Bond Buyers

William S. Hart has subscribed $102,000 to the third Liberty Loan. This is the largest amount thus far received from any representative of the motion picture industry, topping that made by Mary Pickford by $5,000 and more than doubling Charles Chaplin's subscription of $50,000.

Mr. Hart, at the request of Secretary McAdoo, is touring the principal cities of the Pacific Coast on behalf of the third Liberty Loan. He will speak in Los Angeles, Salt Lake, Ogden, Butte, Spokane, Seattle, Tacoma, Portland, Olympia and San Francisco.

At the request of the second federal reserve (New York) district, Mr. Hart has sent the following article on "Why We Should Buy Liberty Bonds":

"It is the absolute duty of every red-blooded American to do his 'bit' in this great war of democracy against the kaiser. The only way to defeat the kaiser and his barbarian principles is by fighting, hard and now—not a year from now, when it will be too late, but now—and if you can't do it yourself, be willing to come through with your money and make it fight for you with the boys who have given themselves that they may have a safe place for every American to live in. Stand by the Stars and Stripes as our forefathers did.

"If you are not going to put your money out for yourself, is there any reason why you should not have it out for the Kaiser? To me, it is a clear and logical decision. Lend us your money and we'll put it to better use than you could ever put it to.

"It is up to us to get together and use every atom of power that has been given us by the Creator to make our enemies know that this is a mighty nation, which stands ready to give its last cent or shed its last drop of blood in this world battle for humanity. Personally, every dollar I have in the world, and as fast as I can get more is at the service of the government. My one regret is that I can't do more."

Ralph Phillips Will
Direct Ebony Comedies

L. J. Pollard, president and general manager of the Ebony Film Company of Chicago, announces that Ralph W. Phillips will resume directing the Ebony comedies of the Number 2 company. Mr. Phillips is a well known director, having been formerly connected with the Gaumont and other eastern companies. He has directed several Ebony comedies and has beensupervising the film editing department. Director Charles David is handling company number 1.
Exchange Managers
In Numerous Shifts;
Bayley to Goldwyn

Numerous changes in management are scheduled to take place this week among local exchanges, including the appearance of one new man in Chicago and the temporary withdrawal from the film business of a man who has been identified with its activities for some years. 

H. J. Bayley, since last September manager of the Vitagraph exchange, has signed this post and will take over the management of Goldwyn’s Chicago office at Monday. Mr. Bayley has been in the service of the Vitagraph company in various capacities for more than seven years. He will be succeeded by T. Chatburn, who has been manager of the Pittsburgh exchange of the Vitaphone company.

Sidney J. Goldman, present manager of the Goldwyn local exchange, who will be succeeded by Mr. Bayley, will take over the management of Jewel productions in this territory the first of next week.

C. C. Plough, manager of the Bluebird exchange, has resigned and will have his post Saturday of this week. Sol German, it is said, will assume the management of the exchange. Mr. Plough has announced that he will take hard earned rest before making any ans for the future. He will leave only for the south.

I. S. Bailey to Manage
Detroit General Film

General Film announces the appointment of a new manager for its Detroit sales office in the person of I. S. Bailey, who takes charge once.

Mr. Bailey is one of the best known of most popular film men of Michigan. He was for four years in charge of local sales for Universal. More recently he has been manager of the Metropolitan Film Company and distributor of the films of E. F. Les weekly paper and manager of the Drury Lane Theatre in Detroit.

George J. Ekre, formerly General Film representative at Spokane, Wash., is in with the company. He has just been appointed manager of General’s branch at Portland, Ore., and has already taken up his duties there.

chicago is Mecca
For War Productions
Beginning This Week

With the opening of “My Four Years Germany,” a First National Exhibitors court production, at the Colonial Theatre next Sunday night, Chicago will come the home of the three foremost subjects touching on the great war. Last Sunday night at the Auditorium the Unbeliever” got away to a flying

start. It is an Edison production and will continue on a two shows a day schedule for seventeen days. The play is based on the story by Mary Raymond Shipman Andrews “The Three Things.”

The picture was made with the cooperation of the sixth battalion of the United States Marine corps stationed at Quantico, Va. The war scenes were staged under the supervision of Col. A. S. McLeMore and his staff, recently returned from Europe, and familiar with conditions on the front.

A fifty piece orchestra under the direction of Arthur Dunham as well as Miss Ida Gardner and Hardy Williamson, soloists, will appear at every performance. Raymond McKee and Marguerite Courtot are the featured players. Probably the opening of the Olympic Theatre on Wednesday night of this week of David Wark Griffith’s master-piece, “Hearts of the World,” based on the great war, is arousing the keenest interest in this city. Special music and stage settings are being arranged for the showing of this big cinema drama which took eighteen months to make.

Doll-Van Film Corp.
Gets “A Grain of Dust”

The latest acquisition of the Doll-Van Film Corporation is “A Grain of Dust,” filmed from the novel by David Graham Phillips, and starring Lillian Walker. The Chicago company has obtained the state rights to Illinois and Indiana from the Crest Pictures Corporation.

Due to the favorable comment the production has received upon being shown in other parts of the country, its arrival in this territory is awaited with considerable interest by exhibitors. Doll-Van- has announced that they will begin distribution of the film about the middle of May.

Paul Gerard Smith
Host to Reviewers

Paul G. Smith, editor of Screen Opinion, was host to Chicago’s newspaper and trade paper film critics last week. Mr. Smith expects an early call to service in the National Army and the affair was in the nature of a farewell. He was presented with a wrist watch by his critic friends.

Exchanges Raise Big
Sum in Loan Drive

Having been allotted the Chicago exchanges to loan affairs in the Liberty Loan Drive. Frank R. Flaherty, manager of the Four-square exchange, and J. L. Friedman of the Celebrated Players have finished the first week of their task with slightly more than $13,000 in subscriptions.

While all the exchanges in the city have not as yet been visited it is estimated that the number of subscriptions will total more than twice that already received. A minimum of $25,000 is promised by Mr. Flaherty.

PERSONALS

“By George”

Manager Flaherty of the Four-square exchange is back at his desk after having given Mme. La Grippe the good bye in two days. How long do you think typhoid fever would last against that bird? So do we.

Jack O’Toole, former popular Chicago manager for the Fox Film Corporation, has accepted a like position with the Four-square people in Minneapolis. We hear this with considerable alarm. Sure, we think he can hold down the job all right. What we’re afraid of is that the brand of baseball furnished by the American Association may get his goat.

Word from California forecasts the early return of E. Thomas Beatty to Chicago after an enforced absence of nearly four months, due to illness. Make it snappy, E. T. We all want to see you and A. E. A. needs the brand of pep you hand out.

And now comes to our attention the fact that J. Cooper has not as yet collected that five spot which he won on the toss of a coin. Max Levy still insists that Cooper was killed in a wreck returning from New York and every time the exhibitor tries to collect demands proof that he is still alive. When Cooper goes out to get witnesses, Levy makes his get-a-ways. Get him some night when he’s in bed, J., maybe he don’t walk in his sleep.

MAY ALLISON AND RERT LTTELL, METRO’S TWO LATEST STARS POSED AT THE STUDIO.
EXHIBITORS' HERALD

When a feller's got money he don't lack for attention. Ever since word got out about Louis Frank getting that seventy-five bucks from the railroad company, film salesman has been in and out of his office in an endless procession.

Elizabeth Sears, editor of the news service of the American Film Company, has returned from New York. It's a nice place to visit, she concedes, but for steady living Chicago seems more restful. Thanks, Elizabeth, we always knew your heart was with the old town.

What with entertaining one brother, a senior lieutenant in the navy, and celebrating the marriage of another brother, stationed at Great Lakes, along with his other duties, Colvin Brown, advertising manager of the Mutual Film Corporation, has put in a particularly active week.

Another indication of the ever-increasing popularity of "Bad" Bill Hohenzollem is the substitution of "Parkside" for "Germania" on the electric sign in front of the theatre at 1350 North Clark street. With co-operation on all sides Americanizing America won't be a such a terrible task.

Harry Weiss, manager of the Central Film Company, has returned from a two weeks' gad in Indiana. He had a few remarks to make about business in general but the most pleasing part of the trip was the change of pace. The celebration of the state going dry he was entertained at the Elks club by L. H. O'Donnell, manager of the opera house at Washington, Ind. An oasis, Harry?

Ralph Crocker, who runs the Star Theatre out to Elgin, comes to Chicago once or twice a week, knows all the reviewers and everybody, boarded a third rail car from his town the other night and found himself in the midst of a gang of "nuts" being transported from the Chester asylum to Elgin.

Now every time those third rail cars hit a cross road the lights go out and Ralph was pretty busy praying they wouldn't forget to come on again.

But he wasn't too busy to figure on saving an honest nickel and when the conductor came through, he cocked his hat over one ear in the most approved manner when the man with the punch had checked up on the tickets he tapped Crocker on the shoulder and said, "Ticket, please." Foiled, Ralph straightened his back and said, "Thanks for the compliment, old top."

Paul Smith, news editor of the esteemed Screen Opinion in anticipa-
tion of an early call to service in the National Army, entertained Chicago's M. P. critics one night last week. Re-
membered as being a dandy man, the gentleman presented him with a wrist watch. Sum-
moning to his assistance his most wag-
ish manner Paul said he hoped he could soon call the bugs on the "Huns" with any kind of a fair chance at all Paul could talk those Huns out of the war.

The Anaheim Theatre at Terre Haute, Ind., is installing opera chairs at $7.50 a throw. Being a demon at figures we reckon this means that 75 people have got to sit in each seat before the durn things are paid for. And along the same lines some of them is going to be paid for before the others because every theatre has choice seats. But, anyhow, it shows one man's faith in the future of the industry.

On the Firin' Line

Famous sayings of famous men:

"Thank God, all the Exhibitors' Herald, it kept me out of the projection room."
- La-Veen, Universal.

Leo Salkin who can't quite make up his mind whether he wants to make se-
llum or get in the movies spent several of his life's work, has been located as man-
ger of the Jackson Park and South Park theatres. Why don't you do both, Leo, get in on some of that business and then sell fillum to yourself?

George Wilson has resigned as a mem-
ber of the Foursquare sales force to as-
sume the management of the Catholic Arts Association. He will devote his time to exploiting a nine-reel feature, "The Victim," solely for exhibition in Catholic churches and schools.

That worried look and furrowed brow of Dell Goodman of the Pathé sales clan is not due to the fact that he will soon enter the service. Perish the thought. The trouble is that Dell has a dependent Ford and while the exemption board did not doubt its dependency it was not suf-
ficient grounds for exemption. Dell likes the thing and wants to find a good home for the cherished property. In some of the fillums, has a moderate appetite as far as gas and oil is concerned—but why go an any further, everybody knows what a Ford is.

Herman Rasty, former Mutual sales-
man, is back in the old town for a short stay, prior to leaving for Milwaukee where he will devote his talents to the cause of Triangles. No, not eternal, fillums.

The entire sales force of the Pathé exchange had their pictures took last week and all seemed much pleased with the result with the exception of Morris Salkin who viewed his supposed likeness with as much dismay as a salesmen say Morris moved, others say it does him justice. Us? We ain't saying nothin'. The recruiting offices is open for them as wants war.

Fred Young, Milwaukee salesman for Kleine, is burning 'em up with contracts. He's just as Young as he used to be.

Walter Hickey has forsaken La Fol-
lette's home state where he toiled in be-
half of the First National Exhibitors Circuit and his future address is Minne-
sota and the metro offices. Jack O'Toole's up there too, Walt, better get in contact with him.

"Chub" Florine, north side tourist for Pathé products, has not yet fallen for Billy Sunday's stuff and has passed a tabernacle time and again without Even a glance. Wait till they open up 

H. W. Richter, who has been work-
out of the Buffalo office of Paramo 

And now comes the plaint of li "Me" of Foursquare who wishes a friend of "Me" would write him something about the gay days of the big city. Br透 

Motion Pictures Feature

Mid-Week Prayer Meetings

Motion pictures as a regular week-
feature of the mid-week prayer meet-
ings of the Meridian Street Methodist Church, one of the largest downtown churches in Indianapolis, were shown this week for the first time. According to Dr. Philip L. Frick, pastor of the church, it is planned to devote two ser-

This program consisted of a comedy, a patriotic serial, an animal picture and a feature film based on Sir Walter Sco-

Government Workers

Enjoy "Eagle's Eye"

The management of the Kemp 

Theatre, Little Rock, Ark., adopted the lone unique way of attracting attention to 

On the day he ran the first episode 

Bruce Godshave Leaves 

Ascher Bros. Servi-

Bruce Godshave, one of the best box

Bruce Godshave, one of the best box

Bruce Godshave, one of the best box

Bruce Godshave, one of the best box

Bruce Godshave, one of the best box

Bruce Godshave, one of the best box
**A RAY COMPANY**

*Olden Spoon Mary,* C, 1,000.

**AMERICAN JAPAN PICTURES**

*Be Land of the Rising Sun.*

**AMERICAN STANDARD PRODUCTIONS**

*The Mystery of the Boule Cabinet,* six reels, with Sheldon Lewis.

**ANTI-VICE FILM COMPANY**

*Any Girl Safe?* five reels.

**ARGOSY FILMS, INC.**

*Here Dye Get That Stuff?* five reels.

**ARROW FILM CORPORATION**

*The Celebrated Slueth Case,* five reels.

**BARKER FILM CORPORATION**

*Deeinstead,* nine reels, with Berton Hall Cause.

**R E X  BEACH PICTURES CORPORATION**

*Barrier,* ten reels.

**BEER DWIIN PRODUCTIONS**

*He Known,* five reels.

**DAVID BERNSTEIN**

*Redemption,* he Tiere.

**BIBLIOGRAPH COMPANY**

*Lillian Baggott,* six reels.

**BLUEBIRD**

*Fate of the World,* seven reels, with Leis Weber.

**BRENN PRODUCTIONS**

*One Wolf,* seven reels, with Hazel Dawn.

**CARLTON FILM CORPORATION**

*On the Woman,* eleven reels, with Geraldine Farrar.

**CHRISTIE FILM COMPANY**

*One-reel comedy per week.*

**CINEMA WAR NEWS SYNDICATE**

*Twentieth Century,* weekly issue, in one reel.

**CINEMA DISTRIBUTING CORP.**

*Thorndike,* twelve reels.

**CITIES CORPORATION OF AMERICA**

*Fated Hour,* six reels.

**CLARIDGE FILMS, INCORPORATED**

*The Birth of Character,* five reels.

**CLINE PRODUCTIONS**

*Eyes of the World,* seven reels.

**COMMONWEALTH PICTURES CORPORATION**

*Frozen Warning,* five reels, with Charlotte.

**CORONA CINEMA COMPANY**

*Curse of Eve,* seven reels, with Elmer Mark.

**COSMOFOIL-FILM**

*Believe,* seven reels, with Melton Roemer.

**CREATIVE FILM CORPORATION**

*Girl Who Didn't Think,* six reels.

**CREST PICTURE CORPORATION**

*Chosen Prince,* eight reels.

**F. P. DONOVAN PRODUCTIONS**

*Ydey's Day Out,* one reel, with Billy Quirk.

**EBONY FILM CORPORATION COMEDIES**

*Blackhand Waitah Man,* one reel.

**EDUCATIONAL FILM COMPANY**

*Low and the Game,* one reel.

**EFFANGE FILM COMPANY**

*Mysteries of Crystallization,* one reel.

**FARRAGHER FILM CORPORATION**

*Marriage Bond,* five reels, with Nat Goodwin.

**E. E. L. PICTURES CORPORATION**

*Slacker's Girl,* five reels, with Grace Kelle.

**EMERALD МOTION PICTURE CORPORATION**

*Blacker's Heart,* five reels.

**ENLIGHTENMENT PHOTOPLAY CORPORATION**

*Tighten Thy Daughters,* seven reels.

**ESKAY HARRIS FEATURE FILM COMPANY**

*In Wonderland,* six reels.

**EUROPEAN FILM COMPANY**

*Eh,* six reels.

**EXCLUSIVE FEATURE FILM CORPORATION**

*Where Is My Father,* seven reels.

**EXPORT & IMPORT FILM COMPANY**

*Humility,* six reels.

**FAIRMOUNT FILM CORPORATION**

*Hate,* seven reels.

**FIRST NATIONAL EXHIBITORS' CIRCUIT, INC**

*On Trial,* nine reels, with Sydney Ainsworth.

**FRINGE FILM CORPORATION**

*The Sign Invisible,* six reels, with Mitchell Lewis.

**FORT FITT CORPORATION**

*The Italian Battle Front.*

**FRANCE FILMS, INC.**

*The Natural Law,* with Marguerite Cournot.

**FRATERNITY FILMS, INC.**

*Devil's Playground,* with Vera Michaela.

**FRENCH PRODUCTIONS, INC.**

*The Witching Hour,* six reels, with Jack Sherrill.

**FRIEDER FILM CORPORATION**

*A Bit of Heaven,* five reels, with Mary Louise.

**FRIEDMAN ENTERPRISES, INC.**

*A Mormon Maid,* six reels, with Mae Murray.

**FRIDMAN AMUSEMENT CORPORATION**

*God's Man,* nine reels, with H. B. Warner.

**GENERAL ENTERPRISES**

*The Lie,* six reels, with Jane Cail.

**GOLD MEDAL PHOTOPLAYS**

*The Web of Life,* five reels, with James Cruz.

**GRAND FEATURE FILM COMPANY**

*Rex Beach on the Spanish Main,* five reels.

**HANOVER FILM COMPANY**

*Maeiste,* six reels.

**HARPER FILM CORPORATION**

*Civilization,* ten reels.

**HAWK FILM CORPORATION**

*Monster of Fate,* five reels.

**HERALD FILM CORPORATION**

*Around the World in 80 Days,* six reels.

**HILLER AND WILE**

*The Battle of Gettysburg.*

**HISTORIC FEATURE FILMS**

*The Birth of a Nation,* nine reels, with H. B. Waitall.

**JAPAN CORPORATION**

*Mothers,* seven reels, with Lech Baird.

**THE OPEN MARKET**

*A Trip Through China,* eight reels.

**TOWN SQUARE PICTURES**

*The Silent Witness,* six reels.

**YOUNG AND FAMOUS FILMS**

*The Fringe of Society,* seven reels, with Ruth Roland and Milton Silva.

**BARD'S FILMS CORPORATION**

*Her Fighting Chance,* six reels, with Jane Grey.

**THE CATHY CORPORATION**

*Terminus,* four reels, with Grace Kelle.

**THE CREATIVE CORPORATION**

*Should She Stay?,* seven reels, with Alice Wilson.

**THE ELEMENTARY CORPORATION**

*The Great White Trail,* six reels, with Doris Kenyon.

**THE FAIRVIEW CORPORATION**

*One Hour,* six reels, with Zena Reeves.

**THE LEWIS CORPORATION**

*The Cast-Off,* five reels, with Frankie Haymon.
Colonel Roosevelt's
Preparedness Talks
Produced on Screen

Former President Roosevelt's military
preparedness doctrines will be promoted
through the medium of the Universal
Screen Magazine which this week has
the feature for distribution within about
five weeks.

The animated interview opens with a
close-up of the colonel sitting on the
lawn of his Oyster Bay estate, begin-
ning a casual conversation, which gradu-
ally turns to the subject of prepared-
ness. Then all of the dynamic action
in the man comes to the front. He leaps
to his feet, relates the shortcomings and
the proper methods to remedy them.
Those famous front teeth come to-
go, forcibly bringing the picture as the
colonel talks that it appears possible
to hear them click. There is that char-
acteristic cutting short of words so well
known to members of the audience who
have listened to the "Cyclone of Oyster
Bay." The great right fist is shaken in
the faces of the fans as the colonel
marks his points and defies his audi-
ence to contradict him.

To make the animated interview even
more realistic, Manager Jack Cohn of
the Universal Screen Magazine has caused
take-ins to be inserted illustrating
the points made by the colonel, as he
marshals his facts one by one and
changes his point of view.

It is generally predicted that the ani-
imated interview by President Roosevelt
will be the most popular of the animated
talks as yet released by the Universal
Screen Magazine. This is to be followed
by patriotic talks by other well-known
men, and it is probable that President
Wilson may be persuaded to pose before
the motion picture camera for the pur-
pose of illustrating an address on the
war aims of the United States and her
allies.

Sessue Hayakawa
Pays Grauman's New
Theatre a Visit

While "The Honor of His House" was
enjoying an extended run at Grauman's
Theatre, Los Angeles, recently Sessue
Hayakawa, the star of the picture,
dropped around one evening to pay his
respects to Sid Grauman, the managing
director of the new million dollar photo-
graphy house, Grauman made a suggestion
that the time was propitious for taking
a photo of the scene as large crowds
were entering and leaving the playhouse.

Hayakawa said, "Shoot, I'm ready." A
photographer was immediately tele-
phoned for and was on the scene in a few
minutes and took a flash light of the
group before the entrance.

In addition to the popular screen
artist the other notable in the scene
were Sid Grauman, Grauman's wife, Wil-
liam Worthington and F. J. Hawkins,
vice-president and general manager of
the Havworth Pictures Corporation which
is engaged in making the Hayakawa pro-
ductions.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

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### RECAPITULATION

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We hereby certify that above report is correct to the best of our knowledge.

________________________________________
Cashier.

Certified check covering the above specified War Revenue Tax was mailed by me this day of , 1917, to the Collector of Internal Revenue for the District of .

________________________________________
Cashier.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Madge Kennedy Makes Philadelphia Talks In Liberty Bond Sale

In further support of the Liberty Loan campaign, which she already has aided by a trip to Detroit and by large personal subscriptions in parbels to the Kennedy, Goldwyn Pictures star, addressed 3,000 students of the South Philadelphia Girls' High School last week. Following this she appeared on the stage of the Stanley Theatre and spoke for the loan, after being introduced by means of a novel film prepared especially for the occasion.

Miss Kennedy was escorted from her hotel to the theatre presented her pupils and was met at the entrance by the Philadelphia Police Band, said to be the country's largest municipal band. Serenade music was played as the star entered the auditorium of the high school and was introduced by a member of the Philadelphia district loan committee.

Escorted by Jules Mastraub, head of the Stanley Amusement Enterprises, Miss Kennedy then was whisked by motor to the Stanley Theatre, where a capacity audience, aware of her coming, greeted her with warm applause. A special Liberty Loan film, showing Miss Kennedy speaking from the home movie background of the third Liberty Loan oster, flashed out to reveal the star in the stage. Her patriotic address was followed by the reading of loan subscriptions, it is reported.

William Fox Manager Joins U. S. Signal Corps

Louis Williams, manager of William ox's Star Theatre at 10th street and exington avenue, enlisted last week in the United States army. He is now stationed with the 33rd Signal Corps at Jump Upton, as a telegrapher. Mr. Williams became twenty-one since the passage of the draft bill and was probably one of the youngest theatrical managers of the metropolis and of the entire country. He was assistant manager of the Star for two years, and had been charge for more than a year. The employees of the theatre went to the station with the star, a native of Port Edwards, N. Y.

Foursquare Pictures In Preparation for Southern Campaign

"Foursquare Pictures is preparing for a drive in behalf of its southern interests. With a view to enlarging its operations in the southwestern territory, a sales manager has been appointed with the southwestern Film Corporation wherein its organization will distribute all Foursquare product in the states it covers. Our arrangement with Messrs. F. M. Nord and L. C. McHenry," said Treasurer Jacob Wildberg of Foursquare, "is the purpose of obtaining the utmost efficiency for our patrons. To secure the highest efficiency the element of distribution at a cost is an essential, and because of it the organization of the southwestern Film Corporation has been consummated."

Herbert Lubin and Bert Ennis End Tour in Interests of Petrova Films

Every Exchange of the First National Exhibitors Circuit Visited in New Exploitation Campaign

Herbert Lubin, personal representative of Madame Olga Petrova and a representative of the firm of General Enterprises, Inc., together with Bert Ennis, director of publicity for the Petrova Picture Company, returned to New York on Monday, of this week, following a trip which embraced the principal points of the United States.

They paid a visit to each office of the First National Exhibitors Circuit, which organization is distributing the special star productions featuring Madame Petrova and made under the auspices of her own personal production organization. During the tour of the Petrova representatives, arrangements were completed with each of the exchanges throughout the country, whereby an entirely new scheme of exploitation is to be worked out commencing with the fourth special Petrova feature, "Patience Sparkhawk." It is planned to apply a considerable amount of intensive publicity covering each Petrova picture from now on in the various localities embraced by the different exchanges.

Tentative plans were also laid with the representatives of the First National Exhibitors Circuit and the various leading newspapers throughout the United States looking toward a personal tour by Madame Olga Petrova to be made in the near future. It is believed that the intended circuit will appear in all of the leading photohouses of the country, for the purpose of aiding the present drive now in effect for the sale of War Saving Stamps.

Franchiseholders Pleased

Messrs. Lubin and Ennis found that all of the franchiseholders of the First National Exhibitors Circuit were highly enthusiastic regarding the personal appearance of Madame Petrova in their respective territories and the utmost cooperation will be forthcoming from the different exchanges in the carrying out of this scheme.

Thus far but three of the new special productions in which the emotional star has appeared have been released from coast to coast and it is taken as a mark of distinct success that "Daughter of Destiny" of the initial release, has more than lived up to the expectations of the Petrova Picture Company and the various franchiseholders of the Circuit.

"The Light Within," Madame Petrova's second production, has also met with the approval of those exhibitors interested in the picture, and thus far the box office results on these two pictures have more than justified the expectations of all concerned.

It is believed that the arrangements consummated by Madame Petrova's representatives, during their recent tour, will result in bringing the producer and exhibitor more closely together, as special plans were taken to ascertain the type of picture most in demand by the picture shownmen, as well as the exact wants of the exhibitor relative to the proper exploitation materials needed to best advertise Petrova productions.

Work Progresses on New Paralta Studios

In accordance with the plans recently approved by the executives of Paralta Plays, Inc., the expansion of the Paralta studios in Los Angeles is now well under way and no time is being lost in the construction and completion of the new buildings which are to surround the five big stages on the studio grounds.

Already some of the new dressing-rooms have been practically finished and one or two of the sets are awaiting final touches before occupying them. The green room, which will be an innovation to the motion picture studio, is still in the course of construction, but will be completed before long.

Review Board Likes "A Pair of Sixes"

The latest George K. Spoor feature, "A Pair of Sixes," has received exceptional commendation from the National Board of Review of Motion Pictures, which calls it the funniest picture of the season. The board in passing this picture declares the entertainment value is excellent, the dramatic interest of the story is good, the coherence of the narrative clear, the acting excellent, technical handling good, the atmosphere quality of scenic setting good and the moral effect good.
the newspaper of the film trade—

- The “Exhibitors Herald” enjoys the unique distinction of being in style AND IN FACT the newspaper of the film trade.
- In its news columns place is given to accounts of all important happenings in the trade and each account is written in a thoroughly unbiased and impartial manner.
- Its reviews are constructive criticisms, being serviceable alike to exhibitor and producer.
- Its editorial comment is sane, conservative and FAIR to all questions and persons concerned.
- To learn what is going on in the film trade FIRST and TRUTHFULLY read the

“EXHIBITORS HERALD”

—the newspaper of the film trade

“MOVIE SUCCESS”

Good Pictures and “BEST MUSIC”

You have good pictures.
The “NEW ERA” ORGAN supplies the Best Music.
The purchase of a “NEW ERA” ORGAN is true war-time economy.
Styles and prices to suit the seating capacity of every theatre.

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25c Sends a big pack- $1 Keeps a soldier age of tobacco happy for a month

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“Our Boys in France Tobacco Fund” Endorsed by War and Navy Departments
The Feet That Move the World to Laughter

Your patrons are waiting to see their unique antics in

THE CHAPLIN JINGLE

"CHASE ME CHARLIE"

A British version of Charlie Chaplin’s funniest films—Taken from the famous Essanay-Chaplin Comedies.

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IF WE ONLY OWNED YOUR THEATRE FOR A WEEK—

We would want to put our enthusiasm and imagination behind the presentation of an unusual picture.

We would take MABEL NORMAND in "JOAN OF PLATTSBURG," our newest and in many respects greatest Goldwyn Picture, and play it in your house.

We would start our musical program with "Keep the Home Fires Burning" for an overture and swing through this heart-thrilling story with patriotic music that would make every person in the audience feel that he was watching Gen. Pershing's victorious army marching triumphantly home to the music of Sousa's inspiring military bands.

There never has been a picture with such a grip on the emotions; that clutches at your heart and puts a mist before your eyes as does MABEL NORMAND in "JOAN OF PLATTSBURG." Properly handled by resourceful showmen, it will pull audiences up in their seats cheering and shouting.

It isn't a war picture... It isn't a battle picture...
It isn't a morbid picture.

It IS a picture of Faith and Courage and Hope and Inspiration.

And at this very moment when millions of persons are perplexed and wondering, it contains the answer to the question asked by all loyal Americans: "What can I do to help my country?"

Every LIVE exhibitor with energy and imagination will clean up with Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne. Released everywhere May 5.

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16 East 42nd Street New York City
PROMINENT EXHIBITOR

Answers With His Check
Unfounded Attacks on

United Picture Theatres of America, Inc.
1600 BROADWAY, NEW YORK

FRANK EAGER, General Manager of the Acme Amusement Company, Lincoln, Nebr., is a leader in the Exhibitors’ Movement. His nation-wide renown for managerial skill, enterprise, honesty and whole-hearted devotion to exhibitors’ interests, needs no laudation from us.

On behalf of the Acme Amusement Co., Frank Eager signed a United contract April 24, and insisted on making his check payable to United Picture Theatres of America instead of to the Trust Company Depository.

It was Mr. Eager’s way of saying that he believes in us. The legal safeguarding of funds is wise and proper. But higher than mere law safeguards is the absolute faith and confidence reposed in the officers and directors of United Picture Theatres by its members who know that this is their own organization and that we are working loyally for them to the end of

“LOWER PRICES—BETTER QUALITY”

DEPOSITORY:

Commercial Trust Company of New York
BROADWAY AND 41st STREET, NEW YORK CITY
AFTER TWO YEARS' SEARCH

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For two years we have studied the comedy field—studied your needs, the wants of your patrons—and comedies for box-office value. Tests, investigations, surveys, took time—only the right comedies, starring the right personalities, would do. We combed the market and secured the irresistible Marie Dressler and the fascinating Fay Tincher—different in type, different in personality, but each with a series of two-reel productions PAR EXCELLENCE.

WORLD-PICTURES.

NOW READY—
Marie Dressler, star of “Tillie’s Punctured Romance,” “Tillie Wakes Up,” etc., in “FIRED” and “AGONIES OF AGNES.”

NOW READY—
Fay Tincher, the hit of “Don Quixote,” “Bedelia’s Bluff,” etc., in “MAIN 1—2—3” and “SOME JOB.”

SEE THEM—Ask your nearest branch for a private showing of these two series of comedies now!
This big, timely drama sways from the cool, calculating destruction wrought by the Hun agents in our land—to the utter desolation on the fair fields of France.

Write or wire immediately for territory.

FRANCIS FORD PRODUCING CO. 1476 Broadway N.Y.C.
SHOWMANSHP means suiting the majority. Ebony Comedies—with their novel presentation of real negro players with quaint racial happiness—please every audience.

Book the series and have a "colored act" regularly on your bill, just as every vaudeville house carries one as an indispensable feature. It is a reliable box-office help.

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A Black Sherlock Holmes
Spying the Spy
The Porters

A Milk Fed Hero
A Busted Romance
Spooks

Distributed Exclusively by
GENERAL FILM COMPANY, NEW YORK
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Produced by
EBONY FILM CORPORATION
CHICAGO
The novelized story of "The Eagle's Eye" in 20 chapters, one to an episode, is being published serially one chapter a week in each of the following papers. They are among the biggest and best in the country. Others are being added daily.

In addition, the story is being published serially in Photoplay Magazine with 350,000 circulation a month, and in The Gentlewoman Magazine, with 1,500,000 circulation monthly.

Newspaper | Circulation
---|---
New York American | 765,224
Albany (N. Y.), Telegram | 25,913
Troy (N. Y.), Observer | 10,500
Atlanta (Ga.), Constitution | 106,116
Charlotte (N. C.), News | 16,508
Macon (Ga.), News | 15,500
Boston (Mass.), American | 380,281
Bridgeport (Conn.), Herald | 24,476
Buffalo (N. Y.), Express | 39,923
Rochester, (N. Y.), Herald | 27,233
Chicago (Ill.), Examiner | 519,854
Louisville (Ky.), Courier-Journal | 49,418
Springfield (O.), News | 18,435
Canton (O.), Repository | 14,975
Houston (Tex.), Post | 39,117
El Paso (Tex.), Times | 18,000
Austin (Tex.), American | 16,196
Denver (Colo.), News | 47,000
Colorado Springs (Colo.), Eye, Telegraph | 4,403
Salt Lake City (Utah), Tribune | 45,947

Newspaper | Circulation
---|---
Lansing (Mich.), State Journal | 19,139
Lincoln (Nebr.), State Journal | 35,331
Los Angeles (Calif.), Examiner | 143,433
Minneapolis (Minn.), Tribune | 178,486
Sioux Falls (S. D.), Press | 9,000
Fargo (N. D.), Forum | 12,418
Philadelphia Eye, Public Ledger | 116,672
Washington (D. C.), Times | 43,000
Erie (Pa.), Times | 27,398
Wilmington (Del.), Star | 9,000
Pittsburgh (Pa.), Press | 108,674
Wheeling (W. Va.), News | 18,934
San Francisco Examiner | 230,198
Boise (Idaho), Capital News | 10,593
Montreal (Que.), Standard | 61,314
Winnipeg (Man.), Free Press | 89,000
Hamilton (Ont.), Spectator | 27,000
Calgary (Alta.), News Telegram | 16,500
Quebec (Que.), Telegraph | 11,007
Phoenix (Ariz.), Gazette | 6,046

No other serial or production of any character gives the exhibitor such unprecedented assistance in selling his patrons by direct legitimate publicity in such a tremendous volume as

"The Eagle's Eye"

William J. Flynn

Chief of the U. S. Secret Service

Produced by The Whartons

With the Popular Screen Stars

John Baggot and Marguerite Snow

For foreign rights apply to

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FOUR SQUARE EXCHANGES
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"A Dog's Life"

"Tarzan of the Apes"

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Controlling Foreign Rights to
First National Features
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THE PICTURES ROMANOFFS — FIRST NATIONAL ATTRACTIONS WILL LINE YOUR STRONG BOX WITH GOLD

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

48TH STREET YORK

WM. VOGEL PRODUCTIONS, INC.
CONTROLLING FOREIGN RIGHTS TO CHARLIE CHAPLIN'S $1,000,000 COMEDIES LONGACRE BUILDING
TRADE ANNOUNCEMENT

To the Exhibitors of the United States and Canada

At the Hotel Astor, April 8-9-10, representative exhibitors and producers met, discussed and considered the question of co-operative booking and distribution of pictures.

The undersigned were constituted a permanent committee of exhibitors to perfect a national organization of exhibitor booking associations, with these fundamental principles in mind:

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.
2—To in no way disturb existing booking organizations, but rather to encourage them.
3—To keep the capital of each association in its OWN depository, and under its OWN control.
4—To maintain all the benefits of “Open Booking,” and at the same time, provide a CONSISTENT and DEPENDABLE schedule of releases.
5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.
6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.
7—To regulate expenditures, according to sound business methods and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.
8—To arrange, on behalf of the booking associations, now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

In accordance with these principles, and in co-operation with substantial business interests, not heretofore associated with the film industry, the committee has perfected arrangements for an affiliation of exhibitors co-operative booking associations, for operation on a national scale, to be known as the AFFILIATED DISTRIBUTORS CORPORATION.

The committee invites the co-operation of booking associations, now formed, in the furtherance of its efforts, and solicits the opportunity to work with exhibitors in territories not yet organized into booking associations. Exhibitor organizers are available without expense.

An announcement of the associations which have aligned themselves with this movement, together with further details of its operating plans, will be made next week. These plans will be found to be strictly constructive—not destructive.

Interested exhibitors would do well to preserve this, and subsequent announcements, as the advertising expenditure, like all other operating charges, will be limited, in keeping with the determination to conserve the profits of the organization FOR THE EXHIBITOR.

CHARLES C. PETTIJOHN
General Counsel for Committee

SYDNEY COHEN, Pres., M. P. E. L. of N. Y. State, Chairman
BYRON PARK, Salt Lake City, Secretary
JOSEPH HOPP, Nat'l Vice-Pres., N. P. E. L. of America
LOUIS FRANK, Director, A. E. A. for Illinois
FRANK REMBUSCH, Nat'l Sec'y & Treas., A. E. A.
JOHN MANHEIM, Pres., Manhattan Local, M. P. E. L.
KING PERRY, Sec'y, A. E. A. for Mich.

AFFILIATED DISTRIBUTORS CORP.
527 Fifth Ave., New York
EXHIBITORS—What Is Your Time Worth?

Can you afford to be away from your theatres several hours each day, going about among the exchanges?

This time may be better employed at your theatres, studying your neighborhood, devising new advertising stunts and generally improving conditions about your theatres.

BOOK YOUR PICTURES FROM THE

EXHIBITORS HERALD

All the information you can obtain at the exchange is printed weekly in the Exhibitors Herald.

The hours you spend in projection rooms may be saved by relying upon Herald reviews for appraisements of pictures—and you can decide if you want to book just as well from a review as from seeing the picture, and in many cases a great deal better.

WHY WASTE THE TIME VIEWING A PICTURE WHEN YOU CAN OBTAIN ALL THE INFORMATION YOU WANT IN THE EXHIBITORS HERALD IN FIVE MINUTES?

—and any special information you may want will be supplied gratis by the Exhibitors Herald.

The Herald Service Is Only a Dollar a Year

If You Are Not Already a Subscriber
SUBSCRIBE TODAY

Exhibitors Herald
417 S. Dearborn Street, Chicago

Place my name on your list for HERALD SERVICE and Send me Exhibitors Herald for one year.

Exhibitor

Theatre

City

State
"GIVE 'EM HELL

BUY A BOND

Exhibitors Herald
Mr. Funkhouser, Where Do You Stand?

Mr. FUNKHOUSEr, in your official capacity as czar of the Chicago censor board, you have for some time been viewed by the motion picture trade with considerable curiosity and some alarm.

The municipal administration of which you are a part has on many occasions since the entrance of the United States in the war had leveled at it many ugly charges of disloyalty.

His Honor, the Mayor, "Big Bill" Thompson, was quoted as calling Chicago "the sixth German city." Thompson is head of the administration of which you are a part.

Through the conduct of the administration of which you are a part, the City of Chicago has had a pall of disloyalty placed over it by the country at large. And it naturally would be a matter of no little comment when, with all the war activities with which the city is concerned, that the name of the Mayor is always conspicuously absent.

In your autocratic censorship of motion pictures you have repeatedly aroused the righteous indignation of producers and in several instances these producers have claimed that your eliminations from their films were due to your hesitancy about allowing anything to be exhibited in picture theatres of Chicago that would be taken as an affront by the German nation.

Sometime ago we read with considerable interest the lengthy defense which you issued aimed to substantiate your Americanism. We recall that you eloquently disclaimed all pro-German tendencies.

But, Mr. Funkhouser, if you are really American, if you are not seeking to shield the Germans, why do you consistently make an effort to keep from the screens of motion picture theatres in the City of Chicago views and incidents that present the German people in the light of the scientific barbarians that they are?

In your censoring of "The Unbeliever" you eliminated a view showing a German knocking down an elderly woman and dragging her by the hair—and you took this action notwithstanding the fact that there is a great mass of evidence to prove this was a typical incident, that not one German officer but thousands conducted themselves in this identical manner in their barbarous onslaught upon France and Belgium! This scene in "The Unbeliever" is being exhibited broadcast throughout the United States, yet it is eliminated from view in "the sixth German city."

You opposed with all the power of your office the exhibition in Chicago of "The Spy," which is an expose of the German system of espionage and was finally overruled by the Federal courts.

In the "Hearts of the World" you eliminated scenes of a German being bayoneted, scenes of a German officer's attack upon a Belgium girl. Do you not know that German officers have been guilty of thousands of outrages of this nature, and that the facts in the cases have been substantiated beyond the shadow of a doubt? Do you want the people of Chicago to be ignorant of the true nature of the enemy? Do you want the people of Chicago to believe that with the exception of the Kaiser, Von Hindenburg, the Crown Prince, and possibly a few others, that we are fighting a nation of Schillers and Goethes?

Mr. Funkhouser, your warped judgment on what the public is entitled to see is bad enough when you handle only pictures of a general nature, but when you deliberately nullify the great propaganda pictures that producers are loyally devoting their time and money to make you become a real menace.

Mr. Funkhouser, we ask again, Where do you stand?
Casual Comment

The glory of having made the "Hearts of the World" probably will be greatly dimmed for David Wark Griffith when he learns that "Mae Tinee" of the Chicago Tribune does not approve of the name he has given the picture.

Elliott, Constock and Gest, managers of the "Hearts of the World," have been indulging in the exhibitor's dream this week in Chicago—apologizing to the public for its inability to supply the demand for admissions.

Production of motion picture film is at its lowest ebb in years—a thing that has been devotedly hoped for and which is already showing a beneficial effect in fewer and better films.

The open meeting to be held by the American Exhibitors' Association in Chicago in June should be productive of excellent results. With only the program of business meetings in view and a total elimination of politics this meeting is likely to set a precedent for all others that are to follow.

The presentment to Congress of a bill for the production of a fifteen-cent coin is undoubtedly a matter of considerable satisfaction to Terry Ramsaye of Chicago, who inaugurated the movement for the introduction of such a coin. Even if Congress does not act favorably on Mr. Ramsaye's supplementary suggestion to mirror the fair face of Helen Holmes upon the proposed coin, the success of the movement will probably be considered satisfaction enough.

A casual survey of the career of William Fox would have convinced Major Funkhouser in advance that to cross unfairly the path of this film company executive means a fight to the finish. In addition, however, to making the Major fight back fiercely to retain his sceptre as film czar of Chicago, Mr. Fox is doing a service to the entire trade in showing up the autocratic powers vested in a police official of Chicago.

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO. at 417 South Dearborn Street, Chicago Tel., Harrison 5248-5249

MARTIN J. QUIGLEY, Editor

NEW YORK OFFICE
1476 Broadway
Tel., Bryant 5111
James Beecroft, Manager

Subscription Price $1.00 Yearly

Member Audit Bureau of Circulations

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office.

Forms close at 6 p.m. on Monday of each week

16
Birmingham Clergy Drag Religion Into Sunday Closing Struggle

Eleventh Hour Charge of Catholic Control of Picture Production Comes as Fray Reaches Fever Heat

As a last resort in their almost frenzied campaign to force the closing of motion picture theatres on Sunday in Birmingham, the ministers of the southern city, leaders in the fight for the application of the blue law, have dragged the religious element into the struggle.

Disregarding the truth of their assertions and scorning an investigation by which the truth might be learned, they have caused to be spread broad propaganda to the effect that the production of motion picture features is in the control of a certain religious sect.

Attempts to arrive at peace and prejudice has at all times in the midst of bitter campaigns been the last straw clutched at in an attempt to save a lost cause. The efforts of the ministers of Birmingham can be viewed but in one light—the eleventh-hour attempt to put over by camouflage an issue doomed to defeat in an honest and above-board fight.

Abernathy Leads Exhibitors

T. S. Abernathy of the Strand Theatre of Birmingham is in charge of the exhibitors' campaign for an open Sunday theatre and the film producers are concerned. Under his guidance an intelligent and educational campaign has been conducted which has, no doubt, created many friends and support for the object to be attained.

Mr. Abernathy's first action upon learning of the mud-slinging activities of his opponents and of his charge that the industry was controlled by a single religious sect was to wire those in the industry in a position to dispute the claim.

His telegram is short and to the point. He states the issue and then asks for information concerning the dominating religion among the producers of pictures. The wire in full follows:

Catholic Control Charged

"In fight to close theatres here Sunday, ministers using propaganda that Catholics control manufacturing end industry. Please wire me if this true and your opinion as to what denomination if any predominate in manufacturing end."

Undoubtedly the flood of replies to be received by Mr. Abernathy will be of small comfort to the clergymen waging the fight against the Sunday theatre. The efforts of the minister of Birmingham on the whole matter might be dismissed as ridiculous.

The EXHIBITORS HERALD was a recipient of one of Mr. Abernathy's telegrams, and in reply had the following to say:

Herald Denies Claim

"Not one of the big film companies is headed by Catholics. Not more than half a dozen names of Catholics appear anywhere in management of any companies...

The Catholic influence upon motion picture production has never been evidenced in single instance. Catholic church has never backed a picture offered to public. Catholic clergy attitude of tolerance toward Sunday pictures is simply molding own business and not opposing innocent amusement. Charge of Birmingham ministers is vilést bigotry.

Putting a religious issue into any kind of a campaign, political or otherwise, has so often proved futile that the admission of the Birmingham ministers approaches the asinine. The ballot box, however, is the final judge, but undoubtedly the perpetrators of this outrage will learn to their sorrow that it doesn't pay.

Review Board Holds Its Annual Luncheon

The annual luncheon of the National Board of Review of Motion Pictures will be held at the Hotel McAlpin, Broadway and 33rd streets, New York, on Friday, May 3, at 12:30 o'clock. Among those who have been invited as guests are: Irvin S. Cobb, Miss Margarette Clark, Miss Pauline Frederick, J. F. Flinn of the Publicity Department of the Paramount Company; George Middleton, the well-known dramatist and scenario writer, and Miss Hettty Gray Baker of the Fox Company. Subjects related to the making of motion pictures and their distribution will be discussed.

M. P. Industry Rally

A big rally for the Third Liberty Loan was held at The Playhouse, 137 West 44th Street, New York City, Sunday, April 28, for the purpose of receiving reports showing what the motion picture industry is doing to secure subscriptions, and

Griffith's Success "Hearts of World" Prey of Funkhouser

Second Deputy Superintendent of Police M. L. C. Funkhouser, censor of motion pictures in Chicago, has again come into the limelight through eliminating from David Wark Griffith's production of "Hearts of the World" two scenes depicting the bayoneting of a German soldier and the other an attack upon a Belgian woman by a Hun.

"Hearts of the World" is said to have been passed officially by the governments of both France and this country. While nothing authentic could be learned, it is believed the action of Major Funkhouser in eliminating the exhibition of German brutality, will be brought to the attention of the state council of defense of Illinois.
Insistent Demand That Advance Deposit Be Converted Into Liberty Loan Bonds

Theatre Owners’ Association, Inc., of Los Angeles Latest Exhibitors to Join Demand on Producers and Distributors

Despite the insistent demand on the part of operators’ associations that advance deposit money held by exchanges and producing companies be used for the purchase of Liberty bonds, there has as yet been no indication of the part of the latter toward this end.

Among the latest to urge this step is the Theatre Owners Association, Inc., of Los Angeles, who, at a meeting, went on record as favoring the purchase of Liberty bonds with the money held as advance deposits by the film companies. Without competition, it is pointed out, the Paramount-Arcafract and affiliated companies, stand supreme in the amount of exhibitors’ money held in the form of advance deposits. Although definite figures cannot be obtained it is estimated that no less than $4,000,000 is in the control of these companies through the medium of the advance deposit.

Paramount Advance Deposits

It is pointed out by exhibitors interested in the project of having this money converted into Liberty bonds that Jesse L. Lasky, prominent in raising money for the loan in the film industry, could add considerably to the amount already obtained by carrying out the wishes of exhibitors’ organizations and devote the money held by his companies to the purchase of the bonds.

The Californians in their resolution express their willingness to accept the government bonds in lieu of cash return for advance deposit money in instances where cancellation of contract is made. The resolutions in full are:

Los Angeles Resolution

"Whereas, it has come to the notice of the Theater Owners Association, Inc., that the Trades Paper under date of April 13th, carried full page advertisements, crediting several exchanges and producing companies with the patriotic attitude of urging the readers thereof to purchase U. S. Liberty bonds, and

"Whereas, the members of this Association desire to do all they can to further the Third Liberty Loan Campaign.

"Whereas, the members of this Association have thousands of dollars deposited with various exchanges, said money being a deposit on contracts, and lying idle, and

"Whereas, the Government has made known its desire to have all idle money put into Liberty bonds, therefore, be it

"Resolved, that all members of this Association go on record as requesting that the exchanges no longer allow this money to remain idle, and be it further

"Resolved, that this Association urge, advise and make known their wish to have the exchanges buy Liberty bonds with this money, said bonds to be accepted by every member, in payment of their deposit at the termination of their contracts, and be it further

"Resolved, that this association recommend all other associations and organizations of a similar nature to urge the exchanges to do likewise with the funds they have entrusted to them as deposits, and be it further

“Resolved, that this resolution be spread on our minutes, and a copy sent to all exchanges, producing companies, trade papers and exhibitors’ associations.”

(Signed)

Theatre Owners’ Assn., Inc.
By Glenn Harper, Secretary.

Miss Fisher to Present Medal

Margarita Fisher, American Film Company star, has become the godmother of the Fourteenth Aero Squadron at Rockwell field, California. She has also offered a gold medal to be presented to the first of that squadron who brings down a Hun.

Dan Lederman Traveling for U

Dan Lederman, of Des Moines, Ia., has been appointed traveling representative of the exchange department of the Universal Film Company. The appointment was made by Joe Brandt, assistant treasurer of the company, on his recent trip through the central west.

THE DOLLY SISTERS

Roszika and Yancey, who will appear in “The Million Dollar DOLLY SISTERS,” produced by the Emerald Picture Co., and distributed by Metro as a Screen Classics Feature.

Bomb Hurling at New Theatre From Elevated Train

Violence Breaks Out in Chicago’s Labor Difficulties

The first violent in Chicago’s labor war between the owners of motion picture theatres and the operators occurred at midnight Monday night when a bomb was hurled from an elevated train at theatre personnel standing by a third street. Only poor marksmanship saved the front and lobby of the theatre from complete destruction.

Fronts of two stores adjoining the theatre building were wrecked and many windows in the neighborhood were shattered by the force of the explosion. Damage did the theatre is slight, consisting only of two broken plate glass windows, the entire loss being hardly more than $100.

Andrew Kargas, owner of the theatre which was just opened to the public last Friday night, was in the building when the bomb was thrown. With him at the time was his patrol director. The two were viewing and going over the musical score of some coming productions. The theatre was erected at an estimated cost of $300,000, and seats 2,000 persons.

$1,000 Demand Made

Mr. Kargas told the police that he had trouble with the operators’ union and that the organization had refused to install a police on the theatre despite his application for one. He said that a demand had been made upon him for $1,000 to be paid to the union before an operator could be permitted to work in his theatre.

"I refused the demand and opened the house with a non-union operator,” Mr. Kargas told the police. “I open the theatre Friday night with him in the projection booth. On Saturday the union official came to me and withdrew their demand about a union operator at work."

"The bomb was thrown half an hour after the audience had left the theatre. I was in the auditorium at the time with my companions watching the pictures which I have booked for future dates. The bomb landed against a curb and exploded with terrific force. The theatre is a block east of the theatre and the fire marksmanship is all that saved the front and lobby of the theatre from destruction.

Wrecks Adjoining Buildings

The fronts of two stores adjoining the theatre building were wrecked by the explosion and many windows in the vicinity, including two in the theatre, were shattered by the force of the explosion. I have had no trouble with unions other than the operators organization."

Attempted destruction of the Woodlawn theatre comes as a direct violation of an injunction issued by Judge Oeca, M. Torrison of the circuit court recent which restrained the union from interfering in any way with the conduct of theatres by exhibitors.

May Affect Negotiations

Another angle which looms up as possible result of the Monday night bombing exploit is the possibility of negotiations between the theatre interests and the union tending toward a settlement of present difficulties and dissolution of the injunction.
Affiliated Distributors' Corp. Forms Co-operative Booking Plan

Organization Is Outgrowth of Recent Astor Hotel Meeting—Concern Capitalized at $100,000

Announcement is made of the incorporation, under the laws of the State of Delaware, of the Affiliated Distributors' Corporation, with an authorized capital of $100,000 for the furtherance of co-operative booking of pictures by exhibitors on a national scale.

The new organization is the direct outgrowth of the meeting of exhibitors and producers, called at the Hotel Astor, to take place the last month of the month, by Frank Remus, of Indianapolis, for the purpose of forming the subject of co-operative booking.

In reality, however, the new organization is the crystallization of a movement which has been gaining strength throughout the country for the past months past, and which, recently, has been reflected in the formation of various exhibitors' booking associations in different states and groups of states.

The associations, now operating, it is understood, are to form the nucleus of the Affiliated Distributors' Corporation. The plan is to continue, maintain their complete independence, financially and otherwise, the primary purpose of the national organization being simply that of helping to facilitate the acquirements of pictures.

Committees Appointed

The permanent committee, appointed at the Astor meeting, to develop a practical working plan for nationalized co-operative booking, which consisted of Sydney Cohen, president of the New York State Exhibitors' League, chairman; Byron P. Cummings, Salt Lake City, secretary; Joseph Hop, president of the Illinois Motion Picture Exhibitors' League, Louis Frank, treasurer of the Motion Picture Association of America; Frank Remus, secretary and treasurer of the American Exhibitors' Association; King Perry of Detroit, secretary of the American Exhibitors' Association of Michigan, and John Manheimer, president of the Manhattan Local of Motion Picture Exhibitors' League.

A number of meetings since the Astor convention have been held and every effort has been made to reconcile the interests of all throughout the country for some form of a national affiliation of such combined booking strength as to insure the various booking associations of a consistent supply of high grade pictures with the equally consistent demand that any such national association should be exhibitor controlled, and that exhibitors should retain their funds in their own territories.

The committee found that by reason of the unrelated character of the bookings of these associations were experiencing difficulty in getting a regular supply of high grade pictures, it is said, but that if the interests of all of them were pooled, they would possess such buying strength as to guarantee producers a market of such magnitude, as to enable them to operate on an unlimited scope.

A number of plans for the affiliation of these associations were analyzed before the committee finally evolved the one which is now the affiliation of the Affiliated Distributors' Co-operation.

Booking Associations Represented

Each booking association will be represented in the new organization by a director. As soon as these directors are chosen, officers for the Affiliated will be selected.

In the meantime, the committee is managing the affairs of the corporation, Frank Remus, chairman; Pettijohn acting as General Counsel.

Six prominent producers of special features have already aligned themselves with the committee, including Pathé, Admira, and others have made application. The product of these producers will be booked on its merit, but by a plan that will eliminate the speculation which has heretofore been associated with the distribution of pictures on the "open market."

The committee declares that this plan is planned to an advance in the stabilization of the moving picture industry, and at the same time, one that will make for consistently increased quality of product at prices which will represent savings to exhibitors, of such substantiality, as have heretofore not been thought possible.

In other words, better pictures and lower prices, are to come out of the new organization, it is the opinion of the committee, with the exhibitors getting the lion's share of all profits.

Sign Booking Associations

With the incorporation of the Affiliated operations were started immediately for the raising of funds for the purpose of forming booking associations and for the organization of such associations in territories where none now exist.

Meetings were held during the last week of the United Exhibitors' Association of Philadelphia and Eastern Pennsylvania and of the Michigan Exhibitors, for the purpose of arranging for the affiliation of these groups with the new organization. Arrangements have previously been affected for the affiliation of other important factors. Announcement of the organizations which have joined the new corporation thus far, is to be made next week.

The Philadelphia meeting which occupied all of Wednesday last week, was followed by a meeting of the Executive Committee of the United Exhibitors' Association of Philadelphia, on Friday, for the completion of the details involved in the association of interests. Both meetings were attended and addressed by Byron Park and John Manheimer, representing the organization committee of the Affiliated. The Michigan meeting, which occurred at the Hotel Tulier on Thursday, was addressed by Charles C. Pettijohn and King Perry, as representatives of the committee. During the next few weeks, the entire country will be covered by members of the committee and it is expected that within the next sixty days that the organization will be so perfected that the release of pictures will start not later than the first of July.

"Lightless" Nights Suspended Through

The Summer Season

Suspension of the "lightless" nights order put into effect last November by Fuel Administrator Garfield has been announced by this government official. The new order takes effect on April 25 and will not be enforced again until September 1. As a result exhibitors will be permitted to use their display lights on Mondays and Thursdays, heretofore prohibited, during the summer months.

At the urgent request of the Liberty Loan Committee, "reads a telegram sent by Mr. Garfield to local administrators, "I have decided to suspend operation of the lightless night order, beginning next Thursday night. By reason of the late hour of lighting, brought about by the daylight saving law, the lightless night order will remain suspended until September 1 next, when it will become again effective.

Tom Bret's Comedies Near Completion

Activities at the Tom Bret headquarters continue at high speed and the first two-reel production, featuring James Aubrey, will be shown to the trade during the next two weeks, it is announced. Three subjects are now being cut and titled and will soon be on the market. An extensive publicity campaign is being prepared.

The scenes of the next Tom Bret comedy will be taken aboard a yacht. Miss Virginia Clark continues to play opposite Mr. Aubrey and, it is said, has made a fine impression at the former Yorke-Metro studio where the Bret comedies are being produced.
United Picture Theatres Establish Branch Offices and Appoint Managers

Frank Eager Joins the Organization Following Meeting in Omaha—Many Exhibitors Attend Conference

With one or two exceptions the branch managers of United Picture Theatres of America are now installed in their own offices with the field forces fully organized, it is announced. Booking days are being rapidly contracted for throughout the most populous sections from Boston and New York as far as Denver and Salt Lake City and from Minneapolis and Chicago down to New Orleans. The names and addresses of the local managers are as follows:

A. S. Abeles (Eastern representative) and Aaron Corn, 1600 Broadway, New York; C. W. Bunn, 220 South Street, Chicago; Floyd Lewis, 3301 Olive street, St. Louis; Ernest H. Horstmann, 248 Boyleston street, Boston; E. E. Erickson, 503 Renshaw building, Pittsburgh; A. J. Gilligham, Empire Theatre building, Detroit; D. F. O'Donnell, Chatham Courts, Washington, D. C.; N. I. Filkins, 324 Pearl St., Buffalo; C. C. Hite, Strand Theatre building, Cincinnati; S. E. Schwartzblume, 447 Loeb Arcade, Minneapolis; C. E. Holah, First National Bank building, Omaha; C. S. Edwards, Sr., (district manager) and C. S. Edwards, Jr., 1003 Commerce building, Kansas City; K. A. Bugbee, 714 Poydras St., New Orleans; W. G. Underwood, 107 South St. Paul St., Dallas; C. R. Gilmore, Albany Hotel, Denver; I. F. Arnold 30 Woodruff Apartments, Salt Lake City.

Organization Growing

This is believed to be one of the strongest organizations in the country. The members of it enjoy exhibitor confidence, and it is said, they have been getting results. Eastern Representative Arthur Abeles, District Manager Edwards of Kansas City and Manager Bunn of the Chicago office, have been touring their territory and report that the United Pictures Theatres movement is growing rapidly. Many of the strongest theatres of northern and western Indiana have joined the movement as the result of a week of personal visits from Manager Bunn and his assistant, Milton Simon.

What is regarded as an important accession to the big co-operative society is Frank Eager, general manager of the Acme Pictures in attendance included Mr. Neb, one of the leading exhibitors in the United States. In signing the contract for the booking service Mr. Eager insisted on making his check payable to the United Picture Theatres of America instead of the trust company depositary. Mr. Eager did this, it is said, to show his complete confidence in the officers and directorate of the United Picture Theatres who had been unjustly attacked.

Omaha Meeting

The Eager contract and several others were signed soon after a meeting of Omaha film interests, held on April 22 at the First National Bank building by C. E. Holah, the U. P. T. representative. More than thirty exhibitors, exchange men and others interested were in attendance. Mr. Holah explained the United Picture Theatres plan and fully disproved to the satisfaction of those present the allegations against the society by a trade publication. He also showed by figures the savings that could be effected in the purchase of films by the United's collective buying power.

After the U. P. T. meeting another meeting was called to order by Manager Thomas of the Strand Theatre, Omaha, to discuss the issues of the municipal campaign insofar as they affected exhibitor interests. This second meeting was addressed by Mayor James C. Dahlman, the city executive, who is a warm friend of the exhibitors' cause. Those present expressed their thanks to United Picture Theatres for the use of the convention room and other courtesies. The exhibitors expressed their appreciation of Manager Pramer of the Alhambra, Free- man of the Palm, Ribble of the Rex, Shirley of the Muse, Jensen of the Latham and Hamilton, Kirke of the Grand.

Henry Rehlf of the Rehlf, Sceofif o the Dunedn freelance Past Park, E Manager of the Apollo, Hallgren of the Suburban, Thomas of the Strand and Messrs. Sam Harding, of the Nicholas Council Bluffs, and Morris Schulling of the Hippodrome, Sioux City.

LINCOLN & PARKER CO.

BUY EDISON STUDIO

Thomas A. Edison, Inc., announces that the Edison Studio, at 2826 Decatur Avenue, New York, its equipment and the equipment of the Edison Positive Film Plant, formerly located at Orange N. J., have been sold to the Lincoln & Parker Film Co., Mr. E. B. Messrs., based on the terms of the deal, the Lincoln & Parker Film Co. also comes into possession of over a million feet of Edison negatives, released prior to the beginning of the arrangement by which Edison pictures were distributed through the George Kleine System.

The Lincoln & Parker Film Co. also acquired the right to reproduce Edison feature subjects and Edison Conquest Pictures on their narrow-width and non-Standard film, but all other rights in such subjects are retained for a period of years by the Edison Company and the George Kleine System, through which they will be available as before. All rights in the James Montgomery Flaggs, series "Girls You Know," it is announced, are so retained.

Included in the Lincoln & Parker deal are the educational and scientific subjects upon which Mr. Edison was working a few years ago. It was announced that Mr. Edison will act in the capacity of Consulting Edison to the new company, and that his son, Charles Edison, is to become a member of its Board of Directors.

Frank Beamish Appears

In Coming World Picture

Appearing in the forthcoming World Picture, "Clarissa," starring Madge Evans and Johnny Hines, and written for them by Maravene Thompson, is Frank Beamish. Those familiar with the activities of Sothern and Marlowe will recognize him as the stage manager of E. H. Sothern for many years.

He did not confine his work alone to producing, however, but appeared with Mr. Sothern in his Broadway production of "If I Were King," taken from the Justin McCarthy story, which formed one of the big successes in the noted actor's repertoire, but now Mr. Beamish created the part of Mercutio in "Romeo and Juliet" in the Sothern and Marlowe production.

Novelizing War Play

The interstate Film Company has engaged A. M. Katzman of the Press Service Bureau to novelize the story of its production, "The Last Raid of Zeppelin L-94." The Press Service Bureau also syndicated the novelization of the William J. Flynn story, "The Eagle's Eye," for the Wharton Releasing Corporation.

ANNETTE KELLERMANN HAS A NEW ACQUATIC ROLE IN THIS LATEST FASCINATING, WHICH CONTAINS MANY OUTSTANDING, AND STARTLING EFFECTS, IT IS SAID.
New York, April 30, 1918.

"Come across, or the Hun will."

Mr. and Mrs. Edgar Lewis are having a splendid time in Honolulu, H. I., and are stopping at the Alexander Young Hotel. You bet a hat Edgar gets an inspiration for a new picture with a Hula Hula theme while basking in the balm of the Hawaiis.

Ernest Shipman has his eye on the ball and is about to knock a three-bagger with Shorty Hamilton.

Harry H. Poppe, of the York-Metro, is sending across some fine stuff for Harold Lockwood and the forthcoming Metro "Lend Me Your Name." Harry always has something on the ball.

A Liberty bond in the hand is worth a thousand that you're going to buy tomorrow. "Everybody rides; get aboard now."

One of the hardest working men in the film industry is Pres. Frank Tichenor of the General Film Co. Frank usually gets in about fifteen hours a day, and on off days fourteen hours' work leaves him with nothing to do till tomorrow. Some folks think it's pretty soft to be the president of a company.

Which reminds us that Frank knows a good man when he sees him, and for that reason has copped Jake Gerhardt away from the Mirror and landed him in a position which requires brains and tact to fill. And Jake is just the boy.

It's mighty hard to convince a woman that her last year's hat looks better on her head, when backed up by some War Savings Stamps, than a new one, but take it from me that some of the women are doing more than the men and doing it without a word of grumble.

That was a great shipment of film magnates the old 20th Century dragged into the realms of Ed-Way when it arrived last Monday. The "diminutive" but handsome "Bill" Heaney, "Oratorical" Joe Hopp and the astute Louis Frank. Let's forget also the genial and up-to-the-minute state right buyer Frank Zambreno, who, by the way, stand for the Unity Photoplay Co., one of the liveliest independent exchanges of the Midwest. We must also make note of the fact that "Watty" Rothacker is still among us. Well, anyway, N. Y. is a matter of reflex action with the aforesaid Windy City marvel. A thousand mile ride to the debonair "Watty" is like unto a trolley trip. Glad to see you, boys!

Don't wish to mention the name of the picture, but a house with a ragged awning reminds us of something the pup had played with.

"Bill" Beecroft got in the way of a "Royals Royce," but refused to go to the hospital. Some class to that. I know a poor guy who was knocked galley west by an autope in Weehawken. Can you beat it?

Hiller and Wulk are as usual up on their toes and when the gun cracks they are always just a bit ahead of the van. And it beats the band how they can keep up the speed, but they do.

"Mr. Blank is in conference," "Mr. Blank is in confer." "Mr. Blank is in con." And so she goes all day long, and it causes us to wonder when they get a chance to do any work.

The best insurance policy in the world can be purchased today at the rate of a dollar down and a dollar a week. Third Liberty Loan.

Now that the baseball season is in full swing, officeboys all along the line are losing grandmothers and relatives every afternoon, and some of the bosses that can get away from the "conferences" long enough slide up to the ball ground and pike off the truant assistant as he tosses pop bottles from the bleachers. And when the kid returns from the funeral his job has departed and his grandmother returns to be used again on the new employer.

Hopp Hadley is the man who discovered that a good picture can be made from an old song. But the song must be good and then, besides, Hopp is a good judge of music and can whistle like a linnet.

MME. PETROVA ENTERTAINS AT THE ASTOR HOTEL, NEW YORK

THE NOTED POLISH ACTRESS TENDERED A DINNER TO MEMBERS OF THE FIRST NATIONAL EXHIBITORS' CIRCUIT ON APRIL 16 AT PETROVA'S RIGHT SIDE SIT ROBERT LIEBER, OF INDIANAPOLIS, RECENTLY ELECTED PRESIDENT OF THE CIRCUIT AND THOMAS L. TALLY, OF LOS ANGELES. HARRY O. SCHMIDT, OF PHILADELPHIA SITS AT HER LEFT.
L. S. Card Predicts
Unprecedented Boom
For Motion Pictures

Manager U. S. Booking Corp.
Regards Baseball Attendance
As Good Indication

The extraordinary enthusiasm with which the public welcomed the opening of the major league baseball season at the Polo Ground in New York City and elsewhere throughout the country indicates, according to Lynn S. Card, general manager of the U. S. Exhibitors' Booking Corporation, that an unprecedented boom is in store for the moving picture industry despite the war.

"Fully 30,000 persons attended the opening of the National League season at the Polo ground," declared Mr. Card, "and if it can be believed, one of the best signs for the picture business. If that many persons will go to see a baseball game in war time, it is logical to assume that a great many more will go to the picture theatres.

"In more ways than one, baseball and pictures are similar. Baseball is essentially an amusement business, just as motion pictures are an entertainment. Each has its loyal following. It is my contention that if the baseball fans flock to see the games, despite the increase in admissions due to the war tax and the high cost of living, they certainly will not remain away from the motion picture theatres for the purpose of economizing.

Panacea for Ills

"Both baseball and motion pictures form a medium to relieve taut nerves. They are a sort of panacea for mental ills, a recreation that the public will need in time of stress."

"The baseball world has been infested with its calamity howlers just as the motion picture industry has had its skeptics, but the splendid enthusiasm manifested by all real Americans over the opening of the national pastime, while one of the greatest drives of the entire war was under way on the fields of Flanders, gives ample reason to believe that it will take more than a war to undermine the moving picture industry."

"Theatres all over Pennsylvania report a general improvement in business conditions," Mr. Card states. "Reports from the middle west also indicate a splendid season. From the north and south, too, come reports that business is picking up rapidly and a majority of exhibitors expect a flourishing summer season."

Chaplin's "Night Out"
Establishing New Record

Advance booking orders for "A Night Out," new edition Essanay-Chaplin, have established a new record for the series, despite the fact that it enjoyed a tremendous run when first issued, according to General Film Company.

Many prominent exhibitors are arranging to feature this new edition Chaplin for runs of from three to six days, a policy which has prevailed quite generally in connection with the other subjects in this series, it is reported.

"Eagle's Eye" Sets
Pace for Bond Sales

"The Eagle's Eye," the twenty episode serial story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service, has established a record as an aid to Liberty Bond salesmen working in the third loan, it is said. On April 23, following a run of the first and second episodes of the serial in the Plaza Theatre at 59th street and Madison avenue, New York, a fifteen hundred seat house, $42,100 worth of bonds were sold to persons in the audience.

This showing is regarded as remarkable by Liberty Loan workers, inasmuch as it is within $11,900 of the record established at the New York Hippodrome. There were more than 5,000 persons present at the Hippodrome drive. The serial opened at the Plaza on April 22. During the evening run on that date $10,000 worth of bonds were sold.

Musical Score for
"Triumph of Venus"

Among the various exhibitor aids being provided for Edwin Bower Hesser's "The Triumph of Venus," with Betty Lee starred, is a fine musical score especially devised for this picture, announces General Film Company, the distributor.

This music has been timed for use with the picture in its popular five-reel form, and the various moods of the gods and goddesses on Olympus, the denizens of the underground regions and the nymphs at play in the sylvan pools. An early publication announcement is expected from General Film.

Press Bureau Aids
Theatres Booking Film

The advertising and exploitation of the Interstate Film Company's new production, "The Last Raid of Zeppelin L-21" has been assigned to the Press Service Bureau, which is preparing a complete advertising and publicity campaign for the convenience and service of the houses booking the film.

It is said an unusual and attractive poster has been designed in black and white, picturing the German Zeppelin L-21 caught by the rays of the powerful searchlights over London.

Sidney Garrett Moves

Sidney Garrett, president of the Frank Brockliss, Inc., announces that he will open additional offices on the sarn floor that he now occupies in the Godfrey building.

The new offices which Mr. Garrett will take possession of are those formerly used by the Bee-Hive Exchange, which is also moving to larger quarters in the same building.

Warren Returns From South

Edward Warren, of the Edward Warren Productions, Inc., has just returned from Asheville, N. C., where he has been photographing the exterior scenes of his latest State Rights feature. Mr. Warren was accompanied by the principals in this production, which included his two stars: House Peters and Ann Lehr, also Correne Uzzell, Henry Selley, Wilfred Lytell, Dale Hanshaw, Frank Lang and his cameraman, Edward C. Earle.

HODKINSON VISITS PARALTA STUDIOS

SNAPSHOT OF LOUISE GLOM, PARALTA STAR, AND W. W. HODKINSON, OF THE HODKINSON CORPORATION, UPON THE OCCasion OF THE LATTER'S FIRST VISIT TO THE WEST COAST PLANT

22
"Hearts of the World" Is David Griffith's Masterpiece

Soaring to Heights Never Before Approached Latest Work of Great Director Sets New Standard in Film Play Production

BY MARTIN J. QUIGLEY

Taking as the background the most tremendous fact of modern history—the Great War—David Wark Griffith has created a scene by scene drama of overwhelming power, telling his story with such accuracy and fidelity that it brings home to the spectator the events of "Over There" as living, pulsating actualities of life.

"Hearts of the World" is a close-up of the War, not the war of the diplomat, statesman or general, but the war of those poor bits of struggling humanity who are caught in the tidal wave of invasion, tossed about without mercy or compassion by the scientific barbarity of the Hun, their hearthfires quenched in blood and their loved-ones ground to earth under the spiked heel of Militarism.

No more eloquent tongue has yet spoken of the bravery, self-sacrifice and devotion of the people of France than Griffith in his latest triumph. He has pictured the devotion of a people to a cause they value higher than life in such a vivid manner that it is a heart of stone, indeed, that does not quicken in a spirit of admiration, and facing this depiction it is only the wooden image of a man who is not impelled toward a desire to do his bit to punish the guilty and to recompense the injured.

* * *

The story of the "Hearts of the World" is a simple narrative, dwelling only on the fundamental emotions of the handful of principals, and it is this fact of simplicity of theme and treatment that gives to the subject its tremendous power and force. With the hand of genius this simple story is blended with a spectacle of tremendous elaborateness. For the battle scenes, the trench conflicts, the maneuvering of great and small artillery are of such magnitude and scope that they become new testimonials to the almost magical power of the recording eye of the camera when directed by expert intelligence. The spectacle features, however, are only incidents of this great picture, for its magnificent power comes from the simple story, brilliantly enacted and carried on from one dramatic situation to another until there is accumulated a force for emotional response that will make the picture live, if not as an actuality, at least as a memory for all time.

In the cast there are many familiar players—Lillian Gish, Robert Harron, Dorothy Gish, George Fawcett and George A. Siegmann. The characters of the play fit these individuals with a nicety that suggests the genius of Griffith direction. The work of each of these players is distinctly notable and, whether it is the story or the vehicle as a whole, all seem to have achieved greater effectiveness than ever before. Lillian Gish, as The Girl, is seen with her many little mannerisms that fit the present role pleasingly. She has several big dramatic moments in which she acquits herself most creditably. Robert Harron's work is a distinct improvement, giving evidence of a mature talent that enables him to be convincing at all times.

Dorothy Gish, in a character role as The Little Disturber, a mischievous little Hayden, affords many delightful moments and her delineation is most creditable. George Fawcett, as the village carpenter and a poitin, and George Siegmann, as the German agent, contribute their quota of good characterizations and splendid acting.

Probably the most commendable acting in the entire production is that of a boy, Ben Alexander, who acts "The Littlest Brother" of The Boy. This youth of about seven years of age, during the course of the production, runs the entire gamut of dramatic expression with the natural facility and directness of a seasoned artist and is responsible alone for a number of big heart-throbs. The boy's acting and the understanding direction, which is a part of it, are most creditable.

* * *

The battle scenes, maneuvering of troops over the shell-scarred area of northern France and other military activities depicted are grippingly authentic, giving evidence of the co-operation accorded the producer by French and British authorities. Many of these views are tremendously realistic, affording what is undoubtedly the most graphic impression of war as it is being fought that has yet been caught upon the screen.

America has awaited with bated breath the advent of a great story of the war and a great picture of the war. And the honor of supplying both has devolved upon David Griffith, for "Hearts of the World" is at once a most powerful story and a wonderful picture.

Comparison with Griffith's great previous success, "The Birth of a Nation," is inevitable. While the pictures are unlike and in a sense have no proper basis for comparison, yet "Hearts of the World," evolving about the great war, the tremendous issues of Democracy against Autocracy: the right of nations and individuals to live their own lives and not be subjected to the ravages of invasion by a power dreaming of world dominance and guided by the false principle of "Might Makes Right"; and the validity of international law has a theme that utterly dwarf the comparatively local issue of "The Birth of a Nation"—and consequently from this aspect soars to heights unapproached by the earlier production.

Again, we have in "Hearts of the World" the ripened genius of Griffith evidenced in practically every scene of the production: a grasp for dramatic arrangement; a knowledge of the effectiveness of contrast and an ability to use it and an intuitiveness of that which makes for tremendous emotional response which have not left so graphically an imprint upon any previous effort. "Hearts of the World" is Griffith's masterpiece.

Mechanically, the picture is utterly without flaw—many of the photographic results are nothing short of marvelous. The settings are admirable, giving evidence of the intelligence and painstaking care that characterize every detail of the production.

(Concluded on Next Page)
In the story two American painters make their homes in France. Marie, the daughter of one painter, and Douglas Hamilton, the oldest son of the other, live next door to each other. A natural event is the love between the two.

The Little Disturber, a strolling singer, falls in love with young Douglas also. However, this affair does not develop to any disastrous conclusion.

Marie and her lover are in the midst of great preparations for their coming wedding when the Great War begins. Though an American citizen, he gives his life to the service of France.

Marie and her family, left at home in the village, refuse to believe the possibility of danger.

The little French company, a part of the great armv of France, however, are beaten back by the great German offensive. Then follows the overwhelming of the French, the bombardment and destruction of the village. The scenes of the evacuation and of the distress and terror of the villages under the bombardment. The latter part of the story takes up the village under the German occupation. In this village Marie and The Little Disturber manage to drag out an existence at the village inn, now in possession of the Huns.

The story relates the suffering, privations and agony of the villagers in their captivity, relating also the preparations for the rescue of the village by the French, the massing of their troops, the intense struggle of the French soldiers to recapture the village and free their loved ones; and the prayers and hopes of the women and children of the village awaiting their deliverance, ascend from cellar and crypt in the stricken district.

With the recapture of the village by the French forces a satisfactory denouement is brought about.

And with the soldier-principals and their sweethearts in Paris on a furlough when the American troops came marching in to do their bit for the freedom of the world and are caught sight of by the weary poilus there is what may be accurately described as a dramatic “punch” which will leave its imprint upon the mind of the spectator for many a day.

“Hearts of the World” will live, and living on it will do homage to the name of the great artist of the motion picture.

Kitty Gordon in

“THE INTERLOPER”

World drama; five parts; directed by Oscar Apfel;

As a whole

Excellent

Story

Good

Staging

Fine

Support

Strong

Settings

Splendid

Photography

Good

Kitty Gordon has seldom been seen to better advantage than in “The Interloper,” the story of a woman’s struggle against the ever-present influence of her husband’s first wife, which lowers phantom-like over her life, disrupting her right to happiness. The star’s fight to maintain her standing in the household of her husband furnishes Miss Gordon with a wonderful vehicle in which to display her talents as an emotional actress.

Comment on the production would not be complete without heralding the excellent direction of Oscar Apfel in his first effort for the World company. Photography also contributed to the general number of fine effects. It has been considerably in the presentation. A strong cast, including George McQuarrie, Irving Cummings, Frank Mayo and June Blackman, appeared in support.

The story: Through litigation begun by a railroad company to obtain right of way through her property, June Cameron becomes acquainted with Paul Whitney, whose first wife has died, an acquaintance which rapidly ripens into love and marriage. Once installed in the Whitney home, she is constantly the object of comparison to the first Mrs. Whitney, to her detriment. In her dejection and during the absence of her husband on a hunting trip, she falls a victim to the wiles of Edmund Knapp, supposedly a lifelong friend of Whitney. With the promise to disclose a scandal in the life of the first wife, he gets her to visit him in his apartments where in a secreted “dove cote” he attempts to force his attentions upon her. She escapes, but destroys the evidence against her phantom rival and is repaid by the unexpected return of her husband, who confesses to being unable to stay away from her.

Viola Dana in

“RIDERS OF THE NIGHT”

Metro drama; five parts; directed by John H. Collins;

As a whole

Good

Story

Well developed

Star, Fine

Excellent

Support

Sufficient

Settings

Appropriate

Photography

Good

While perhaps the main theme of “Riders of the Night” won’t appeal directly to an audience, the manner in which the story has been handled and the little human touches which have been wrought into the telling of the story will, and the general effect is most pleasing.

There is little connection between the title and the story and while it might have been made more effective by the introduction of night riders, a la Klu Klux Klan, it is perhaps better to leave well enough alone.

The picture will please the majority of picture patrons because the direction has been so careful and the little touches have been brought in with such effectiveness. Viola Dana gives an excellent portrayal in the character role of Sally Castleton, and has good support in Russell Simpson, George Chesbro, Clifford Bruce, Mabel Van Buren and Monte Blue. There is a little pup, too, who will receive his share of applause, if all audiences are to be judged by those who viewed the picture at the Orpheum Theatre, Chicago, last week.

The story: Sally Castleton is loved by Milt Derr, but Simon Derr, a tyrannical cousin of Milt’s, is desirous of possessing Sally. He makes several attempts to win Sally, but is repulsed each time. The night riders assemble to wage war on Simon and the keeper of the gate, who takes excess toll from the villagers. Two persons are killed and Simon tells Sally that Milt is held and the only way to free Milt is to marry him (Simon). However, before he has time to exact his promise he is killed, and Sally, because she is found departing from the Derr home via the chimney, is held for the murder. Just a few minutes before she is to hang, the real murderer is found by Milt. The romance has its usual happy ending.

THE “HERALD’S” REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Grace Valentine in
"THE UNCHASTENED WOMAN"
Rialto de Luxe drama; six parts; directed by William Humphrey; published state's rights

As a whole ................. Entertaining
Story ..................... Strong
Star ........................ Well cast
Support .................... All star
Settings ................... Suitable
Photography ................ Good

The screen version of Louis K. Anscher's successful play, "The Unchastened Woman," is interesting and especially interesting is the work of Grace Valentine in the title role. Her Mrs. Knolleys is a woman to be remembered; a character of delightful subtleties, of finish and poise.

The play has great dramatic moments, which careful direction has given every value. William Humphrey, the director, has chosen an excellent cast. Mildred Manning as Emily Maddern did duties beautifully and appealing work. Frank Mills as the husband gave perhaps the best performance of the picture. He does so much with the material he has to work with.

Catherine Tower, an actress of rare ability, adds much to the picture by her splendid performance of Hildegarde. Others in the cast are Paul Panzer, Edna Hunter, Victor Sutherland and Adelaide Barker. The latter is excellent as Mrs. Martha.

The story: Caroline Knolleys, a woman whom wealth and social position prevent from the consequences of her numerous flirtations, is cold, unscrupulous and utterly selfish. Her husband loves Emily Maddern, with whom he has been secretly living, but he is unable to get a divorce because there is absolutely no cause. Caroline discovers her husband's affair and tells him they will live apart. She goes abroad and meets a young artist, whose wife, Hildegarde, runs a model tenement in New York and by her newspaper writings is trying to uplift the condition of the poor and pay for her husband's studies. Caroline flirts with him, and even goes to Italy with him on a platonic basis.

Hildegarde writes him to return, and Caroline decides to return also. Meanwhile Emily has fallen in love with a young writer, a friend of Hildegarde's, and breaks with Knolleys. Caroline returns and tries to smugle some jewels. Emily, who is sent to search her, discovering who she is, saves her. Caroline, following up her flirtation with the artist, meets his wife. She comes to the tenement to dine with them and there meets Emily and insults her. Emily's fiancé goes to Knolleys to force her to apologize. Meanwhile the artist, becoming too involved for his peace of mind, phones her that he cannot come to the house as she has requested. To allay her suspicions he tells her that Hildegarde is away. Caroline arrives and discovers both Hildegarde and her own husband. Knolleys forces her to apologize by threatening a sensational divorce. When she leaves, however, she regrets that she "can't also stop the rumors." Emily confesses, and the two couples find their happiness. It is so well done that we can almost forgive the fact that Caroline goes unpunished.

Grace Valentine and Victor Sutherland in a Scene from "THE UNCHASTENED WOMAN." (Rialto De Luxe.)

Vivian Martin in
"UNCHAINED GOODS"
Paramount comedy-drama; five parts; directed by Rollin Sturgeon; published April 15

As a whole .................. Mediocre
Story ....................... Fair
Star .......................... Fair
Support ..................... Larger
Settings .................... Appropriate
Photography ................ Good

"Unchained Goods" will no doubt mean unclaimed seats in many theatres. It is a poor example of first-class screen entertainment. Typically western, its enjoyability is hindered by an involved manner of telling the story and the inability of the star to register convincingly.

Patrons who recall with delight some of Miss Martin's previous productions, will be somewhat disappointed in this one. Her role is as a small bit and the unfortunately wears a manner that ages her and the clothes she wears do not coincide with the period of clothes worn by the other members of the cast. Altogether the production is a disappointment.

The story: Betsy Burke's father sends her to her uncle in Gold Rush, while he goes to San Francisco. She is sent by express C. O. D., and when she arrives the town is in the hands of outlaws and her uncle, together with other respectable citizens, are held prisoners. She beomes the property of the young express agent, who has a hard time protecting her from the onslaughts of Slade and his gang. And just when Slade believes he has really got the girl, her father arrives with a gang of cowboys, the girl is rescued and having fallen in love with the express agent, there is a possibility of a bright future for her.

Bessie Love in
"HOW COULD YOU CAROLINE?"
Pathe light-comedy; five parts; directed by Frederick Thompson; published May 5

As a whole .................. Poor
Story .......................... Lacking
Star .......................... Witty
Support .......................... Sensitive
Settings ....................... Subtle
Photography .................. Fine

It wanders aimlessly from reel to reel in a boresome, yawn-producing fashion, does this latest comedy called "How Could You, Caroline?" Undoubtedly those who view it will ask, "How Could You, Pathe?" There is no story, and throughout the five reels the "what'll we do next" attitude is only too apparent. It is distinctly a walk-out picture.

Bessie Love makes a strenuous effort to do her part in a convincing manner, but she has no part. A willing cast runs rings around the star in an effort to make something of nothing but fails. It is a terrible fliver and were better left undone.

The story: Caroline Rogers is called home from boarding school to attend the wedding of her sister. She is asked to call a man, from a list given her, to serve as an usher. She runs across a name which has recently been the subject of some literature which has entranced her. Despite the fact that he turns out to be a taxicab driver she throws herself at his feet and when about to elope with him discovers he has a wife. She returns to school, graduates, and is about to marry Bob Worth when she feels that she should have something on him to make up for his knowing about her escape. She determines to appear as a cabaret dancer on the night of his farewell bachelor dinner and they are married by a friend in a mock wedding and when she reproaches him the next day he tells her he knew her all the time and she believes him.

Priscilla Dean in
"THE TWO-SOUL WOMAN"
Universal Special drama; five parts; directed by Elmer Clifton; published May 5

As a whole .................. Good
Story .......................... Good
Star .......................... Strong
Support .......................... Excellent
Settings .......................... Excellent
Photography .................. Good

Hypnotism, always a source of fascination, furnishes an absorbing plot for "The Two-Soul Woman," which is of considerably more merit than the average run of Universal specials. It has a fast-moving story and the mystery sur-
Harry Morey in
"A BACHELOR'S CHILDREN"

Vitagraph drama; five parts; directed by Paul Scardon; published April 29

As a whole.............. Good
Story.......................... Excellent
Star............................ Good
Support......................... Good
Settings............................ Good
Photography......................... Good

The strong point about "A Bachelor's Children" is Harry Morey. The weak part is Alice Terry. There is a story that, while it may interest many, is poorly constructed and poorly fitted to the star's talents. Two youngsters put quite a touch of reality into the play.

For admirers of Harry Morey this will undoubtedly prove a good production, as he gives a splendid delineation. Florence Deshon, while not given a great deal to do, does it well and is always beautiful and charming. Alice Terry gives a colorless portrayal, making the heroine role a weak and lifeless one.

The photography throughout is excellent and many beautiful scenes are interspersed with well staged interiors. The production has been handled along high-class lines and for audiences not too particular about continuity or dramatic construction it may get by as an average program feature.

The story: Penelope and her two small sisters arrive at the home of Hugh Jordan, in the midst of a stagg party, and present a letter from their late father, which leaves Hugh to believe that his uncle, whose estate he has inherited, cheated Penelope's father. An investigation proves Hugh's surmise to be correct and he makes arrangements to transfer the money to Penelope and her sisters. Something in the girl's attitude leads Hugh to believe that she loves him.

Margery Wilson and Joe King in
"THE HAND AT THE WINDOW"

Triangle drama; five parts; directed by Raymond Wells; published April 21

As a whole.............. Good
Story.............................. Fine
Star.............................. Good
Support.............................. Good
Settings.............................. Good
Photography......................... Good

While a number of inconsistencies creep into this Triangle production there is enough action and uncertainty to sustain interest. One thing which stands out above all else is the faithful portrayal of types. Joe King's role of a captain of police is a welcome relief from the usual characterization. He is seen not as one gifted with supernatural powers, but rather added to the finger point habit and his home environment of that of a neighborhood boarding house. In other words, he is the kind of police official with whom the general public is familiar.

The story moves swiftly from the start. The romance of the police captain with a new boarder at his lodging house is cleverly worked out with a surprise ending. The play deals with the dissolution of a gang of counterfeiters and the method one of them sought to avenge himself on the police captain responsible for his incarceration.

The story: Captain Roderick Moran arrests "Tony the Banker" on his wedding day and when the latter is convicted and sentenced to life imprisonment he threatens the life of the police official. Moran becomes interested in a girl who has taken lodgings at his boarding house and while her early associations are tempered with suspicion, he declares his love and is accepted. On his wedding night he is mysteriously shot. Finger prints on the window are those of "Tony the Banker," supposedly dead. It remained for his wife to clear the mystery, which she did by bringing in the dead banker's wife. She then confessed to her husband that she was in the employ of the government secret service.

Mary Miles Minter in
"SOCIAL BRIARS"

American-Mutual drama; five parts; directed by Edward S. Sloman; published May 13

As a whole...................... Entertaining
Story.............................. Light
Star.............................. Enjoyable
Support.............................. Good
Settings.............................. Excellent
Photography......................... Very good

The atmosphere surrounding "Social Briars" is indeed enjoyable, and while the story is light in theme, the result is breezy entertainment that will provide five reels of real amusement for any class of audience.

There are many new angles to the story, and old angles are well rounded out. Mary Miles Minter gives a delightful delineation of her role and is as beautiful and charming as ever. Alan D. Forrest again appears as her leading man. Other members of the cast are Ann Schaffer, Edmund Cobb, George Periolat and Claire Du Brey.

The photography throughout is up to the usual standard of excellence set by American. The exteriors are beautiful and the interiors show remarkable skill in staging. Especially fine is a setting supposedly the stage of an opera house when Miss Minter, in the role of Iris Lee, makes her operatic debut. Excepting for one scene where the manager of the house forces his attention on Iris' predecessor, the production is without fault.

The story: Iris Lee tires of her humdrum country existence and one night steals away from the home of Martha Kane, with whom she had been living, and goes to the city intent upon becoming a great singer. Slowly rising from a church soloist to a prima donna, her dreams are finally realized. In the city she has met Fred Andrews and fallen in love with him, but when he comes to her one night intoxicated she sends him away. Grieving over Fred, she returns to her home town, where, the manhood having been awakened in him, he finds her by accident.
Clara Kimball Young in
"THE REASON WHY"

Select drama; five parts; directed by Robert G. Vignola; published in April

As a whole ............................................ Good
Story ..................................................... Interesting
Star ......................................................... Fine
Support .................................................. Sufficient
Settings .................................................. In keeping
Photography ......................................... Good

As a rule Elinor Glyn’s novels contain material that makes interesting screen entertainment for adult audiences. "The Reason Why" is one of these productions. It is an excellent example of how interesting an old theme can be made if properly handled. Mr. Vignola has given this production the right treatment and it afforded the patrons at Chicago’s Bijou Dream Theatre an hour of engrossing entertainment when shown this week.

Clara Kimball Young handles her role with polish and finesse, and gives a sincere portrayal of the character role. The selection of Milton B. Sills was an excellent one for the leading male role. He took advantage of every opportunity and afforded Miss Young well-balanced support. Florence K. Billings, Eldean Stewart, Kate Lester and Frank Losee also handled their roles well.

The story: After Zara is married to Lord Tancred she believes he married her for her uncle’s money. Her treatment of him is decidedly cold. His suspicions are aroused when she visits her son by a former marriage when he becomes ill. The boy’s death affects Zara greatly, but when she realizes that her husband is going to leave her forever she tells everything concerning her former marriage and the cruelty of her first husband. She also tells him that she loves him and, tendered, having loved Zara from the first, is made happy and willingly forgives her.

Glady Brockwell in
"HER ONE MISTAKE"

Fox drama; five parts; directed by E. J. LeSaint; published April 28

As a whole ............................................ Well done
Story ..................................................... Good
Star ......................................................... Capable
Support .................................................. Adequate
Settings .................................................. Appropriate
Photography ......................................... Good

For discriminating audiences "Her One Mistake" is a well-done production. It will have a strong appeal. Miss Brockwell is again cast in a dual role and she plays the two distinct types of women capably and in a convincing manner.

The direction throughout has been carefully handled, and the technical details have also been carefully looked into. The photography is exceptional and the settings appropriate and well arranged. Edna’ Graham has added to the story and has brought it into several novel situations which make for the story’s interest.

The story: While at a roadhouse, awaiting the arrival of a minister, Henriette Gordon discovers that she has been tricked by Delmar, alias "Chicago" Charlie. Because of her disgrace, she refuses the love of John Mansfield. Through a ruse, she is lured to an apartment where Charlie is rooming and, when he attacks her, she kills him. Through a kindly detective she is freed of guilt. She confesses everything to Mansfield, who forgives her and she promises to marry him.

Francis Ford in
"BERLIN VIA AMERICA"

Francis Ford drama; six parts; directed by Francis Ford; published States Rights

As a whole ............................................ Fine
Story ..................................................... Interesting
Star ......................................................... Good
Support .................................................. Capable
Settings .................................................. In keeping
Photography ......................................... Good

Here is a picture that will have a wide appeal just at this time. A story of patriotism and discovered German intrigue, well-handled. It has many tense situations and a love story which is subordinate to the principal theme of war. Mr. Ford, who plays the hero, also directed the picture. "Berlin via America" will undoubtedly prove popular with patriotic audiences.

The story: Phil Kelly, a member of the U. S. Secret Service, is ordered by his chief to obtain certain information and to rescue a friend who is romantically unwise. He gains the confidence of the German spies and is sent to Germany and becomes an aviator in the Kaiser’s service. He is known to the Americans as “the done,” because he never does any harm. Through information sent to the Allies, a great German maneuver is forestalled and the Huns are attacked at their weakest spot. A shell hits the house in which Phil is located and he is seriously wounded. He is discovered by his friends and, everything being explained, he is put in care of Rose, his American sweetheart, who is doing her bit in France.

William Desmond in
"SOCIETY FOR SALE"

Triangule drama; five parts; directed by Frank Borzage; published April 21

As a whole ............................................ Good
Story ..................................................... Interesting
Star .........................................................Capable
Support .................................................. Sufficient
Settings .................................................. Suitable
Photography ......................................... Good

There is just enough interest, sufficient suspense, and a well balanced cast to make "Society for Sale" an acceptable offering. The play evolves about the novel method employed by a girl model to break into society through the medium of a bankrupt member of the English nobility.

Gloria Swanson as Phyllis Clyde, social climber, is well cast and William Desmond, as the penniless nobleman, gives the usual good account of himself. The reckless desire of Phyllis to form the acquaintance of Lord Sheldon, whom she has been warned is a dissolute rake, and the subsequent explanation of her interest in him, lends an air of uncertainty to the outcome of the story which compels attention.

The story: The Honorable Billy, through his love for Vi Challoner and the attendant expense, finds himself in financial straits and is deserted by the cause of his trouble. In his plight he is approached by Phyllis Clyde, who wishes to be introduced into society as his fiancee and is willing to pay for the deception. Honorable Billy seeks to break the agreement when Phyllis apparently becomes enamored with Lord Sheldon, whose affairs are the subject of gossip. She refuses him his liberty and accuses him of jealousy. When in an auto crash Lord Sheldon is killed, it is revealed that he was her father. She also convinces Billy that the engagement should be permanent with the well known ending.

"FRED’S FICTITIOUS FUNDLING"

Josh Binney comedy; 2 reels; published States Rights

As a whole ............................................ Mediocre
Story ..................................................... Poor
Cast ...................................................... Good
Settings .................................................. Ordinary
Photography ......................................... Fair

An ordinary slap-stick comedy in which Florence McLaughlin stands out by clever work.

The story: Two crooks war a wealthy couple rigging over their childlessness and resolve to benefit by their knowledge. Accordingly one dresses in baby clothes and, climbing into a clothes basket on the front steps, awaits adoption. He is not disappointed. They surround him with a bevy of pretent nurses and do not discover the deception until he and his partner are caught attempting to blow open the safe.
Shorty Hamilton in
"DENNY FROM IRELAND"
W. H. Clifford drama; five parts; published States Rights
As a whole................Entertaining
Story Clever..................Excellent
Star.........................Well cast
Support......................Good
Settings.......................Harmonious
Photography..................Excellent

Marvelous sunlight effects and the charm of well-selected woodland locations help to make "Denny from Ireland" a real feature. It has some excellent spontaneous comedy and a story full of heart interest. It is the old story retold, but pleasingly played by every member of the cast, among whom are Florence Drew, Ethel Terry, Pomeroy Cannon. Shorty Hamilton plays with a delightful naturalness and makes Denny a character long to be remembered.

The story: On his wedding day in the "old" country, Denny is forced to flee to America, as circumstances point to him as the murderer of his landlord. He bids his colleen goodbye and makes his way to Grey Rock, Arizona, where he presents a letter, given him by his parish priest, to the sheriff of the county. Securing work on a ranch, he tries to save enough to bring the colleen over. He learns of a shipment of gold to the U. S. mint and resolves to hold up the express. Concealing himself in the car, he is a witness to another man's attempt upon the life of the agent. This brings out all the good in Denny. He attacks the robber, who has tossed the gold out of the car. The robber escapes, and Denny finds the gold and believes it is his. He can then tell the good story to explain his part. Meanwhile the colleen's uncle dies and leaves her enough for the voyage. She arrives and all of the men adore her. The detectives are hot on Denny's trail, but the sheriff saves him for the colleen's sake. Denny, in the end, brings in the real robber.

"FABULOUS FORTUNE FUMBLERS"
Josh Binney comedy; 2 reels; published States Rights
A bright little comedy with a number of laughs, some good sub-titles, and pretty locations. A picture that ought to please.

The story: Two cheap actors, thrown out of a hotel, are grateful to Daisy, the telephone girl, who secures their clothes for them. They give her a few lessons in acting and work out a scheme by which she can become a motion picture star. When a wealthy man, E. H. Gold, whom they know by sight, comes out of his bank, Daisy faints in his arms. She gives him her card, "Sheesa Bear," Movie Vamp. He calls and offers to finance a company if she will remain in Hickory and produce her pictures. All goes well until the picture is shown. When the financier's wife sees a scene that should not have been in the picture, showing the "vampire" in her husband's arms.

"De Luxe Annie" Cast Completed

"De Luxe Annie," on which Norma Talmadge and her forces are busily at work, is progressing rapidly with the cast completed. The screen version of Edward Clark's successful play of the same name has been prepared by Paul West, the filming is under the direction of Roland West, and the photography by Ed. Wynard and Albert Moses. The star is presented, through Select, by Joseph M. Schenck.

Norma Talmadge's leading man in this Select picture will again be Eugene O'Brien, who occupied a similar position in the star's earlier releases, "Ghosts of Yesterday" and "By Right of Purchase." In "De Luxe Annie," O'Brien plays the role of Jimmy Fitzpatrick, the confidante of the crook heroine in the "de luxe game." Another male role of major importance has been entrusted to Frank Mills.

Dr. Fernand Niblo, the alienist-physician, is portrayed by Edwards Davis, Detective Cronin and Cyrus Monroe, the malicious storekeeper with a weakness for pretty women, are drawn by Fred R. Stanton and Joseph Burke, respectively. Joe, the fat grocery boy, who provides much of the comedy relief, is played by David Burns, while Mrs. Archer is portrayed by Edna Hunter and little Janet Kendal by Harriet Jenkins, the winning child actress.

Cast Selected to Support Viola Dana

The cast of "The Only Road," Viola Dana's next picture to be produced at Metro's west coast studios, Hollywood, has been completed. Casson Ferguson, who has just finished doing a juvenile lead for Max Pickford, will play opposite Miss Dana in the leading male role of Bob Armstrong, "who became a westerner because in the East he put a goat in his professor's bed." Monte Blue, who played Jed, "the killer," with Miss Dana in "Riders of the Night," is cast as Pedro Lape- son of a high-caste Mexican lawyer, and is the young "heavy" in "The Only Road.

Others in the cast are: Paul Weigel, as Manuel Lopez Marie Van Tassel, as Rosa Lopez, his wife; Edith Chapman as Clara Hawkins, owner of the Buena Vista ranch, and C. I. Geldert, as Jeff Peters, ranch foreman. Frank Reicher will direct the production and the photography will be by John Arnold.

"Social Briars" With Mary Miles Minter
Tops Mutual Schedule for May

The forthcoming feature from the studios of the America Film Company, Inc., starring Mary Miles Minter is "Social Briars," scheduled for distribution at exchanges of the Mutual Film Corporation May 6.

"Social Briars" casts the golden-haired actress in a more dramatic role than she has played before and gives her opportunity to combine a more serious part with her comed artistry, it is said.

The story is by Jeanne Judson, scenarioized by Edward Sloman, a member of the directorial staff at the America studios, and was produced under the direction of Mr. Sloman.

Iris Lee (Mary Miles Minter), a rustic beauty with beautiful singing voice, is unhappy in the restricted enviror- ment of village life, and runs away from the house of her narrow-minded and bigoted aunt to seek fame and fortune in the metropolis. She wins fame, but loses her heart to a man whom she believes is faithless to her. The story, it is said, gives Miss Minter many opportunities to make this one of the best vehicles she has ever had.

The cast contains such well-known names as Alan Forrest who plays the lead; George Periolat, Ann Schaefer, Edmur Cob, Claire Du Brey, Mild Davenport, Jacob Abrams and Frank Whiston.

The Strand comedy, out May 7, starring Billie Rhodes, titled "Over the Garden Wall," Mary's sweetheart, Jack, in the village jail for speeding, and Mary's dad, who didn't like Jack, saw that he was kept there. Mary captured two burglars and forced them to liberate Jack and put dad in jail. Then they proceed to smoke out father with a smudge-pot until he consents to the wedding.

Screen Telegrams Nos. 20 and 21 are to be published Ma 8 and 12. Newton D. Baker, Secretary of War, on his arrival from France; American soldiers leaving training camps in France for first line trenches; Admiral Fullam of the United States Navy, paying official respects to Admiral Kantar Suzuki of the Japanese Navy on board the flagship Iawate at Pacific port; are striking features of the Screen Telegram's recent issue.
Var Scenes and Liberty Loan Drive
Feature Gaumont Graphic and Weekly

In Gaumont News No. 5 there are a number of beautifully photographed subjects which show some of the things which the United States considers as necessary for the winning of the war as soldiers and guns. One of these subjects pictures a great oil field which will supply much of the oil needed to run our tanks and aeroplanes. Other subjects show the thoroughness with which we are increasing our food supply. The United States now produces annually nearly a billion additional bushels of poultry and eggs; the picture of a big poultry farm shows how this enormous production is made possible.

For our soldiers and the Allies must be shipped from the United States, and to increase the annual production, every hill in the United States has been asked to raise a hog this ear. In order that there may be sufficient meat for shipment abroad, we who remain at home must eat less meat and more vegetables; which means that we must grow more vegetables, and one of the pictures shows how California is doing this.

Another picture shows thousands of shipbuilders who have agreed to work to their utmost to bridge the Atlantic and defeat the Hun.

There are sixteen news subjects illustrated in this issue of the Gaumont News No. 5, three of these show the Secretary of the Navy and the Secretary of the Treasury in their swing around the country to boost the Third Liberty Bond campaign. In Washington, President Wilson is shown taking his first tank ride in "Britannia."

German Prisoners of Americans Shown
From France come pictures of the first German prisoners captured by the American soldiers, who are shown interned in concentration camps back of the fighting lines. And being most hospitably fed.

In Gaumont Graphic No. 4 is pictured "Insurance Unit No. 1", at the U. S. Naval Training Station on the Great Lakes, where 25,000 policies averaging $10,000 each have been written.

A good sized army of enlisted insurance experts is necessary to handle the policies, which must be checked and rechecked so that there will be no possibility of error.

This issue of the Gaumont Graphic also shows the first "crew" of the tank "America." The United States has built many large tanks for her allies, but this monster, built for her own soldiers, weighs 43 tons, and is large enough to carry the biggest British tank in her interior.

Liberty Bond Campaign Pictured
Other timely topics in this number show the opening of the baseball and bathing seasons; the Third Liberty Bond campaign; and, among many current news events, war pictures taken here and abroad.

A most enjoyable subject shows the annual visit of the director to Bellevue Hospital. Since the days of Phineas T. Barnum, the Barnum & Bailey circus has journeyed each year to Bellevue and given a special and free performance for the entertainment of the unfortunate children confined in this hospital.

Charlie Chaplin Comedy "A Night Out" on Essanay's Schedule for May

Essanay's May program contains ten pictures, including the Essanay-Chaplin comedy, "A Night Out," in two parts. This was one of the most successful and popular of the Chaplin comedies.


The second of ten pictures of Broncho Billy's western photoplays will start May 24, it is announced, with "Broncho Billy and the Greaser." These plays proved so popular that it is expected to be another block of ten, making twenty pictures so far scheduled.

Another block of ten of the Snakeville comedies also will be issued beginning June 1, one week after the last issue of the first set of ten.

Do your Bond shopping early.

A Milwaukee statistician, with a penchant for fillum figures, has doped it out that 750 miles of celluloid go out of that city every month, or approximately 40,000 reels, containing approximately 1,000,000 separate exposures about the size of a thrill stamp.

Suits for $250.00 are becoming quite common. We suppose these will be followed by large checks, if the swing parties are successful in the courts.

There's a P. A. by the name of Alphabet Storey flying around New York, they say. That's our idea of a man fitting the job (but it isn't worth four paragraphs in this trade journal.

Joe Brandt says that L-Ko comedies in which shapely and pretty women are pictured are having a tendency to establish bald headed experts abroad. "Broncho Billy" has been requested to run them at slower speed. They'll be sending mash notes to the guy in the booth next.

Did Hoover Write This Play?
An ad, in the Sunbury (Pa.) Daily Item states the feature of the Victoria theatre will be "The Hard Rock Bread."

"H. R.," a trained reviewer on a New York trade paper, says that "Dolly Does Her Bit" is a "wholesale juvenile picture." Heretofore film concerns have been content to retail their output. This must be something new Pathe is springing.

The Week's Wildest P. A. Yarn
(We were just about to award the medal to the company that sent us the story about the fillum salesman who broke into an exhibitor's home out in Orrville, Ohio, at 4 o'clock in the morning, woke the man up and "whipping out the old fountain pen secured the manager's signature to a contract," when the following floated in on the late afternoon breeze):

"In the eighteenth episode, Polo tied to a railroad track, with a runaway engine approaching at terrific speed, is supposed to drop into a culvert beneath the ties. Instead, when the steel monster was almost upon him, with a mighty jerk he pulled his feet out of his boots, did a backward summersault, wrenching loose the cords that held him and leaped safely, just as the iron claws of the locomotive ground his boots to atoms.

Caruso is going into pictures 'tis said. Have to get a panorama camera to get him all in, won't they?

Doug Fairbanks latest play is entitled "Mr. Fixit." He is said to be wonderfully convincing, in the picture, as a fixer.

More Hints to Exhibits
Our "Hints to Exhibitors" in last week's issue met with instant favor among exhibitors throughout the world. One correspondent from Tokio writes in and says: "Your hints dominate the field; keep it up." Another asks: "How do you do it and live?" Therefore we have, at great expense, gotten together a few more Hints. Let 'er go.

When showing "Blue Blood" or "Western Blood" (all blood looks alike) the only difference is that the former is usually thinner than the latter), have several men stationed on top of high office buildings about town, each plentifully supplied with buckets of deep crimson paint. With a stick, have these men throw paddles of the paint on passing pedestrians below. It will cause talk and when you are approached as to the cause, point to your theatre entrance and the posters out in front. It'll advertise your house, all right.

"A Bachelor's Children." This is a hard one. Bachelors seldom have any offspring, but if you can find one or two, hire a window in the neighborhood of your theatre and have the children and the house open a fireplace. The face of the picture will attract attention and, of course, then you step in with your display advertising.

"The B. V. D. Bridalroom." For this big feature employ a number of well known young men to parade the suits on the girls of the picture, the difference in the skirt attract attention and, of course, then you step in with your display advertising.

"The B. V. D. Bridalroom." For this big feature employ a number of well known young men to parade the suits on the girls of the picture, the difference in the skirt attract attention and, of course, then you step in with your display advertising.

J. R. M.
"Hearts of World" Griffith War Play To Be State Righted

Elliott, Comstock and Gest To Handle Big Spectacle—Film Playing to Big Business

Speculation as to the method of distribution of D. W. Griffith's big war spectacle, "Hearts of the World," is set at rest with the announcement from the William Elliott, F. Ray Comstock and Morris Gest Enterprises, that this production will be distributed on the state rights plan immediately.

"Hearts of the World" is playing to capacity houses in four cities—New York, Los Angeles, Boston and Chicago, where the initial dates have been booked and a speedy disposal of the different territories throughout the country is anticipated. At Clune's Theatre in Los Angeles, the production did $6,800.75 more than the "Birth of a Nation" during the first six weeks of its presentation. In New York, Boston and Chicago it is a difficult matter to get seats, unless ordered well in advance, it is said.

"No human organization is big enough to handle the simultaneous presentation of this gigantic triumph of the screen," says the statement from the Elliott, Comstock & Gest offices. "The psychological time for the exhibition of this wonderful cinematic public, is at hand. It is a screen message that should be seen by every person in the country and its handling in different territories by individual organizations is felt to be the most effective method.

"In view of its particular timeliness and its great value in point of cinematic technique and general production, it is readily expected that 'Hearts of the World' will far exceed the wonderful success of Mr. Griffith's first big spectacle or any of his succeeding efforts to date.

"We are now prepared to consider offers for territorial rights on this production for its presentation in the immediate future. All communications and wires should be addressed to Elliott, Comstock & Gest at the Century Theatre, New York City."

Madame Petrova Makes Special Southern Trip

Accompanied by Ralph Ince, her director, and a staff of studio employees, Madame Petrova returned this week to New York from Asheville, N. C. The Polish actress has been busy in the south for several days, securing scenes for the fifth special Petrova production, "Patience Sparhawk."

This story, adapted from the novel by Gertrude Atherton, was especially chosen among other things because of the opportunities offered for beautiful exteriors and out of the ordinary photographic effects, it is said.

"Patience Sparhawk" follows "Temper Steel" on Petrova's calendar of features and will be issued through the exchanges of the First National Exhibitors' Circuit sometime during the coming month. It has been adapted for the screen by Mary Murillo, responsible for "Cheating the Public," "Jack and the Beanstalk," and many of the screen successes featuring Theda Bara, Clara Kimball Young and Norma Talmadge.

Screen Classics, Inc. Enlarges Its Scope

Screen Classics, Inc., has entered into new and greater activities by acquiring all the big Metro specials and announces an enlarged field of activity.

It is now announced that this company will not only handle productions of its own manufacture, but will acquire other productions, made independently, provided they pass the tests in the matter of bigness of theme, beauty of photography and power of story and action.

**Three Scenes From Current Triangle Plays**

Left—William Desmond and Gloria Swanson in a scene from "Society for Sale." Center—William Desmond as he appears in "An Honest Man." Right—one of the big moments from "The Hand at the Window," with Margery Wilson and Joe King. (Triangle.)

President's Tank Ride

President Woodrow Wilson on board His Majesty's Tank "Britannia" toured the White House grounds, is an interesting feature of Screen Telegram No. 17, issued by Mutual, April 28. It was during this "tour" that the President burnt his hand on a hot exhaust pipe. A stampede of wild animals durin the fire which occurred at the) park animal house at Baltimore, Md is shown in this issue. Camels and zebras are seen running wild through the park, causing intense excitement. Other interesting features of this issue are: A parade of 40,000 union men through the streets of Chicago, carrying the Kaiser in effigy, as part of the Federation Labor's patriotic demonstration.

A beautiful and artistic feature of this issue shows the pretty girl pupils of the Van Vlissingen studios dancing among the lilacs at Lincoln Park, Chicago, garbed in filmy garments.

Secretary of War Newton D. Baker just returned to his office from the battle front in France, with the declaration that Germany will never win, is shown in Screen Telegram No. 16, published April 24.

Four Fox Films Listed

For Liberty Theatre

Two William Fox special features and two Mutt and Jeff animated cartoon are listed in the newest War Service Bulletin, issued by the War and Navy Department's Commission on Training Camp Activities, for use in the camps of the Army and Navy. The present bulletin takes account of pictures published between April 1 and April 15. Announcements are issued semi-monthly.

The films are "A Camouflage Kiss," starring June Kenyon, directed by Harry Millarde, and "The Bride of Fear," in which Jewel Carmen starred. Tb cartoons, made by Bud Fisher for re lease through Fox Film Corporation, are "The Freight Investigation" and "The Leak."
Hodkinson Visits Paralta Studios and Lauds Actors

Exhibitors Give Co-operative Plan Warm Support, He Says

W. W. Hodkinson, president of the W. W. Hodkinson Corporation, which is distributing Paralta plays, spent several days this week at the Paralta studios in Los Angeles and met the stars who are making the productions that are being placed on the market through his organization. Mr. Hodkinson reached Los Angeles last week in the course of a tour throughout the United States which he is making to develop his "Co-operative Exhibitor" plan, through which it is said exhibitors in all territories will share over two-thirds of the distribution profits of Paralta plays and other pictures which the Hodkinson Corporation may later handle.

General Manager Nat I. Brown, of Paralta Productions, Inc. took Mr. Hodkinson through the immense plant in which Paralta pictures are made and explained to him the details of production as well as pointed out the plans for expansion and construction which are now being carried out and which will make the studio, when completed, eclipse in size, equipment and efficiency, all others on the Pacific Coast.

Louise Glum, Henry B. Walthall, Bessie Barriscale and J. Warren Kerigan all met Mr. Hodkinson and had lovely talks in which he told them of the wonderful success with which his "tie-in" plan is being met all over the country, and assured them that before long their productions being made for Paralta, if the standard of those already completed is maintained, will reach the best motion picture audiences in the United States.

"Is that the doubt now?" Mr. Hodkinson said, "of the triumph of our 'co-operative' plan. Exhibitors realize, as soon as it is explained to them, the freedom and excellence of service that they are guaranteed through it, and are really anxious to join with me in overcoming the difficulties of the distribution end of the industry. And, now that I have seen the wonderful plant in which these pictures are made, I feel more convinced than ever that I did the best possible thing by choosing Paralta plays as my first product for distribution."

After leaving Los Angeles, Mr. Hodkinson will work his way back across the continent, stopping at all the principal cities and finally close his tour in New York.

"A Milk Fed Hero" Next

Ebony Comedy of Series

The publication of the fourth of the Ebony Comedy Series, "A Milk Fed Hero," is announced this week by General Film Company.

It provides an excellent opportunity, it is said, for the company of negro players that are present upon the screen the droll and inimitable humor of their race. It is in the form of a rural burlesque. Following this will come "Busted Romance."

Famous Bixy Ranch

In Farnum Production

One of the interesting features of William Farnum's latest production, "True Blue," is that a great part of the "location" work in the picture was done on the famous Bixy cattle ranch in Southern California. This is said to be about the last of the ranches that the country knew a generation ago, and Frank Lloyd, who directed "True Blue," regarded himself as unusually fortunate in obtaining permission to film scenes on the premises.

The Bixy ranch is widely known and consists of 16,000 acres, and shelters more than 10,000 head of cattle. It would have been almost impossible to round up such an enormous number of steers as are shown in the picture except through the medium used. Both Mr. Farnum and Mr. Lloyd feel enthusiastic over the results of their "shooting" on the location.

Actor Paints Portrait

For Lobby Display

The engagement of Frederick Truesdale for a prominent part in Madame Petrova's fifth production, "Patience Sparhawk," has led to a discovery of unusual interest at the Petrova studios. Shortly after the actor had commenced working in the new Petrova feature under the direction of Ralph Ince, it was discovered that he is a portrait artist of considerable note.

Inasmuch as painting is one of the Polish star's foremost hobbies, Mr. Truesdale extended an invitation to Madame Petrova to sit for a full length pastel drawing. The star gladly consented and arrangements have been completed whereby Truesdale's work is to be reproduced in color in one of the leading photoplay magazines during the month of July. Following this Madame Petrova requested that this painting be used as a basis for a new lobby display sheet which will be furnished to exhibitors commencing with her fifth picture, "Patience Sparhawk."

Brinkerhoff Cartoonist

To Do Comic Ad Series

A pleasing variation upon the ordinary commercial advertising layout has been put into effect by the First National Exhibitors' Circuit in exploiting the merits of Charlie Chaplin's new $1,000,000 comedy series. R. M. Brinkerhoff, one of the best known of American cartoonists, has been engaged to cover every angle of Chaplin's work with characteristic drawings designed to accentuate the humor of the films. Brinkerhoff's cartoons are not only utilized for trade paper advertising, but are being published in the form of herald and as colored lobby displays.

R. M. Brinkerhoff's daily comic series in the New York Evening World, entitled "Little Marry Mix-Up," has been widely syndicated and has made him a general favorite among the younger generation of newspaper artists. A native of the middle west, "Brink" did his first cartoon work for the Toledo Blade. He also served on the staffs of the Cleveland Leader and the Cincinnati Post before coming to New York to take a course in advanced draughtsmanship.

Farnsworth Returns to Coast

F. Eugene Farnsworth, president and director general of Mastercraft Photoplay Corporation, made a short visit to New York in the interests of his company last week. He left for the Paralta studios to surpervise the production of Thomas Dixon's novel, "The One Woman," which will be staged there. Mr. Farnsworth had been in Los Angeles for several months planning the filming of the first Mastercraft picture, but in order to overcome certain difficulties regarding the story and the management which were causing indeterminate delays, he made a hurried trip East.

One of the objects accomplished during his stay in the metropolis was his election to the presidency of the Mastercraft Photoplay Corporation of New York, a subsidiary organization to the Mastercraft Photoplay Corporation of Massachusetts.

MARY MILES MINTER IN "SOCIAL BRIARS"
Canadian Exhibitors Joining Circuits Facilitate Booking

John Hazza, Manager of the Princess Theatre, Edmonton, Alberta, who organized the first circuit of exhibitors in Western Canada, believes that some day soon practically all exhibitors will be compelled to team up if they wish to remain in business. In order to facilitate booking arrangements, he also believes that the time is coming when there will be a schedule price for a first run in every city and when all bookings will be governed by a graduated scale of charges.

The object of forming the Western Canada Exhibitors Association," declares Mr. Hazza, "was to protect the exhibitor. The latter was signing for pictures about which he knew nothing. An exhibitor would book a special production at a high price and then would have to raise his admission prices after doing a creditable amount of advertising. If a picture, possibly, would not live up to expectations and the theatre's business was hurt. "At first the exchange managers were opposed to the organization of our circuit," continued Mr. Hazza, "because they thought that the aim of the circuit was to increase the cost of service. They were soon convinced, however, that the organization would also help them, inasmuch as the circuit would book a picture in that city, the entire circuit, thus saving the exchange the bother and expense of reshipping and separate bookings.

The Western Canada Exhibitors' Association, the first organization, proved so successful that it has been broadened and is now known as the First National Exhibitors' Circuit of Canada. There are ten theatres in the circuit, extending from Winnipeg to Vancouver, as follows:

Princess Theatre, Winnipeg; Rose Theatre of Regina; Eagle Theatre of Swift Current; Daylight Theatre of Saskatoon; Strand Theatre, Prince Albert; Savoy Theatre, Moose Jaw; Empress Theatre, Lethbridge; Regent Theatre, Calgary; Rex Theatre, Vancouver, and Mr. Hazza's own theatre, the Princess of Edmonton.

Toronto Theatreman Jogged Up Over Tax

Toronto, Ontario—Claiming that there was a tendency on the part of exhibitors of Ontario to be dictatorial with respect to a provision of the Amusement Tax Act which calls for a monthly statement of attendance, Mr. Elliott of Toronto, Provincial Inspector of Theatres, has issued an official statement in which it is promised that action will be taken against those who are negligent.

As a start in this direction Mr. Elliott had Thomas J. Ryan of the La Reta Theatre, Toronto, summoned to police court under charges of not complying with the Act. Mr. Ryan explained that he was taking a course to become an officer in the Canadian Army and was trying to run his theatre at the same time. A conviction was registered, but owing to certain circumstances, the magistrate let the accused off with a warning. Other prosecutions are promised. Usually exhibitors come across quickly with the new laws, which are used to check up the sale of war tax tickets.

Police Spoil Posters

Exhibitors of Montreal and other Canadian cities are complaining of the manner in which the Montreal police censor, who examines theatre posters, places his official stamp on the lithographs. The rubber stamp imprints the word "Approve." with the name of the picture. This word is the punch for "Approved." In many instances, the imprints are placed right on the facial features of the star of a picture and the artistic value of the poster is immediately destroyed. A recent three-sheet of Alice Joyce was spoiled when the Montreal censor passed it, according to the owner, because her vaccination mark ought to be there. There was considerable blank space at the bottom of the picture for the impression of the stamp. The exhibitors are kicking, because the cost of paper has increased quite a bit and they want to make effective use of it when they do get it.

Exhibitors Oppose Closing

In an effort to stave off a Sunday-closing order, the exhibitors of Sherbrooke, Que., have circulated petition forms throughout the city. The petition is to be presented to Sir Lomer Gouin, Lieutenant-Governor of Quebec. After the Lord's Day Alliance, a number of months, has been at full strength, with a number of the recent laws of the Dominion which provides for Sunday observance. One of the local theatres, His Majesty's Theatre, is closed on Sundays, but the other exhibitors are opposing the Alliance.

Manager William Griffith Mitchell of the Regent Theatre, Toronto, has been in the habit of opening for business each day at 12 o'clock noon. Starting with the week of April 20, however, the opening hour for the Regent was made one o'clock to help enhance the value of the daylight saving proposition. Performances were scheduled to start at 1, 3.50, 7.30 and 9.30 p.m. Under the previous arrangement, the final show of the day was due to start about 8.30 p.m. Manager Mitchell has announced that if the old time table had been continued the people would have been encouraged to leave their gardens comparatively early in order to see the last performance. Now they can stay with their garden tools until it is really too dark to work by natural light and will witness a whole performance at the Regent.

Through the distribution of coupon tickets by the Maple Leaf and the Star, three thousand children attended two special morning matinees at the Allen Theatre, Toronto, to witness the "Blue Bird," on Saturday, April 29.

Halifax Recovering From Big Disaster

Business conditions in Halifax, N. S., are reported by exhibitors to be very good. The Canadian port is filled with a special army of mechanics who are engaged in the rebuilding of the stricken portion of the city, while there is also a large garrison of soldiers. The hotels are crowded with transient officers and the theatres are crowded every day.

 Halifax exhibitors are said to be making up now for the business which they lost during the middle of the winter. The theatres were closed from a month to two months after the disaster. Some were partially wrecked, while others were used to house refugees and wounded, as well as being used to store needed supplies of all kinds. The city was down and out for a period, but it has performed a real comeback.

Dailies Print Serial

Two of the leading daily newspapers of Canada have undertaken to publish instalments of the serial, "The Eagle's Eye." These are the Toronto Daily Star and the Montreal Star. The serial has been booked by John Griffith to be shown on the circuit of fourteen theatres in Ontario.

Announcement has been made by Superfeatures, Limited, of Toronto, which has become the Dominion, that the tenth episode has been re-titled "The Invasion of Canada." This move is quite appreciated by Canadian exhibitors.

Douglas Cooper, formerly with Kleine in Toronto, for the past four years, has become Toronto manager of Superfeatures, Limited, one of the largest Canadian exchanges handling independent productions exclusively.

Albert Donaghy, a former exhibitor of Ottawa, Ontario, has become the Atlantic Coast representative for Superfeatures, according to an announcement by Charles Stevens, general manager. He replaces A. E. Browne, who has gone to the Regal Films, Limited.

J. A. Barclay has sold the Bright Theatre, Roncesvalles Avenue, Toronto, to J. Aber.

Among the recently incorporated companies at Fredericton, N. B., is that known as the F. G. Spencer Company, with an authorized capital of $40,000. The head office is named as at St. Johns, N. B., and the incorporators are F. G. Spencer, the well-known exhibitor, H. A. Truax, a St. John lawyer, and Miss Marie Magee, an employee of Mr. Spencer.

Mr. Spencer has a chain of picture theatres in the Maritime Provinces, including two at St. John, and one in Amherst. Fredericton, New Glasgow, Yarmouth, and other centres. Mr. Spencer recently acquired all rights for "Damaged Goods" in Eastern Canada, and this picture has already done record business in Nova Scotia, it is said.
Alberta Tax $125,000

The Provincial Government of Alberta expects to secure a revenue this year of $125,000 through its Assessment and Rating Act which was recently amended so that the tax on admission tickets was considerably increased. This act stands sixth among the various property-producing statutes of the Province. There are scarcely one hundred theatres in the Province of Alberta.

Julia Arthur, the actress who recently announced her screen debut, is a native daughter of Hamilton, Ontario. She has undertaken to produce a picture from a scenario by Charles K. Harris, the song composer.

A new moving picture theatre, the cost of which has been placed at $50,000, has been started at Sydney Mines, Nova Scotia, by B. Cuzner. The latter made a tour of prominent cities in order to examine modern equipment to get the best ideas for his new house.

Returned Canadian soldiers are operating the Cedar Cottage Theatre at Vancouver, B. C., very successfully. The Universal service, including two serials, is being used.

There is apparently an opening for a moving picture theatre at Wheatley, Ont., which has a central hub of about 800 people. Recently the Imperial Order of the Daughters of the Empire staged a special show in the lodge hall and there was an attendance of over four hundred—all of the population.

Since the tightening up of the restrictions governing the exit from the Dominion of young men of military age, exhibitors of Ontario border cities, such as Windsor, Sarnia, Niagara Falls, etc., report that the attendance at their theatres has increased considerably, because the young men cannot spend their evenings in the large American cities near by. One development of the situation is that a number of young ladies in the American centres cross into Canada ad lib and gather to meet their boy friends, and then go to the local shows to spend the evening.

Manager Ben Rogers of the Toronto office of the Fox Film Corporation, Limited, announces that a new arrangement has been made for contracts for Standard Pictures. Until recently, it was necessary to draw up a fresh contract for every booking of a Standard Picture, but exhibitors may now sign a blanket contract for a year, during which time they may take one Standard release every two weeks.

The Specialty Film Import, Limited, Canadian distributor of Pathé and other releases, has been taken over by the Canadian rights for the British Official War News Weekly. This was formerly handled by the Independent Film Supply Company, which is reported to be going out of the exchange business.

Phil. Golds, manager of the Francais Theatre, Montreal, has been transferred to the Dominion Theatre, Ottawa, Ontario. Both theatres are controlled by the Canadian United Theatres, Limited.

Announcement was made that, starting with the week of April 22, the Peter Pan Theatre, 1909 Queen Street East, Toronto, was under new management, and would be in operation every day. The week features Universal comedies and weeklies.

The Rialto and Globe Theatres, downtown Toronto, presented "26,000 Leagues Under the Sea" simultaneously during the week of April 22, with a matinee for children on Saturday morning, April 27. The Rialto has moved back and forth by a squad of messenger boys.

The Colonial Theatre, 45 Queen Street West, Toronto, has adopted the policy of presenting shows at 9:30 a.m., 11 a.m., daily, Sundays excepted. This may not sound unusual, but by making this arrangement the Colonial is practically the only theatre in Toronto where it is open on Sundays. The remainder of the downtown houses open at noon or thereabouts, while a few of the suburban theatres run matinees at and after Saturdays. The Colonial takes Universal service regularly.

During the week of April 22, the York Theatre, 312 Yonge Street, Toronto, presented six different features, attractions being changed daily as usual. The six features were: Ethel Barrymore's "The Call of Holy People," Bessie Love in "The Great Adventure," Kitty Gordon in "Diamonds and Pearls," Mary Garden in "The Splendid Sin," Jane and Katharine Craig in "Two Little Imps" and Earle Williams in "An American Live Wire." Manager Brock has followed the policy of daily changes for many weeks and he believes that it keeps the people coming to his shows several times each week and he also gathers in a lot of transient trade. Although he has managed the theatre for some time with good success, no other Toronto exhibitor has dared to follow suit.

Clyde Curry, proprietor of the Favorite Theatre, Windsor, Ont., has made arrangements to build a modern moving picture theatre at Amherstburg, Ont., which is situated on the Detroit River a few miles from Windsor. Amherstburg is a popular summer town and the new theatre will be ready for the coming season.

The Empire Theatre, London, Ont., which has been closed for some time, has been reopened under the management of J. Spurgeon.

Mr. Elliott, Provincial Moving Picture Theatre Inspector for Ontario, put on a very interesting entertainment for the Toronto Press Club on Tuesday evening, April 16, when he presented an original moving picture by means of a stereoscopic lantern. The picture consisted of scores of slides which were changed quickly by the operator to give a semblance of a moving picture. The whole thing was burlesqued. There was a super-abundance of titles, sub-titles, etc., and such explanations as "End of Part 1; Part 2 Will Follow Immediately," etc. The story was also a burlesque of political life.

J. P. Bickell of Toronto, who is directing the affairs of a number of Canadian moving picture theatres, has been elected Honorary Treasurer of the Toronto Motor Boat Club for 1918.

Alexander Clemes, the owner of the Strand Theatre, has practically a new roof constructed, and the electrical equipment is being changed entirely. Some changes are being made in the exit, and the house will be thoroughly redecorated before it is reopened. It is the present plan of the owner to present moving pictures only until the fall, when the house will be reopened as a stage venue, is also a hotel owner of Vancouver and has returned to the moving picture field since Canada went bone dry.

Manager Harry Pomeroy of the new Holman Theatre, Montreal, has christened his house "The Theatre of Big Events." Since Pomeroy reopened the theatre on Easter Sunday the house has been doing triple the business it formerly enjoyed. On Saturday morning, April 13, Pomeroy started the first of a series of special productions with a 10-cent admission by presenting little Zoe Rae in "The Cricket" at the one performance. During the first half of 1918, the Holman was "The Doctor and the Woman." Pomeroy is also running the Universal serial, "The Lion's Claws."

L. H. Mayrand, formerly manager of the Columbia Theatre, one of the leading picture theatres of Vancouver, B. C., has become manager of the Colonial Theatre, in Seattle.

An event of unusual nature at the Strand Theatre, Saskatoon, Saskatchewan, aroused more than ordinary interest throughout the city. The stunt, which was staged on April 2 under the auspices of the Saskatoon Star, consisted of a spelling bee and entertainment, a portion of which was presented by the players of the Strand. Details held the floor at the matinee performance, while senior scholars of the city were present at night. The picture, "The Right to Be Beaten," based on Dickens' "Christmas Carol," opened the entertainment, and the children sang and gave folk-dances.

The automobile club of Calgary, Alberta, officially opened its 1918 season by attending a performance at the Grand Theatre, Calgary, on April 3, when moving pictures of the club's contest of the fall last year were shown for the first time. The views included some of the magnificent scenes along the route of the run.

Mann Brown, formerly of Toronto and Montreal, has become eastern sales manager of Regal Films, Ltd., with headquarters at St. John.

The company controlling the Verdun Palace Theatre, Montreal, has been dissolved, but the theatre has been continued under the same name by Mr. David Wolf.

A. C. and E. Speridakos of the Queen's Palace, Montreal, have dissolved partnership. The theatre is being continued under the old name, however, under the management of E. Speridakos.
SYNOPSIS OF CURRENT PUBLICATIONS

"THE BLINDNESS OF DIVORCE."
Seventeen-reeler.
 Featuring CHARLES CLARY.
Produced by Fox.
Director, Frank Lloyd.

STORY: A treatise on the evils of divorce and how the revelation of a woman's past wins her her husband's forgiveness, lifts the mask of perfection from the face of a judge who sits in trial and reunites the woman's daughter and her husband about to become divorced because of a slight misunderstanding.

"HER ONE MISTAKE."
Five-reeler.
 Featuring GLADYS BROCKWELL.
Produced by Fox.
Author, Clarence Scarbrough.
Director, Edouard Le Saint.

STORY: Harriet Gordon, in order to assist Peggy Malone in seeing her sweetheart, Chicago Charlie, a crook, takes the girl into her home as a maid and in doing this kindness her happiness is almost wrecked. But the murder of the man by Harriet and the helping hand of a detective take many obstacles out of Harriet's way.

"CONQUERED HEARTS."
Six-reeler.
 Featuring MARGUERITE MARI.
Produced by Leon.
Author, Emma Bell Clifton.
Director, Edwin L. Granden.

STORY: The death of her child and the seeming neglect of her husband, leads Nora to drift away from her husband and become an artist's model. From this she becomes a motion picture player and rapidly rises to stardom. At the height of her popularity she finds herself trying to choose between popularity and love and she selects the course which she believes will bring her the most happiness.

"NINE-TENTHS OF THE LAW."
Six-reeler.
 Featuring MITCHELL LEWIS.
Produced by Northwoods Producing Co.

STORY: The story of a wife whose mancholy, after the death of her boy, is lifted by the arrival in the woods of a strange child, kidnapped by trappers. Jules, the husband, learns the child's identity and makes preparations to return it despite the pleadings of his wife. A clever handling of the story averts a tragic ending.

"RIDERS OF THE NIGHT."
Five-reeler.
 Featuring VIOLA DANA.
Produced by Metro.
Director, John H. Collins.

STORY: Three persons with but a single thought enter the home of Simon Derr and sometime later Derr is found dead on the floor. One is guilty, but the guilty party escapes and an innocent victim is about to be hanged. A sudden turn in affairs brings new and surprising developments.

"SOCIAL BRIARS."
Fourteen-reeler.
 Featuring MARY MILES MINTER.
Produced by American-Mutual.
Director, Edward S. Sloman.

STORY: Iris Lee, reared in the country, finds her existence monotonous and constantly of the city and becoming a great singer. Whether it was concentration, luck or hard work, Iris got there and on her way up the ladder of success she got other things too.

STORY: The story concerns a young girl who is sold by her father to a rufian trapper, who gambles her off to a notorious dive keeper. How the girl gains the mastery of himself, is able to ward off the undesirable attentions of the dive keeper and win for herself true love are stirringly told.

"THE BIGGEST SHOW ON EARTH."
Five-reeler comedy-drama.
 Featuring EVAH BENVET.
Produced by Paramount.
Author, Florence Vincent.
Director, Jerome Storm.

STORY: Kemp takes a chance at injuring the dignity of the aristocratic mother of her sweetheart, when she dons a trainer's dress and enters the lion's cage of her father's circus to subdue the lions and thereby saves her father's show. Many things are revealed to this aristocratic mother and you'll like her for her change of heart.

"DOLLY DOES HER BIT."
Five-reeler comedy-drama.
 Featuring MARY OSBORNE.
Produced by Diando-Pathé.
Author, Lucy Sarver.
Director, William Bertram.

STORY: A true story of how a little girl raised a large fund of money for the Red Cross, located a gang of desperate crooks and brought happiness to a little invalid child on the basis of this latest Marie Osborne production.

"THE Bells."
Five-reeler drama.
 Featuring FRANK KEENAN.
Produced by Pathé.

STORY: Mathias and his wife and daughter are on the verge of being thrown out homeless because of failure to pay the overdue of their large sum of money due him. How he gets the money, rises to become mayor of the town and then succumbs to a guilty conscience makes this a dramatic production.

"THE UNCHASTENED WOMAN."
Six-reeler.
 Featuring GRACE VALENTINE.
Produced by Realart.
Director, William Humphrey.

STORY: Caroline Knoll's is cold and selfish and addicted to flirting. Her husband loves Emily Madman, who visits a notorious young woman. But the straightening out of affairs and Caroline's own end make this an interesting production.

"THE REASON WHY."
Five-reeler drama.
 Featuring CLARA KIMBALL YOUNG.
Produced by Select.
Author, Elmer Glyn.
Director, Robert E. Vignola.

STORY: Will her husband's love stand the test to which she is going to put it, is the question uppermost in the mind of Zara when she confesses to him of a former marriage to a Russian prefect of police and acknowledges a young son by this marriage. See just what this husband thought of his wife's past.

"UP THE ROAD WITH SALLIE."
Five-reeler comedy-drama.
 Featuring CONSTANCE TALMADGE.
Produced by Sallie.
Author, Francis Sterrett.
Director, William D. Taylor.

STORY: Kallie Waters and her dignified aunt start out to spend the five thousand dollars which Sallie has inherited, but a storm forces them to accept shelter in a deserted house where they meet two young men. Each group believes the other to be thieves and are very much surprised at the turn of affairs.

"HER MISTAKE."
Six-reeler.
 Featuring EVELYN NESBIT.
Produced by Julius Steiger.
Director, Julius Steiger.

STORY: The story of a wealthy man who forfeits the love of a sincere moun-

For Your Program

SYNOPSIS OF THE FOLLOWING PLAYS ARE GIVEN IN THIS WEEK'S ISSUE:

- Bells, The
- Biggest Show on Earth, The
- Blindness of Divorce, The
- Conquered Hearts, The
- Dolly Does Her Bit, The
- Enchanted Woman, The
- On the Road With Sallie

SYNOPSIS APPEARING LAST WEEK:

- Blue Blood
- Danger Within, The
- Hearts or Diamonds? Leap to Fame
- Let's Get a Divorce
- Lonely Woman, The
- Mother's Secret, A
- Over the Top
- Playing His Debt
- Playing the Game
- Practical Thieves
- Soul of Buddha, The
- Two Soul Woman, The
- With Hoops of Steel

35
tain girl to return to the city and marry a social butterfly, who returns to the mountain girl when the butterfly breaks her engagement with him to marry a man of more wealth. After a few years the marital happiness of the two couples is nearly wrecked, but for the sacrifices of the mountain girl.

"THE SEAL OF SILENCE."
Five-reel drama.
Featuring EARLE WILLIAMS.
Produced by Essanay.
Distributed by U. Pictograph. 
Author: William Addison Lathrop.
Director, Tom Mills.
STORY: Dr. Hugh Loring finds himself in love with Ruth Carden, but there are circumstances surrounding the girl which lead him to doubt her chastity. His great hobby is hereditary and through it he clears the mystery surrounding Ruth and finds many things to make him happy.

"MASKS AND FACES."
Five-reel drama.
Featuring SIR JOHNSTON FORBES-Robertson.
Produced by Ideal.
Director, Charles Reade.
STORY: Ernest Vane does not realize how much he loves his wife until he believes she has been unfaithful to him, although while sojourning in London he has fallen violently in love with Peg Woffington, an idol of the screen, and entirely ignored his wife. How happiness is brought about to this young couple and an aged poet and his family makes interesting entertainment.

President Wilson's Accident Pictured
In Universal Weekly

That Universal Animated Weekly is active when it comes to procuring the very latest in news pictures is made evident in the current issue of that interesting motion picture news reel. "Movies" of President Wilson boarding the British ship "Britannia" in the White House grounds and of the President climbing off on the top of the land battle ships are among the main features. It was as the President drew himself through the manhole opening in the deck of the tank that he severely burned his hand.

The Animated Weekly shows the nation's Chief just as he placed his hand on the red-hot exhaust pipe. He did not flinch, however, although his hand will remain bandaged and be useless for several weeks, Dr. Grayson, the President's physician, attended him at the White House.

Hickman to Direct

Howard Hickman, who has been prominent for a number of years as an actor on both the stage and the screen, is about to become a director of motion pictures. Mr. Hickman has been appearing for some time past as a player in Paralta productions, and arrangements have just been consummated at the Paralta studios for him to make his advent into the field of direction. His first production will be "The Rainbow," in which Miss Bessie Barriscale, who in private life is Mrs. Hickman, will be the star.

Four Fox Productions Completed
Including "The Caillaux Case"

The week's balmy weather, very favorable for location work, is responsible for the finishing of three new William Fox Special Features—"Blue-Eyed Mary," "Brave and Bold," "Peg of the Pirates." While "The Firebrand" will be added to the list of completed subjects within a day or two. "The Caillaux Case," which Richard Stanton has directed with an all-star cast, awaited only word that Bolo Pasha had been executed by the firing squad in France that the situation might be duplicated at the Fort Lee Studios. This production, too—a Standard Picture—is also finished now.

Three Specials Finished

"Blue-Eyed Mary" stars June Caprice and was made under the direction of Harry Millarde, "Brave and Bold" is the action story in which George Walsh has stellar honors; the direction is by Carl Harbaugh; and "Peg of the Pirates," staged by O. A. C. Lund, is part of Peggy Hyland's second William Fox play.

Highland Park Homes
Used by Essanay

Essanay announces arrangements have been made with several of the wealthiest residents of Highland Park, one of the beautiful suburbs of Chicago, to have scenes taken for the forthcoming George K. Spoor feature, "Young America," in their grounds and homes. It is expected that this will lend an unusually realistic atmosphere to the play. Work practically has been completed on the interior settings in the studios and the beginning of the picture is waiting only for more cement weather to do outside scenes. Several of the cast have been picked in Chicago from the various stage plays.

New York's Leading Theatres Booking Big Chaplin Comedy

Following its notable pre-release showing at the Strand Theatre, New York, during the week of April 14, Charles Chaplin's first $1,000,000 comedy, "A Dog's Life," was booked by one hundred and sixty of the leading houses of Greater New York during the week of April 21, it is announced, while eighty other theatres, averaging 1,000 seating capacity each, featured the comedy during the week of April 28.

A gathering of theatre men led by Sales Manager Carey Wilson of the First National Exchange, New York, six of the "big time" vaudeville houses booked the comedy for the full week of April 21. Headed by Keith's Palace, which is acknowledged to be the premier variety house of America, the list included the Colonial, Royal, Alhambra and Riverside, all B. F. Keith theatres, as well as Fox's Academy of Music.

Other well known houses that headed Chaplin during the same week were Keith's Harlem Opera House; Proctor's Fifth Avenue, 23rd Street, 35th Street and 132nd Street theatres; Shubert's 31st Street; Fox's Riviera, Star, Audubon, Nemo, Washington, Crotina and City; Lowe's New York, National, Victoria, American, Circle, 116th Street; Greeley Square, 42nd Street, 86th Street, Boulevard and Orpheum; the Grand Opera House, and B. S. Moss's Regent, Hamilton, Prospect and Jefferson.

In Brooklyn, during the week of April 28, "A Dog's Life" was one of the most heavily advertised features at Keith's Orpheum and Boulevard Theatres; and was also selected by the management of the New Breevort to open the latest temple of the silent drama to make its appearance on the skyline of the Greater City.
Theatre Floor Falls Through; No Fatalities

Pool Tables in Basement Prevent Death Toll

Cumberland, Md.—The floor of the Leader Theatre, a motion-picture house on Virginia avenue, collapsed during the second show, causing a near panic, but no one was seriously hurt. Several persons sustained trivial sprains and bruises.

The floor was well filled when the floor went down, sagging until the middle rested on pool tables in the basement. The floor remained saucer-shaped. The lights did not go out and to this is attributed the fact that no one of the several hundred persons was badly hurt.

There was a wild rush to the door, during which coats, wraps, hats, pocketbooks and other belongings were abandoned. A number of pocketbooks were recovered by the police, one containing $60, and other amounts nearly as large. The theatre is in the Odd Fellows' Building and O. A. Freeze is lessee. The capacity of the house is 480, and there were about 250 at the show.

It was stated at police headquarters today that the accident was due to the removal of four iron posts that supported the middle of the theatre floor when the bowling alley was removed. It was intimated that an investigation along the lines of criminal carelessness likely would be made.

City Commission to Censor Picture Shows

In Jackson, Mich.

Jackson, Mich.—Not only is the Jackson city commission the leading legislative body in this city and also the board of health, but in the future it will act as a board of censorship for motion pictures. This was the final decision reached at a meeting of the commission after a long argument in which the members of the Jackson County Ministerial Association and the Federated Women’s Clubs appeared on one side and the motion picture theatre managers on the other.

In defense of the pictures shown in this city the managers said they were all passed by the National Board of Censorship and either the Ohio or Pennsylvania Boards of Censorship, which are two of the strictest boards in the country. No pictures are shown in Jackson which do not appear in the other cities of the state.

After the matter had been discussed at great length, the commission decided that in all cases where a motion picture theatre manager might after screening a picture that it might in any way become objectionable, he should call in the members of the commission, who will review the picture and decide as to its propriety.

Proposed Law Grants Police Suppression Objectionable Films

Little Rock, Ark.—An ordinance granting authority to close picture houses that do not conform to the rules of the Censor Board has been read at the meeting of the City Council and referred to the Ordinance Committee. It was introduced by Alderman Isgrig, who also is chairman of the Ordinance Committee, so it is not considered likely that it will meet with much opposition when it is taken up by that committee. At the suggestion of Mayor Taylor it was decided to invite the members of the Censor Board to be present when the committee meets to consider the ordinance.

The new measure provides that the Censor Board, after having decided that a picture or act is objectionable, shall file information with the chief of police and that that official shall at once proceed to stop the exhibition and to keep the house against which complaint has been made closed until such time as the film or act complained of has been permanently removed.

Alderman Smith, chairman of the Police Committee, asked City Attorney Clifford if in his opinion that council had the right to delegate power to close amusement houses to the Censor Board and was given the opinion that the council undoubtedly has the right to delegate the board power to file information on which the chief of police might act.

Penalty for violation of the proposed ordinance is a fine of not less than $200 nor more than $500, and each day’s violation is to constitute a separate offense.

Theatre Patrons in Demand for Money as Smoke Fills House

Louisville, Ky.—A panic was narrowly averted at the Rex Theater, Fourth and Green streets, when a film caught fire. The theater was soon filled with smoke. Many persons started running from the house, but cool heads prevailed and order was restored. A woman who fainted was carried out by ushers.

Manager C. N. Koch and his assistant, W. H. Dyess, were among the last to leave. The explosion of the film which stopped the smoke in the lobby, demanding their money back.

Court Denies Exhibitor Anti-Picketing Action

Minneapolis, Minn.—E. H. Roraback, owner of a picture theater at 44 3rd street S., denied an injunction in the district court to restrain the operators of a theatre union from picketing his theater with “unfair” banners, has appealed to the supreme court.

Exhibitor’s Briefs

St. Cloud, Minn.—Edward Wahl has the contract for improvements to the Princess Theatre on St. Germain street, owned by Weber Brothers, to cost approximately $10,000.

Wichita, Kan.—The Peerless Theatre company of Wichita, on the lot of Topeka, is president, have a permit to erect a $7,500 motion picture theatre at 308-10 East Douglas avenue here.

Reading, Pa.—A local syndicate headed by Theodore Auman, Frank G. Hill and George A. Rick have announced their intention of remodeling a local building into a moving picture theatre.

Phillipsburg, Mont.—A new motion picture theatre to cost $7,500 will be erected here according to Thomas Sonntag, a well-known Anacoda contractor. Fred F. Wilson, an architect, has charge of the plans for the proposed playhouse.

San Francisco, Calif.—J. W. Allen, who for three years has been manager of the San Francisco branch of the Progressive Motion Picture Company, has resigned. He is succeeded by M. H. Lewis, former Los Angeles manager of the same concern.

Pittsfield, Mass.—Manager Carey’s picture theatre here was the scene of a Red Cross benefit on April 25, at which government approved war pictures were shown.

Oxnard, Calif.—Arrangements have been completed for the erection of a modern theatre building in this city to cost from $30,000 to $40,000. The building is to be completed within six months.

Tipton, Ind.—Thomas W. Davis of Galveston, Ind., has closed a contract for a six year lease on the building at Jefferson and Independence streets, this city, formerly known as the Habitat Theatre. The place will be refitted throughout as a motion picture theatre.

Atlanta, Ga.—William Oldknow, who is known as the pioneer movie exhibitor of the south, has closed a lease for the building on Peachtree street, formerly known as the Odeon Theatre. Under the Oldknow management it will be known as the Tudor and will be the home of Universal films and their allied interests.
Richmond, Va.—Jake Wells, operator of the Colonial and other theatres in this city, has announced that plans have been made for a new photoplay house on the present site of the Colonial Theatre, at the northwest corner of Eighth and Broad streets. Construction will be begun at an early date.

Youngstown, Ohio—Max Schagrin, formerly manager of the Strand and of the Strand Theatre, has purchased the Orpheum, and has taken possession. A special effort, Mr. Schagrin has announced, will be made to establish the theatre as a family amusement place.

Indianapolis, Ind.—The latest addition to the amusement line here has been the completion of Bair’s South Side Theatre, devoted to the showing of high-class photoplays. It is located at 1044 Virginia avenue, near the business district, and has a seating capacity of 700 persons.

Omaha, Neb.—C. E. Holah, manager of the Pathe exchange here, resigned recently to become general director of the United Picture Theatres, Inc. Mr. Holah has been in the film business for more than ten years.

Pittsburgh, Pa.—The John Eichler, Jr., Company has a contract for alterations to the moving picture theatre in the Mellon property, Fifth avenue, to cost about $20,000.

“Cleopatra” Scores
Marked Success by Proper Exploitation

An excellent demonstration of the possibilities of exploiting a production of exceptional merit has just been completed by Manager W. B. Newman of the Grand Theatre, Ill, who last Thursday and Friday ran the Fox feature, “Cleopatra,” starring Theda Bara.

Manager Newman began his campaign in behalf of the picture one week in advance of the performances. He doubled the amount of space usually taken for advertising his attractions in the two daily papers with well constructed ads, which compelled attention. Beginning with the local newspapers, the manager of the Grand next turned his attention to billboards and papered the town thoroughly with twenty-four sheets of striking calibre. Street car cards were also put into service with telling effect.

All seats in the theatre, which seats about 750 persons, were reserved for the evening performances. Prices were set at 35, 50 and 75 cents. One matinee was given each day with no reserved seats, at a 35 cent price. The Grand orchestra was augmented considerably for presenting the production.

The results were what could have been expected from the well managed campaign. All four performances were well attended and although Manager Newman did not have the exact figures available, he admitted it was a paying proposition.

Pathe Travelogues
To Issue Bi-Weekly

Beginning May 12, the Pathe-Colored Scenics and Travelogues which have rounded out the programs of exhibitors will be published every other week instead of weekly.

The new plan starts the week of the publication of the “Britain’s Bulwarks” series of twelve official pictures showing all phases of the famous English county of which will be shown each week.

The scenes and travelogues are in such demand, Pathe reports, that a large number of new ones have been ordered and will be ready for completion. The decision to issue these every other week is to afford exhibitors an opportunity of using both scenes and travelogues, which brings the great conflict to the screens of their theatres.

Data Wanted on Amount Raised by Film Interests

William A. Brady, chairman ex-officio of the War Co-operative Committee of the Motion Picture Industry, has sent the following communication to all members of the committee in forty-eight states to ascertain the amount of contributions made to the Liberty Loan by individuals and companies in the motion picture industry.

“Motion picture industry and its allied interests should subscribe many more millions or dollars to the Third Liberty Loan.

“Much has been said in regard to the enormous power of the film and screen which has been com-mended repeatedly to the wonderful co-operation rendered to the National Government in the flotation of the previous loans.

“There is a greater opportunity to show the value of the motion picture and the co-operation which can be given by every branch of the industry, of which the exhibitors form a most important part. Let us prove by results that the folks of the silent drama are united for the effective and efficient exertion of their power at this critical moment in the world’s crisis. The exhibitors of the United States, with an opportunity to demonstrate their patriotism and loyalty in the use of their theatres, is second to no other line of trade.

“A big drive has been started to secure subscriptions for the Third Liberty Loan from every individual directly or indirectly identified with the industry. We should be given full credit for these subscriptions, as well as for those made through the Allied Motion Picture theatres and personal solicitation.”

The report should be telegraphed to the N. A. M. P. I. headquarters, Times Building, New York city.

Sessue Hayakawa Is Filming Scenes for Initial Production

Sessue Hayakawa and the members of his company left Los Angeles last week for San Francisco, where many of the important scenes of the initial Hayakawa Production are to be made. After a week spent there, the company will proceed to the picturesque town of Monterey, Cal., located on Monterey Bay, where a number of fishing scenes, which are to be used in the early part of the production, will be filmed. The company will return to Los Angeles by steamer in about two weeks.

Marion Sais is to be Hayakawa’s leading woman. Miss Sais is well known in the photodramatic world, especially for her excellent portrayals during the six years she was a member of the stars that shone in the Kalem firmament. Another feminine favorite, Mary Anderson, also becomes a member of the new company.

One of the leading roles in the first picture will be in the hands of Howard Davies.

Hayakawa wrote the story for the initial production more than two years ago. He resolved that it should never be filmed until he had an independent company of his own. All efforts have been made to prepare the story for the screen himself in accordance with his own ideas. It has taken three months to produce the continuity.

Hayakawa’s director is to be William Worthington, one of the best known men in the motion picture business. Worthington has managed a number of companies in the spoken dramas, and often served also as a stage director. He made his entry into the realm of the photoplay art some six years ago and after a short period before the camera as an actor with the Universal Company, became a director. It is expected the production will be issued in June.

Alfred Henry Lewis' Stories of the West Filmed by General

Announcement is made this week by General Films Company that it has taken over the distribution of the screen version of the Wolfville Tales, written by the late Alfred Henry Lewis. The Wolfville Tales, in two-reel form, will be alternated with the O. Henry stories.

The Wolfville Tales are tales of the West which have been turned into a short story teller knew intimately from first-hand knowledge. They are full of plot value and human interest material, it is said. General Film Company has bought them for them an unprecedented success.

“The Clients of Aaron Green,” the first picture, dated May 4th, has been termed a regular “he-man's story of the West.” The tale deals with the attempt of a too-zealous young lawyer to establish himself as a prospector in a western mining town. The week following, General Film will publish an O. Henry story, “The Purple Dress,” a heart interest story, with Ayres and Evart Overton in the leading roles.
“Birth of Race” - Stock Sold by Mail Is Charge

State Starts New Investigation Into Stock Activities

Barred by the "blue sky" law from selling it in Illinois, Chicago brokers are seeking to sell stock in the "Birth of a Race" film corporation by mail in other states.

Following the arrest of Giles P. Cory of Giles P. Cory & Co., fiscal agents for the film company, several weeks ago, its representatives told the newspapers the sale of stock had been completed and the Cory company announced it had quite selling this security.

Advertising Clubs Complain

But Attorney-General Brandage has received a complaint from the vigilance committee of the Associated Advertising clubs that a new fiscal agent is busy. The committee forwarded literature sent by Almond & Shroyer, South Dearborn street, to Frank Armstrong of Des Moines, Ia.

It was almost identical with the literature previously sent out by Cory & Co., including "testimonials" for the picture from Julius Rosenwald, Gov. Frank O. Lowden, the Rev. Jenkin Lloyd Jones, and others, but the quotation from William Howard Taft was omitted. All of these men have denied emphatically that they recommended the purchase of the stock.

Illinois Statute Sought

Attorney-General Brandage referred the matter to Raymond S. Pruitt, his "blue sky" expert, who is investigating to determine whether the Illinois statute covers mail sales made by Chicago brokers in other states.

The letter from Almond & Shroyer informed Mr. Armstrong that an investment "should net between 500 and 3,000 per cent within a very short time," and that the film "is expected to go on the screen in about ninety days."

Frank B. Rogers Made General Manager of Chicago Pathe Branch

Frank B. Rogers was officially notified of his appointment to the management of the Chicago Pathe exchange last Monday. The notice came in a letter from F. C. Quimby, sales manager of the Pathe company, and followed by a few days informal notification from Division Manager Ralph O. Proctor.

Mr. Rogers has for the past few months been acting as assistant manager of the local exchange. His appointment as manager has been expected among the many friends in the trade since Mr. Proctor was promoted from the position to that of district manager about a month ago.

The new local manager is fully conversant with conditions in the Chicago territory and amply qualified for the position given him. He was assistant manager of the Standard Film Corporation under Mr. Proctor's management, and succeeded the latter following his resignation to take the Pathe post.

Previous to his connection with the Standard company, Mr. Rogers had acted as special representative for the George Kleine exchange and also for the Essanay Film Manufacturing company. As an indication of the esteem in which he is held by the Pathe force, the new manager was presented with a gold fountain pen when his appointment was announced.

W. E. Banford Joins Goldwyn Exchange as Assistant Manager

W. E. Banford, assistant manager of the Vitagraph exchange since January 1, 1917, has resigned his position to go as assistant manager of the local Goldwyn exchange. His departure from the Vitagraph company was simultaneous with that of H. J. Bayley, who is now manager of the Goldwyn exchange.

Mr. Banford's connection with the film industry embraces an experience of more than five years. His familiarity with accounting methods employed in the conduct of exchanges makes him a particularly valuable man.

He began his film career with the United Film company of New York and, in addition to the Vitagraph company, has also been associated with the Mutual Film Corporation.

Eugene H. Duffy Returns After Automobile Mishap

Eugene H. Duffy, manager of the Mutual local exchange, has returned to his desk after an absence of more than six weeks, the result of an automobile accident in which he suffered a fractured hip and a broken collar bone. He has been confined at the Ravenswood hospital.

Mr. Duffy, while walking with the aid of a crutch, has apparently recovered from the more serious effects of the injury and has announced his intention of discarding the "first aid to navigation" at an early date.

PERSONALS

"By George"

Abe Teitel, Chicago's foremost film cleaner, has got an ax to grind. Some bird of the name of Smalley is knocking Abe's work. To our mind this is darn smallsy business. What with Abe getting business from Leiber of Indianapolis and cleaning all of Mutual's productions. We'll get his number Abe, it must be in the telephone book.

George Nadison of the Kozy Theatre, 40 South Clark street, has but one thing on his mind right now and that is putting over the Third Liberty Loan. Every one of the employees of the playhouse are represented in a total purchase of $1,000 worth of the liberty guar-
antees and every bit of printing George has had done carries prominently the slowly extolled Liberty Bonds. Anybody doubt which side of the fence this exhibitor is on?

William Hersberg of the Shakespeare Theatre and former owner of the General Feature Film Company, has taken a lease on the President Theatre. With all the people in the country being constantly extolled to "stand by the president" Bill will have to keep the S. R. O. sign dusted off.

John Keane of Bodkin and Keane has opened a dairy lunch room in East Adams street and all the filum salesmen in this town are hitting the milky way. Well, John, who could foresee the possibilities of filum salesmen eating in a dairy lunchroom. But they've got to eat some place now that the free lunch is all.

Back from New York where he attended a meeting of the eastern branch managers of Triangle, Ralph Bradford, of our Chicago office is radiating optimis-mism and declares that part of the country. His optimism is only one of the things we like about Bradford.

C. E. Almy, manager of the Cleveland office for the Metro Pictures Corporation, spent Sunday and Monday of last week visiting C. E. Smith, Chicago manager for the same company. Our comment is: "For it is always fair weather when two C. E.'s get together."

Irving Mack has been away from home so much recently jumping from town to town as executor of "Kaiser" that the janitor of his apartment doesn't know him. And Mrs. Mack, bride of a few months, is practically a film widow. But business is business and Universal don't have a "Kaiser" picture every day.

Included among Chicago's prominent film men who affixed their signatures to the register of New York hotels this week were George K. Spoor, George Kleine, John R. Freuler, S. S. Hutchison and Frank Zambreno. With this formidable array maybe the easterners will begin to realize that United States is not bounded on the west by the Allegheny mountains.

E. Auger, division managing a for Vitagraph, is visiting in our city. We hope this augers no ill for the local branch. Sure, we know it don't, but it's a good play on words ain't it?

Well, it's all off and Crocker, the Elgin exhibitor, is the winner. That last oriental scarf he flashed on Rogers at Pathe's office did the trick. Rogers has returned to colors of more sombre shades and the Pathe staff says that now they are able to hear the brass bands in their office. And by the way, Friend Rogers has been appointed manager of the Chicago branch. He's been assistant manager since Ralph Rickett was manager and division manager. He won't mind a few congratulations; drop in on him.

Arthur B. McMillan of the American Projector Company, brother of the biggest little salesman in the film game, is rapidly recovering from an operation at St. Luke's hospital. It takes more than an operation to down a McMillan.

Charles Minor, for a number of years connected with the Universal Film Mfg. Co., and recently in charge of the poster department, has joined the National Army. For minor engagements, we presume.

Kitty Kelly, the little girl who writes the big reviews in the Chicago Examiner, gave an address on Journalism at the Iowa State College recently. This is her alma mater and they like her line. So do we. That makes it unanimous.

When we slipped quietly into Bill Jenner's office over to Fox and told him that we had heard on good authority that he had put a dozen fresh eggs on a radiator and when he went to take them home he found a brood of chickens, he said it was a darn lie. When we warned him that it was an exchange manager who told us, he said: "All exchange managers are liars, that's part of their equipment." Well, if a man wants to call himself a liar, it ain't up to us to make him retract.

On the Firin' Line

We knew when we wrote that story last week about the exchange managers jumping into new heraths that we were in a peck of trouble regarding this column, and the returns have just started to come in. Here they are—to Jewels via Goldwyn—Charlie Miller, Phil Dunas and Israel Natkin.

Hunter Bennett of the U. S. Exhibitors Corp., has gone to New York on a business strip and may not return to these parts for some time to come. He had a pretty determined notion to enlist when he left, and you know what Hunter is when he gets a notion.

Roy Shonaway, formerly attached to the motion picture advertising staff of the Chicago Herald, has struck an agreement with Sid Goldman whereby he will exploit Jewish productions in Illinois. Roy, you're Shonaway we like.

O. R. McElroy is the latest addition to the Pathé sales force, assigned to the Illinois territory. He was formerly with the Fox and Vitagraph forces.

Morrie Salkin does other things besides have his picture taken and financing poker games. He owns a life seat in a church. For a month and a half he paid $500 for it, that he hasn't been to church in ten years; but he's a slicker, is Morrie; he rents it out for $32 a year. If he lives long enough, it may prove to be a good investment.

Speaking of poker games, as we weren't, "Chub" Florine had it demonstrated the other night that three K boys beat three Jacks. His losses ran into two figures. "Chub" has a pretty ample girth and a few days of fasting won't hurt him much.

We don't know whether to surrender unconditionally to La Veen of Universal, who has had a boy of the projectionists we had just got settled in there, looking at a Bluebird when the door swing open violently and before we could make out the shadowy forms one was punching the piano and La Veen was SINGING.

All we got to say is this, La Veen: We would much rather have you page yourself; it's the lesser of two evils.

Mike Kahn, who covers Wisconsin for the Bee Hive exchange in the interests of Billy West comedies, paid the city a brief visit last Sunday. We use the word brief advisedly. He was here just a half hour. How could a man from Milwaukee be expected to embrace Mayor Thompson's Sunday-closing order.

Maurice Klein of the Strand exchange is also said to have been engaged in that memorable poker game. According to one of the boys that watched the two-reel Heart about his neck. Some of them leave with less than that, Maurice.

The latest "biggest week" report comes from Bill Brimer of Paramount, who covers Illinois. With prosperity on every hand, 'twere folly to be poor.

Roy Somerville Writes

Story for World Corp.

Roy Somerville, famous for his vivid short stories, has written for World Pictures a story entitled "Hitting the Trail." The story is laid in the famed East Side of New York City and deals with the career and regeneration of one of the inhabitants of this region.

Mr. Somerville is a familiar name among the readers of Red Book, Saturday Evening Post and a large number of other prominent publications. He is equally well known among picturegoers as the author of "Reggie Mixes In," which is generally acknowledged to have been one of the best pictures featuring Douglas Fairbanks. He also wrote "Children in the House" and "The Danger Game."
HARRY HAYF
"The Trouble Everlasting," with Florence Reed.  

HARRY RAVEN  

CHARLES RANKIN  

RENEWED PICTURES CORPORATION  
"In Tresoro's Grasp," five reels, with Grace Cunard and Francis Ford.  

SELECT PHOTOPLAY COMPANY  
"Humanity," six reels.  

SELM SPECIALS  
"The Crisis," seven reels, with Bessie Lyon.  
"Beware of Strangers," seven reels, with Bessie Lyon and Thomas Santchi.  
"The Garden of Abraham," seven reels, with Thomas Santchi and Helen Ware.  
"Who Shall Take My Life?" six reels, with Thomas Santchi and Fritziett Bronette.  
"The City of Purple Dreams," six reels, with Bessie Lyon and Thomas Santchi.  

FRANK J. SENG  
"Parentage."  

SIGNET FILM CORPORATION  
"The Masque of Life," seven reels.  

FRED H. SOLOMON  
"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.  

STANDARD PICTURES  
Wm. Fox  
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginis Lee Cohin.  
Sept. 20 -- "Camille."  
Oct. 14 -- "When a Man Sees Red."  
Nov. 4 -- "The Rose of Blood," six reels.  
Nov. 14 -- "Treasure Island," six reels, with Francis Carpenter and Virginis Lee Cohin.  
Dec. 9 -- "Troublemakers," seven reels, with Jane and Katherine Lee.  
Dec. 20 -- "Du Barry," seven reels, with Theda Bara.  
Jan. 29 -- "Cheating the Public," seven reels.  
Jan. 27 -- "The Forbidden Path," six reels, with Theda Bara.  
Feb. 10 -- "Lou Miserables," eight reels, with William Farnum.  
Mar. 10 -- "Woman and the Law," seven reels.  
Mar. 24 -- "Rough and Ready," six reels, with Wm. Farnum.  
Apr. 7 -- "The Blindness of Youth," seven reels, with Charles Clary.  
April 21 -- "The Soul of Buddha," five reels with Theda Bara.  
May 5 -- "True Blue," five reels, with William Farnum.  

SUNSHINE FILM PRODUCING COMPANY  
"What the World Should Know," five reels.  

SUPERIOR FILM COMPANY  
"The Faucet," five reels.  
"The Cowpuncher," six reels.  

SUPREME FEATURE FILMS  
"Trip Through China," ten reels.  

TODAY FEATURE FILM CORPORATION  
"Today," with Florence Reed.  

TRIUMPH FILM COMPANY  
"The Libertine," six reels.  

ULTRA PICTURES CORPORATION  
"The Woman Who Dared," seven reels, with Beatrice Michelela.  
"The Passion Flower," five reels.  

UNIVERSAL  
"Hell Morgan's Girl," five reels.  
"The Hand that Rocks the Cradle," six reels.  

U. S. EXHIBITORS BOOKING CORPORATION  
"The Zeppelin's Last Raid," five reels with Edwin Markley.  
"Those Who Pay," five reels with Bessie Barriscale.  

VARIETY FILMS CORPORATION  
"My Country First," six reels.  
"The Pursuing Vengeance," five reels.  
"The Price of Her Soul," six reels, with Gladys Brockwell.  

VICTORIA FEATURE FILMS  
"The Slave Mart," five reels with Margarette Snow.  
"The Sunset Princess," five reels with Margery Daw.  

VICTORY FILM MFG. CO.  

WARNER BROTHERS  
"Are Passions Inherited?" five reels.  

EDWARD WARREN PRODUCTIONS  
"Soul Redempted," with Sheldon Lewis and Charlotte Ives.  

L. LAWRENCE WEBER PRODUCING CO.  
"Raffles," The Amateur Cracksman," seven reels, with John Barrymore.  

WESTERN IMPORT  
"Mickey," seven reels, with Mabel Normand.  

WHOLLSOME FILMS  
"His Awful Downfall," one reel with Rex Adams.  
"Little Red Riding Hood," five reels.  

WARNER PHOTOPLAY FILM DISTRIBUTING CO.  
"The Bird's Christmas Carol," five reels.
“The Lost Chord” Will Be the First Cinema-Symphony

Hopp Hadley Selects Arthur Sullivan’s Song as Subject of New Idea

Announcing Arthur Sullivan’s famous song, “The Lost Chord,” as the subject of his first Cinema-Symphony, Hopp Hadley speaks of his work as “a music-illustrated-symphony made possible by the art of motion pictures.” The feature is in five reels and it is said even without the symphony, it is a powerful drama with a beautiful heart interest story destined to be popular as a regulation photodrama with an ordinary “cue-shot” arrangement.

“The only difference that I can see, when the picture is run without the symphony,” said Mr. Hadley, “judging it from the standpoint of a new picture viewed in a studio projecting room, is that the titles are in verse and are written in the same metre as the song. This was necessary in order to better keep the audience in the atmosphere of the music while also living in the atmosphere of the drama. Of course, the poem alone would not tell a complete story as there are only eighty titles in the whole picture, each two lines in length, which gives some idea of the necessary literary effort.”

“I intend later to make the poem complete in itself, writing in verse the parts of the story now told in pictures, to take the place of the music,” said Mr. Hadley. “There are, also, no letters, cards, etc., in the picture; verse taking their place in each instance. These facts allow the drama to move along smoothly without interruption and give the music every opportunity to tell the story at the same time as it is being told by the actors. Thus the eyes and ears of the audience are both made use of by the producer as direct roads to the mind and heart.”

The symphony for “The Lost Chord” is the work of Sol Levy and M. Winkler, who have been collaborating in its completion for several weeks. Both Mr. Levy and Mr. Winkler, it is said to be sweet and stirring, years’ experience preparing musical scores for stage dramas and pictures, and are, therefore, well equipped to handle the special phases of a composition of this character.

Besides the symphony for a full orchestra, special compositions are being arranged for both the organ and piano to meet the requirements of all theatres.

“Maria of the Roses” Chosen by Fox Corp.

For Next Bara Film

Although the photodrama will soon reach the half-way mark in production, William Fox is just announcing that Theda Bara is making another picture in California, under the direction of J. Gordon Edwards. The story, which is by the playwright and author, George Sarbergh, is said to be sweet and stirring, and is a dramatic account of an episode in the Philippines after the America occupation. Its original title was “Maria of the Roses,” but Mr. Fox says that this probably will be changed to “The Bully” by Ralph R. Weddel; “He Ran for Mayor,” by Charles X. David; “Dat Minstrel Man,” by Blanche Walker; “One at a Time, Please,” by Dell Howard; and “Mercy! The Mummy Mumbled,” by Clarence A. Frambers. Mr. Horner is now preparing an original comedy titled, “A Reckless Rover,” which one of the directors will begin to shoot this week.

“Who those writers who have original ideas,” said Mr. Horner, “let them try Ebony with a few submissions and see if we don’t back up our statement with real honest-to-goodness checks. Thus the eyes and ears of the audience are both made use of by the producer as direct roads to the mind and heart.”

Marguerite Gale Returns

When “The Judge” is published by World Pictures, it will mark the reappearance of Marguerite Gale on the screen, and incidentally recall some unique screen history to picturegoers. Miss Gale was featured in the first all-star picture made in which the cast comprised famous stage celebrities. “How Mollie Made Good” created a sensation some years ago with its cast of twelve strong, of which Miss Gale was a part. Leo Dietrichstein, Robert Edeson, Julia Dean, Cyril Scott, Henrietta Crosman, Henry Kolker, Ross X. Fenton and others equal to the occasion.

Miss Gale supports June Elvitige and John Bowers in “The Judge,” which was directed by Travels Vale.

PATRIOTISM

Ford to Produce Series of Features; “Men of Today” Next

Fordart Films Signing Stars And Directors for Comprising Productions

Francis Ford, director-general of the Fordart Films, is getting his working forces under way on his second production. During the coming year it is contemplated a second series of features will be produced, in addition to the small subjects. Infinite care, it is said, will be taken in every detail of production, from the selection of the story, which will be given the foremost consideration, to the writing of titles.

To carry on the work which has been laid out Mr. Ford has entered into negotiations with several well-known directors and stars, who will be used to produce pictures which will be issued under the Fordart banner.

The success which is attending “Berlin via America,” the first Fordart production, has been enthusiastic over the future. Requests for territories are coming in so fast, it is announced, that its success is already assured. The film will be distributed on the state rights basis, and Ernest Shipman, 17 West 44th street, New York, who is handling “Berlin via America” for Mr. Ford, states that it is a question of a few years when practically the whole country will have been contracted for.

The second product, “A Man of Today,” from the screen of Elsie Yan Name, is already under way. Francis Ford will direct and play the lead, while Edna Emerson, who created such a favorable impression in “Berlin via America,” will have the stellar feminine role.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

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#### RECAPITULATION

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We hereby certify that above report is correct to the best of our knowledge.

_________ Mgr.       _________ Cashier.
Certified check covering the above specified War revenue Tax was mailed by me this ______ day of ______, 1917, to the Collector of Internal Revenue for the ______ District of ______.

_________ Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Gerard's Film Plays
To Big Business
Throughout Country

"My Four Years in Germany," which is now being shown in the larger cities throughout the country, is living up to every prediction that has been made of its unusual box-office appeal, it is said, following its prosperous run at the Kucharbecker Theatre, New York. The city got a glimpse of Ambassador Gerard's screen revelations of his experience at the Prussian court, was Indianapolis. The film was put on at the Circle Theatre on April 7, and played to such unprecedented business that S. Barret McCormick, managing director, held it over for the second week. Much of the success attained by the Gerard film in Indianapolis could be attributed to the fine promotion that it received at Mr. McCormick's hands. Half-page and quarter-page ads were used in the daily papers, and by dwelling upon the authenticity of Ambassador Gerard's message, interest in the picture was stimulated to a degree unequalled by any film that has been shown in Indianapolis with so much success.

In Boston, "My Four Years in Germany" opened at the Tremont Temple for an indefinite run on April 14, and it is announced has being filling the house capacity every day since then.

At Fabian's Regent Theatre in Pater-
son, N. J., the picture was shown under the auspices of the National Exhibitors' Circuit for six days, beginning April 15, and during that time rolled up the unprecedented box-office total of $8,106.

On April 21, John Kunisky presented the Gerard film at the Madison Theatre in Detroit with a first-night audience that overtopped all figures on his books, and according to his own estimate, is likely to outdraw "The Birth of a Nation" before the run is completed.

Announcement was made that Misses presented the picture at the Colonial The-
atre, Chicago, commencing Monday, April 29, to immense audiences. Big business has been done in the larger Metropolitan theatres in Minneapolis and St. Paul, and at the Proctor and Goodwin theatres in Elizabeth, Plainfield and Newark, N. J.

Townpeople Join in
Mountain Law Film
Second Finley Drama

Picturesque mountain scenery is found in the second of the Blue Ridge dramas, "Mountain Law," reports General Film Company Western Bureau. This new Finley production is a story of the man-
er in which a beautiful young school teacher wins peace to a valley in the southern hills by harmony. Ned Finley, and Marion Henry play the leading roles. The location for nearly all of the ex-
ceptions is the immediate vicinity of Bat Cave, North Carolina, where the company's studios are located. Thousands of tourists, passing through town, became curious to see which celebrities were filming there, and it was necessary to act as extras and enter into the work with much zest and enthusiasm.

Following "Mountain Law" will come "The Raiders of Sunset Gap," one of the

strongest stories in which Ned Finley has ever appeared, it is claimed. Mr. Finley writes: "he and his cameraman, Harry L. Keepers, are now cutting the four-minute Blue Grid, a drama which has been produced, "O' Garry Rides Alone," by L. Case Russell.

"Cleopatra" Picture
Establishes Record
For Percentage Film

According to figures now at hand in the William Fox offices, what is said to be probably the largest number of exhibitors that have ever played any picture on a percentage basis have shown the Theda Bara production, "Cleopatra." Twenty companies, the Fox statement says, are still touring the United States and Canada with prints of the photo-
spectacle.

Although a score or more of these companies have been on the road since October when the stock picture was first presented, there still remains many large cities throughout the country that have not had the film. Mr. Fox explains this on the ground that it has not been found possible to accommodate them at an earlier date, on account of the press of bookings and the length of time for which they have been made.

The cities that are just seeing "Cleo-
patra" include New Orleans, Des Moines, Youngstown, Akron, Canton, Bex-
ton, Evansville, Fargo, Joplin, Galves-
ton and Waco, Hamilton, Canada, is also on this list.

Within the next weeks extended engage-
ments will be played in Cincinnati and Louisville— at the Mary Anderson The-
atre in the latter.

How thoroughly the nineteen companies are covering the United States— one is in Canada—with "Cleopatra" is evidenced by the announcement that in the week just closed they were scattered in the following way:

Two companies in Michigan, and one each in Louisiana, New York, Massachu-
ssetts, Pennsylvania, New Hampshire, Connecticut, Mont a n a, Washington, Arizona, California, Illin-
ois, Minnesota, North Dakota, Canada, Missouri, Kansas and Oklahoma, and Texas.

"Patria" Cast Chosen
For Irene Castle's
Newest Pathe Play


Distinct novelty in story, it is said, and dramatic construction added to the popularity of the cast in this feature picture is combined to give it box office at-
traction.

This picture was made under the di-
rection of Fred Wight from a scenario by Roy Somerville. It meets with the in-
sistent demand of the public for some-
thing new, Pathe claims. Inspired by the story by W. Flood, "Patria Rides Alone," the anonymous author of the orig-
inal story has chosen a number of inten-
scibly thrilling incidents from real life and woven a dramatic story about them.

The story opens as a constitutional so-
ociety drama but assumes the character and intensity of a melodrama as the scenes are unfolded. "Just when the audience has drawn conclusions as to the climax, the story takes a sudden turn and the spectator is kept guessing till the last foot," the publicity depart-
ment says.

Business Intrigue
Furnishes Story for
Latest Walsh Film

A new George Walsh picture, de-
scribed as "a mile-a-minute action story, is to be the first of the special features in May from the William Fox organization. The production was screened in the East under the direction of Carl Harbaugh, and is titled "Brave and Bold."

Like Walsh's previous film, "Jack Spooner—President of the World," which is a vehicle for John Boles, "Patria" is a film with a different type of appeal.

The story revolves around the efforts and the tempestuous struggles—eventu-
ally crowned with success—of young Boles, a bank employee, the American act for the corpo-
ration which employs him.

Interstate Film Co.
Produces War Film
For American Mart

The Interstate Film Company, through its advertising and publicity representa-
tives, the Press Service Bureau, an-
ounces the completion of "The Last Raid of Zeppelin L-21." The film will be released in time for Memorial Day.

John A. Libston, cameraman, and Sam Siegel, formerly manager for Wil-
liam Fox in New Jersey, both of whom are members of the Interstate Film Com-
pany, sailed for England in the summer of 1915 to photograph scenes of the war for the American market. In charge of a subject that would insure the fullest educational and commercial value, they could not have selected a better one than the actual Zeppelin raids.

The film shows the German Zeppelin L-21 leave a German port, start on one of its murder orgies, and follows it on its path of devastation and destruction until England's Ace of Aces, Lieut. W. L. Robinson, plants the successful shot that sealed the doom of the L-21.

An innovation in novel titling for the film, it is said, adds much to its effec-
tiveness. This result was secured through the co-operation of the labora-
tory of Eugene Mann, who prepared in arranging a moving title with a sur-
prisingly startling effect of the powerful searchlights over London spotting the L-21, as a background.

The Interstate Film Company will an-
nounce the details concerning the method of disposal and sale of the film next week.
EXHIBITORS SUPPLY CO., Inc.
THE LARGEST INDEPENDENT MOTION PICTURE SUPPLY DEALERS IN AMERICA
157 N. Illinois Street
INDIANAPOLIS, IND.
407 Maller's Building
CHICAGO, ILL.
133 Second Street
MILWAUKEE, WIS.
SEND YOUR ORDER TO OUR NEAREST OFFICE
BARGAINS IN REBUILT MACHINES
We have several slightly used and rebuilt machines that we are offering at very low prices for quick sale.

2—1917 Model Motiographs, complete, motor driven with 110 volt, 60 cycle motor and speed control with Gundlach-Manhattan Lenses, used 30 days only, guaranteed like new less rheostats, each $225.00
1—Powers 6B latest model complete with 110 volt, 60 cycle motor, Gundlach-Manhattan Lenses, used as demonstrator only, guaranteed like new, less rheostat ................................................................. 300.00
1—Powers 6A Motor Driven with 110 volt 60 cycle motor complete, less rheostat, used only four months, like new .............................................. 200.00
5—Powers 6A hand driven completely rebuilt, less rheostat, each .......... 125.00
1—1915 Model Motiograph hand driven complete, less rheostat .............. 100.00
2—110 volt 60 cycle B & H. compensarcs, each .................................. 30.00
2—110 volt 60 cycle Ft. Wayne compensarcs, each ................................ 45.00
1—General Electric Transformer 110 volt 60 cycle .............................. 25.00
1—Powers 220 volt 60 cycle motor and speed control, complete ........... 25.00
1—Powers 110 volt 25 cycle motor and speed control, complete ............ 25.00
300—Used Opera Chair for sale at a bargain.

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189 W. MADISON STREET, CHICAGO

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EXHIBITORS
HERALD

KITTY GORDON
(World)
Most Talked Of Woman Today

I, MARY MacLANE
WOMAN OF MYSTERY AND MANY LOVES

Everyone is thrilling over her recent disappearance from a Chicago hotel and the finding of her burning love letters—published in newspapers all over the United States. You can pack your house by showing this eccentric genius in

“Men Who Have Made Love to Me”
A PICTURE THAT BARES HER VERY SOUL

George Kleine System
Distributors
SECRET METHODS USED BY HUNS TO SAP A MIGHTY PEOPLE'S STRENGTH!

IS America Next?

WILLIAM FOX presents

VIRGINIA PEARSON in

The FIREBRAND

Also offers these other startling, thrilling FOX SPECIAL FEATURES ONE A WEEK

PEGGY HYLAND in "PEG OF THE PIRATES"
UNE CAPRICE in "BLUE-EYED MARY"
OM MIX in "ACE HIGH"

FOX FILM CORPORATION
"STAND FAST, AMERICA!"

Here is a picture that strengthens the Faith and Courage of our people; a picture of Inspiration that is not a war or battle production.

Here is a story that answers the nation-wide outcry of loyal Americans: "What can I do to help my country?"

Goldwyn announces with confidence and assurance that

MABEL NORMAND
in Joan of Plattsburg

by PORTER EMERSON BROWNE

Will put the brakes on poisonous German propaganda in America and leave a lasting impression in the hearts of all patriotic people.

Released everywhere May 5.
Lewis J. Selznick presents

CONSTANCE TALMADGE

in

"Up the Road with Sallie"

from the novel by Frances Sterrett
scenario by Julia Crawford Ivers
directed by William D. Taylor

Clean as a whistle and swift as a wink! — this
story of a young adventurer who sought romance
with a bank-roll, and found it!

Furthering the success already attained by
CONSTANCE TALMADGE in "Scandal,"
"The Honeymoon," "The Studio Girl" and "The
Shuttle."

DISTRIBUTED BY
SELECT PICTURES CORPORATION

329 Seventh Avenue, New York City
FACTS PERTAINING TO
WILLIAM A. BRADY'S BIG PICTURE
“STOLEN ORDERS”

IT IS FINISHED  IT IS IN 8 REELS

The principal characters are acted by 6 well-known stars:

**Kitty Gordon**

**June Elvidge**

**Madge Evans**

**Carlyle Blackwell**

**Montagu Love**

**George Macquarrie**

and 10,000 others of lesser repute

A companion picture to “The Whip,” written by the same authors—Cecil Raleigh and Henry Hamilton. Staged by Arthur Collins. Originally produced at the Drury Lane Theatre, London, where it has been revived five times since the commencement of the War. Now made into a motion picture by Harley Knoles and George Kelson at a cost exceeding $150,000.

You remember “The Whip,” don’t you? It is said to be the one picture made in recent years that coined money the world over for every one that touched it.

Those experts who have seen “Stolen Orders” in the rough declare it to be a better picture than “The Whip.”

It is full of snap, has no padding, keeps you on edge from start to finish, tells a story of love, intrigue, conspiracy, adventure, war, diplomacy, mystery, crime and hate—in fact, just three serials packed into eight sizzling reels of picture punches.

Sir William Jury has offered £12,000 for the rights in Great Britain.

It will be first shown in a Broadway theatre about May 1st.

It is for sale to territorial buyers the world over.

FOR FULL PARTICULARS WRITE

M. WEISSBERG

William A. Brady’s Playhouse, 137 West 48th Street New York City

WILLIAM A. BRADY ANNOUNCES

That during the next twelve months he will confine his motion picture activities to the production on the screen on the following great plays:

“WAY DOWN EAST”

written by Lottie Blair Parker, elaborated by Jos. R. Grismer. Played nineteen consecutive years in American theatres.

“LIFE”


“LITTLE WOMEN”

from Louisa Alcott’s great book—more copies of it printed in forty years than anything Charles Dickens ever wrote.

“CHEER, BOY, CHEER”

A famous Drury Lane melodrama by the authors of “The Whip.”

“SINNERS”

By Owen Davis—Ran a year at the Playhouse, New York City.

FIVE IN A YEAR

ALL BIG

SOLD TO TERRITORIAL BUYERS

FOR FULL PARTICULARS WRITE

M. WEISSBERG

William A. Brady’s Playhouse, 137 West 48th Street New York City
President J. A. BERST
takes great pleasure in announcing the following appointments to membership on the Advisory Board of the United Picture Theatres of America, Inc. The Board is as yet by no means complete.

ALFRED S. BLACK, Rockland, Me. 
L. W. BROPHY, Muskogee, Okla. 
HERMAN J. BROWN, Boise, Ida. 
DAVID COHEN, Binghamton, N. Y. 
HARRY M. CRANDALL, Washington, D. C. 
WILLIAM EPSTEIN, Houston, Tex. 
THOMAS FURNISS, Duluth, Minn. 
A. J. GILLIGHAM, Detroit, Mich. 
ALFRED HAMBURGER, Chicago, Ill. 
S. S. HARRIS, Little Rock, Ark. 
GILBERT HEYFRON, Missoula, Mont. 
ERNEST H. HORSTMAN, Boston, Mass. 
WM. ISENBERG, Greenville, Miss. 
GEORGE A. MAUK, Phoenix, Ariz. 
CHARLES A. McELRAVY, Memphis, Tenn. 
H. E. M. PASMEZOGLY, St. Louis, Mo. 
R. D. SHIRLEY, Omaha, Neb.

Now that you have bought your Liberty Bonds and become a stockholder in the world's greatest corporation and a partner in the enterprise of making the world safe for the individual: turn your attention to the second best investment possible. Become a stockholder in a great corporation engaged in the enterprise of making your industry safe for the individual and more profitable for all concerned.

Stand behind the men mentioned above and add your strength to the movement that is bound to result in the achievement called for in the slogan that the United Picture Theatres of America have adopted as their own:

"LOWER PRICES—BETTER QUALITY"

United Picture Theatres of America, Inc.
1600 BROADWAY, NEW YORK

DEPOSITORY: COMMERCIAL TRUST COMPANY OF NEW YORK, Broadway and 41st Street
The Affiliated Platform

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN deposititory, and under its own control.

4—To maintain all the benefits of “Open Booking,” and at the same time provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

7—To regulate expenditures, according to sound business methods, and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

8—To arrange, on behalf of the booking associations now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

Plank No. 1
Minding Their Own Business

EXHIBITORS possess the real values of the motion picture business. Their theatres are the fundamental assets of the industry. Their investments exceed all other investments.

Yet, until this moment, exhibitors have had little to say about the running of the business—scarcely, even, anything to say about the running of their own part of the business.

Their attempts to pool their interests, and thereby exercise the voice in affairs which their combined booking power would give them, has resulted either in the feathering of the nests of a chosen few of their number, or in the financing of the selfish purposes of outsiders.

The reason for this has been, that once having assembled their forces, exhibitors have given over the control of these forces to others.

This AFFILIATED DISTRIBUTORS CORPORATION has been formed BY exhibitors, FOR exhibitors, to keep the control of the exhibitors’ booking power in the hands of exhibitors.

The purpose of the organization is to gain for the exhibitors’ booking associations affiliated with it, a definite and consistent supply of meritorious pictures at price concessions which such combined booking strength will earn—not to take advantage of that strength for selfish interests.

Exhibitors’ booking associations, affiliated with this organization, retain ALL of their independence. ALL of their funds, and likewise are WHOLLY responsible for the management of the AFFILIATED DISTRIBUTORS CORPORATION.

This management is vested in a Board of Directors, made up of exhibitors and elected by exhibitors. To make this board fully representative, of all exhibitors, one director is allotted to every hundred days of booking represented.

That a directorate of such representativeness may be relied upon to provide an efficient and trustworthy management, is best attested by the results which are now being obtained by such exhibitor booking units as:

The Exhbitors’ Booking Syndicate, of New York.
The Associated Theatres, Inc., of Minnesota.
The Motion Picture Theatres Association, of Illinois.
The Associated Theatres, Inc., of Illinois.
The United Exhibitors Association, of Philadelphia and Eastern Pennsylvania.
The Exhibitors’ Booking Association of the Intermountain States.
The North and South Carolina Exhibitors Booking Association.
The Exhibitors Booking Association, of Michigan.
The Tri-State Exhibitors Circuit of Pittsburgh.

Retaining their present independence, but affiliated in a national organization that will assure the better producers an even more extensive market, these, and other booking associations, now in process of formation, will for the first time in the history of the industry, be in a position to realize the full power of their strength.

That such realization will bring added savings in rentals, and increased returns in the excess profits of each booking association, will be obvious to the most casual investigator.

If you would have a share in these benefits, write today to the

AFFILIATED DISTRIBUTORS CORP.

Charles C. Pettigjohn, General Counsel
Permanent Address, Suite 524, 1476 Broadway, N.Y.C.
CURRENT ISSUE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE
Director

FLORENCE FINCH KELLY
Author

ROBERT BRUNTON, Manager of Productions

"... and there is a friend that sticketh closer than a brother." —Proverbs 18:24.

When you’re in a tight place
and nothing can pry you loose,
not even money.
And you look in despair for a friend
and you find him.
And he goes the limit for you
at the risk of his very life—
Would you "grapple him to your soul
with hoops of steel"?
(as old Bill Shakespeare said)
Certainly you would!
It's a subject worth volumes,
years of thought and discussion.
And surely worth a picture.

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NEW YORK CITY

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FIRST NATIONAL PRODUCTIONS THAT WILL

CHARLIE CHAPLIN
in "A DOG'S LIFE"

TARZAN OF THE APES

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ADD THE MARK OF PROSPERITY TO YOUR SCREEN

PETROVA PICTURES

"THE FALL OF THE ROMANOFFS"

EXHIBITORS' CIRCUIT, INC.

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CONTROLLING FOREIGN RIGHTS TO CHARLIE CHAPLIN'S $1,000,000 COMEDIES
LONGACRE BUILDING
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EXCLUSIVE DISTRIBUTORS

EBONY COMEDIES

A Big Novelty Card of 1918 for Movie Audiences

REAL negro players in moving pictures—the sure gun-fire black faced act diverted to the silent drama—an attraction that never fails to satisfy the majority.

BOOK THE SERIES
A Black Sherlock Holmes A Milk Fed Hero
Spying the Spy Spooks
The Porters A Busted Romance

MORE COMING

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THIRTY EXCHANGES

EBONY FILM CORPORATION
CHICAGO
"GIVE 'EM HELL"

BUY W.S.S.
It's In The Eating

THAT'S where the proof of the pudding lies.
You will never know what Triangle pictures and Triangle service will do for your house until you have given them a trial.

The one object for which you are in business is profit—and profit is registered at the box office.

Triangle service is not designed to fill your house and then take all the receipts, leaving no profit for you. Nor is it intended to sell you pictures at reasonable prices and then when, through your efforts, your box office shows a profit, to suddenly raise your rentals to unreasonably high figures.

Triangle is a combination of good pictures, founded on human-interest stories, artistically directed and with talented players; plus prompt, courteous, honorable and business-like service. The Triangle policy has for its object the success of motion-picture exhibitors and it is sufficiently flexible to meet the demands of any exhibitor in the country.

The Triangle program offers you two pictures each week on which you can absolutely depend—pictures that are consistently good week-in and week-out—pictures that will always please any audience.

Triangle service is offered at prices which guarantee a profit to all exhibitors who will use reasonable efforts in the exploitation of pictures.

It is the unalterable policy of Triangle—an instruction rigidly enforced by the corporation—that salesmen must do business with exhibitors only on such a basis as will insure them making money. Exhibitors must make money on Triangle service—this is the very foundation of the success of Triangle.

GIVE TRIANGLE A TRIAL. Let us make you a proposition for running a few Triangle pictures. Compare the opinion of your patrons, the service from our exchange and the box office results of Triangle with any other program you have used or are using.

There's a Triangle exchange near you. Don't delay. Find out at once what Triangle Service will cost YOU.

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY
NEW YORK
Funkhouser Must Go

That Major Funkhouser has been exceeding his authority in many details of his despotic censorship methods has long been recognized in the film trade and during the past week official recognition of this fact has been taken by the United States Government, through George Creel, chairman of the Committee on Public Information.

That Major Funkhouser is attempting to over ride the authority of the United States Government has been clearly brought to the foreground and also that he is setting himself up as an obstacle in the path of cultivating public opinion along the lines desired by the government has been conclusively proven.

Funkhouser, with his unbalanced notions in times of peace, is a serious annoyance; in times of war he becomes a real menace.

While the government is making boxing an important item of instruction at the various training camps, the Chicago censor czar is eliminating from motion pictures in Chicago every fight scene unless it is some pussy-foot affair carrying with it no conviction.

While the government is calling upon the citizens of the United States to arouse themselves to the fact that we are fighting a cruel and desperate enemy and that the methods of the enemy must be met with grim determination and with hearts fired to do deeds of greatest heroism, Funkhouser is cutting from the screen in Chicago every view and every caption which seeks to accomplish the government's program and leaving only the milk and water sentiments of a sleek pacifist.

The autocrat recognizes no superior rule, and Funkhouser is an autocrat.

Griffith's "Hearts of the World" was brought to the United States bearing the fullest endorsements of our two great co-belligerents in the war, Great Britain and France. The Edison-Kleine production, "The Unbeliever," was not merely endorsed by our own government, but was actually enacted by United States Marines and the production was aimed by the government to be a great force in attracting recruits to the Marine Corps.

"My Four Years in Germany," produced under the personal supervision of former Ambassador Gerard and depicting only incidents attested to by Mr. Gerard and whole-heartedly endorsed by government officials, did not come to Chicago with a sufficient guarantee to prevent Funkhouser from attempting to mutilate it.

These are three recent cases and in each one Funkhouser has set himself up as an authority superior to that of the government.

We are not concerned with Funkhouser personally nor with what may be Funkhouser's personal views on the war. But we, in keeping with the attitude of all other real Americans in the present crisis, will not condone conduct which either through stupidity or malice interferes one iota with the preparation of America for its task of carrying the war to a successful conclusion.

And Major Funkhouser is a real menace in consideration of the absolute necessity of the people of Chicago and elsewhere renouncing forever the pussy-footed, grape-juice attitude of former days and cultivating a spirit of red-blooded resistance against every influence detrimental to the best interests of America.

If the United States government cannot reach the people of Chicago with the full force and effect of the propaganda films which it is endorsing with Funkhouser in his present position, then Funkhouser must go. At a time like this there must be no compassionate
tolerance of Funkhouser's pet theories, of those honeyed pledges with which he has repeatedly gone before women's clubs or of his warped judgment as to what the public should be given with a view to steeling its nerves to the task of war.

The United States is "three thousand miles away from the war," and this fact has been a great hindrance in preventing the country from quickly arriving at its highest point of mental and physical wartime efficiency. We stand in great need of every public speaker, of every publication and of every motion picture that can bring the war home to the United States. Not before this is done will the full force of America be felt in the war.

Up to date the casualty lists have been comparatively small, but they will grow apace with the great conflict in progress in France and Belgium. And as these casualty lists continue to grow and as the American people come to a realization of the full import of war, any man who has kept from the people of the United States information which would have spurred it on to a proper state of mind will do well if he escapes punishment at the hands of an outraged public.

Sidney Garrett, in an article in a recent issue, sets forth information in connection with film markets abroad that is of paramount interest to every exporter of film. American business has suffered everywhere from failure to possess and act upon accurate knowledge of foreign conditions, and the light which Mr. Garrett's article sheds upon the situation, notably in France, is very valuable.

* * *

Mention of the forty-sixth anniversary of the motion picture, which is soon to be celebrated, will be received by many with considerable surprise, as that early period when motion photography began its struggle toward perfection is a period concerning which but few are informed. Those pioneers who persisted in the face of many misfortunes and set-backs are entitled to all the honor that the present perfection of pictures reflects upon their work.

Martin J. Quigley

Casual Comment
George Creel Asks Removal of Funkhouser

Chairman of Committee on Public Information, Wires Governor Lowden of Illinois Asking Chicago Censor Be Replaced-Exhibitors Herald Editorial Factor in Action

George Creel, chairman of the Committee on Public Information, has asked, in a telegram to Governor Frank O. Lowden of Illinois, that every possible action be taken to remove Major M. L. C. Funkhouser from his position as official censor of motion picture productions in Chicago.

The attention of the government official was called to the seriousness of the situation by an editorial in the exhibitors Herald, headed "Mr. Funkhouser—Where Do You Stand?" and which outlined in detail the various limitations demanded by the censor in recent productions which had already received the approval of Washington authorities.

Major Funkhouser's every action since the declaration of war on Germany by the United States has been seemingly to keep from the people of Chicago evidences of German brutality as portrayed on the screen and their incidents aimed to bring about a correct public opinion for the time of war.

War Productions Slashed

His slashing of the Griffith production, "Hearts of the World," the first national Exhibitors Circuit's "My Four Years in Germany," based on material filmed by former Ambassador J. Gregory, and "The Unbeliever," an M.G.M. production, has kindled to flame a long-smouldering fire of indignation which, before it has burned it, will undoubtedly relieve Mr. Funkhouser of his censorship capacity, if it is not the cause of more serious charges being filed against him. In proceeding as he has, the censor's shibboleth with the government authorities is inevitable. One of the most decried attacks upon Chicago's second duty of police was launched by the 1st National Exhibitors Circuit following his demand for the elimination of battles and scenes from "My Four Years in Germany," depicting actual occurrences in the man of the Kaiser during a time of Ambassador Gerard's occupation.

Williams Wires Officials

J. D. Williams, manager of the First National Exhibitors Circuit, at once red protests to Attorney General Gregory and Mr. Creel. In addition to Mr. Clyde A. Mann, publicity representative of the British-Canadian Recruiting Mission of Chicago, filed formal complaints with local government, municipal and state officials in behalf of the organization he represents. Mr. Williams, writing to the following telegram to Governor Lowden:

"Ambassador James W. Gerard's motion picture version, "My Four Years in Germany," which thousands of the men in your state, now enlisted in the National Army, witnessed during its presentation at the Liberty Theatre, Camp Grant, Rockford, and commended in the highest terms for its power in stimulating patriotism and crystallizing opposition to Germany's war aims, has been placed under ban by Major Funkhouser, censors for Chicago. Several scenes, picturing brutality of German soldiers, have been cut for evident purpose of sparing feelings of pro-German citizens.

Mr. Gerard picture, made under his personal supervision and distributed by this organization largely to help arouse natives to German menace, has been seen by S. U. Army cantonments on official request, and also used by Treasury Department to instruct Liberty Loan campaign speakers. If you or any of your officials have witnessed this production and you deem it advisable, we would greatly appreciate any assistance you could render in reversing this anti-American prejudice in the second largest city of our country."

Indianapolis Mayor Replies

Similar telegrams have been sent by Mr. Williams to governors of all the states, as well as the mayors, of many of the larger cities throughout the country. Charles W. Jewett, mayor of Indianapolis, Ind., has already replied. After stating that he considered the production one of the most stimulating presentations of Germany's war aims, Mayor Jewett says:

"There is no reason why this picture should be cut to spare the feelings of persons who enjoy the blessings of America and who are at heart opposed to this country. In this war American people need to be awakened to the crisis confronting us."

Ambassador Gerard was highly incensed over the action of the Chicago censor. He has taken the case up personally with federal authorities in Washington to see if means cannot be taken to forbid Funkhouser from censoring excesses to prevent films showing German acts of brutality from being shown in Chicago.

Gerard's Personal Appeal

It is believed and devoutly hoped by those who are endeavoring to foster American patriotism, that Mr. Gerard's personal acquaintance with Attorney General Gregory and Mr. Creel will lead to an investigation of Mr. Funkhouser's activities along the lines of luke-warm Americanism.

In slashing this production Major Funkhouser has run amok of a film that has already received the unqualified endorsement of government officials who were in charge of the third Liberty Loan publicity, and are interested in giving the men in the various army censors a vivid idea of Germany's diplomatic perfidy and barbarous methods of warfare.

In eliminating from "Hearts of the World," the D. W. Griffith masterpiece, which has the approval and support of the British and French governments, as well as that of this country, scenes of a wounded Frenchman being bayoneted by a German and a German officer's attack upon a Belgian girl, Major Funkhouser became the subject of a telegram to President Woodrow Wilson, sent by Messrs. Elliott, Corrigan and Gest, who are managing the production.

Ask President's Aid

In the message President Wilson is asked to begin investigation of the censor through the United States district attorney. The telegram, in full, follows: "May we respectfully call your attention to the following facts: we are presenting in Chicago and in other cities D. W. Griffith's latest photodrama, "Hearts of the World," taken by Mr. Griffith upon the battlefields of France by special permission of David Lloyd George and the British war office. One-half of the proceeds of this picture in England go to the British government for relief work. The official city censor of Chicago, Funkhouser, has ordered the elimination of two important scenes which show German brutality in the occupied territory of France. One shows a German soldier stabbing a wounded Frenchman with a bayonet on the battlefield, an actual incident, described to Mr. Griffith.

(Continued on page 80)
Plan Forty-Sixth Anniversary Of Discovery of Motion Pictures

Maurice Tourneur Starts Movement to Honor Edward Muybridge—Experiments Began in 1872

Through the efforts of Maurice Tourneur, the director, a movement has been started to honor Edward Muybridge, the man whose experiments led to the first motion pictures. It is planned to hold the anniversary on May 18.

"In May, 1872, Muybridge began his experiments in instantaneous photography," says Mr. Tourneur, "and yet, exactly forty-six years later, we have done nothing to honor this pioneer who made the photoplay possible. In the interim Muybridge's experiments have developed into the fifth industry of America.

"The popular idea credits Thomas Edison with being the creator of the motion picture. While Edison contributed an object to the development of the film, animated photography really dates back to Muybridge. Out in California in 1872 this man began his experiments which were later carried on at the University of Pennsylvania. That university provided him with grants amounting to over $40,000, the first instance of a scientific investigation financed by a college, which developed a business of practical and commercial importance.

"Studied Animal Movement

"Muybridge did not have the photodrama in mind when he started experiments with the cameras. Thus a study of animal movement for the use of art and science. In fact, his first experiments are said to have been backed by a California governor who wanted pictures of his race horses in action.

"Muybridge built a shed which was painted black and was 120 feet long. Opposite the shed he constructed a camera house with 24 cameras, each having a lens three inches in diameter. In front of these cameras a horse galloped. The black shed was the background. The cameras, operated first by strings which were broken by the horse's progress, caught successive exposures. Later a motor operated the cameras. Thus a series of successive movement pictures was obtained. Later the work was taken up by M. Marey of Paris, who utilized a sensitized film and was able to use a single camera.

"Shown At World Fair

"But Muybridge not only took the first photographs of moving objects but he also placed them on a screen, leading directly to the exhibition of motion pictures. He lectured and presented these pictures beginning in 1880 and, at the Chicago Exposition of 1893, in a specially constructed building, showed motion pictures of birds flying, athletes wrestling, etc.

"Here was the real beginning of the motion picture, later given splendid con-

Goldstein Sentenced To Ten Years in Jail

Robert Goldstein, producer of "The Spirit of '76," who was recently convicted by a Los Angeles jury for violation of the espionage act, was sentenced last week by Judge Bledsoe to serve ten years in the penitentiary and pay a fine of $2,000 on one count and on another to serve two years. As the two sentences run concurrently Goldstein will be required to serve at least ten years in prison for producing the photoplay which it was determined was German propaganda.

In imposing sentence Judge Bledsoe said Goldstein should consider himself fortunate that he did not commit his offense in another country as undoubtedly he would have paid the supreme penalty of death. Goldstein was denied a new trial, but his attorneys were allowed ten days to appeal to a higher court.

Death Ends Career Of "Mother" Mauri

Mary Maurice, known to thousands of followers of the silent drama as "Mother Mauri," died May 3 at Port Car-

Fox Omaha Manager Called to the Color

Omaha, Neb.—Charles Manfre, manager of the Omaha branch of the Famous Players Film Corporation, left last Wednesday for Camp Funston. He is the first manager in Omaha called to the color screen. Mr. Manfre has been connected with the Omaha office since it was established here. Winfield Sheehan, general manager of the Fox company, has warned him an appreciation of his services assures him a position will be awaiting him when he returns from "over there."
John R. Freuler Resigns From Presidency of Mutual Film Corp.

James M. Sheldon of New York, New Head of Company—Samuel S. Hutchinson Also Resigns as Director

John R. Freuler, president of the Mutual Film Corporation since 1913, resigned as head of the company at a meeting of the board of directors held in the Chicago offices last Wednesday, Samuel S. Hutchinson, director, also president of the American Film Company, and Samuel S. Field, general counsel of the concern, also tendered their resignations.

James M. Sheldon of New York was elected to succeed Mr. Freuler as president, and Warren Gorrell and Walter McLellan of the Federal Reserve Bank, Chicago, were elected to the board of directors.

The officers of the corporation now include G. W. Hall and John F. Cuneo, vice-presidents; Paul H. Davis, treasurer; I. C. Elston, Jr., assistant treasurer; Edward Stoddard, secretary, and H. G. Davis, assistant secretary.

Company Organized in 1912

The Mutual Film Corporation was organized in 1912 under the laws of the state of Delaware. Mr. Freuler took the presidency three years later and has continued at the head of the concern up to the time of his resignation last week.

Mr. Sheldon, the new president of Mutual, is widely and favorably known in the motion picture business through his connection with the Syndicate Film Corporation, as president of the Randolph Film Corporation and more recently as head of the Empire All-Star Corporation. Prior to his motion picture connections, Mr. Sheldon was actively engaged in the practice of law.

"Business as usual," was Mr. Sheldon's terse statement on taking charge of the company, which controls thirty-six exchanges in this country and Canada.

"Important Plans"—Freuler

That Mr. Freuler will not retire from the motion picture business was evidenced in a statement he issued concerning the severing of his connection with the Mutual Company. He would not, at this time, make public his plans for the future, but intimated important plans in formation.

"I have important motion picture plans in the process of consummation which will be announced probably in the early autumn," Mr. Freuler said.

Gerhardt Joins General

A recent new appointee at the headquarters office of General Film Company, New York City, is J. H. Gerhardt, long known to the theatrical and motion picture field as advertising manager of the New York Dramatic Mirror.

Mr. Gerhardt's duties will be in the general sales department and he will be associated with Sales Manager W. F. Rodgers in certain specialized work, it is announced.

STUDIO SCENE FROM "THE CABARET"

CARLYLE BLACKWELL, MONTAGU LOVE AND JUNE ELYIDGE IN A TENSE SCENE FROM THE WORLD ALL-STAR PRODUCTION.
J. A. Berst Elected President
Of United Picture Theatres

Succeeds Lee A. Ochs Who Retains Place on
Directorate—Advisory Board Selected

As reported in the EXHIBITORS HERALD, March 23, J. A. Berst officially announces his affiliation with the United Picture Theatres of America, Inc. At a meeting of the board of directors of the new organization, held on April 27, Mr. Berst was elected president, succeeding Lee A. Ochs.

President J. A. Berst assumed direction of the affairs of the company April 29. Mr. Ochs retains his place on the directorate, serving hereafter in the office of vice-president. Several further important additions to the directoral body, it is said, will shortly be announced. Mr. Berst, in his letter of acceptance, said:

United Picture Theatres of America, Inc.,
1600 Broadway, New York,

Gentlemen:

I accept the presidency of United Picture Theatres of America, Inc., because I am thoroughly convinced that the cooperative system proposed by you will remedy existing evils and injustices as between the producer and the exhibitor. During a career of more than twenty years in the industry, my policy has been "Fairness to the exhibitor." But even with the gratifying support of thousands of exhibitors during my term as president of the General Film and my vice-presidency and general management of Pathe, the realization has gradually come to me that the competitive method of handling films is unscientific, wasteful and injurious to the interests of all concerned.

Cooperation Needed

Cooperative enterprise must come in motion pictures as in every department of industrial activity; in fact, the showing you have already made proves that it has come to stay. With this conviction I have devoted the last two months to the study of all the cooperative plans that have been outlined and the plans of the United Picture Theatres are to my mind the best throughout and present the only perfect system of national cooperation ever offered. I am deeply sensible of the mark of confidence you have shown me in electing me your president and shall do my utmost to justify the confidence you have reposed in me.

I shall address myself to the fulfilling of the promises of United Picture Theatres to its stockholders. The success of all branch offices will be developed to the farthest extent. The exhibitor, I hope, will find a new era of prosperity in this cooperative combination for the common good. I decided to accept the office only after satisfying myself that the market can well afford sufficient product of high-class quality and, through this plan, at prices much lower than the exhibitor has heretofore enjoyed.

I have no other affiliations in the film industry, no divided interests that might prevent me from carrying out this program. Let us all get together and bring this about. The growth of United Picture Theatres in exhibitor membership and general confidence has already been astounding. I hereby extend a cordial invitation to all motion picture theatre managers who have lined up with me in the past, to come into the new organization and share its privileges and benefits.

Very truly yours,

J. A. Berst.

Advisory Board Appointees

President J. A. Berst has issued an announcement containing the names of several prominent exhibitors from various sections of the country appointed to places on the Advisory Board. Among those named as members of the Board are Alfred S. Black, president of the Maine Theatre, Inc., and the proprietor of theatres in Maine, Vermont and Massachusetts. L. W. Ford, secretary of the Motion Picture Exhibitors League of Oklahoma; Herman J. Brown, the President of the Exhibitors' League of Idaho; David Cohen, exhibitor of Binghamton, N. Y.; Harry M. Crandall, proprietor of eleven theatres in Washington, D. C.; William Epstein, owner of the Royal, San Antonio, the Prince, Houston and the Strand, Laredo; Thomas Furniss, member of the National Executive Committee of the Motion Picture Exhibitors' League of America and the owner of the Strand and two other houses in Duluth; A. J. Gilligham, a prominent theatrical man of Michigan; Alfred Hamburger, of the Twentieth Century, the Ziegfeld and the Fine Arts, Chicago; S. S. Harris, owner of the Royal and the Crystal in Little Rock; Gilbert Heyron, a Montreal exhibitor; Ernest H. Horstman, president of the Princess Theatre, Inc., of Boston, and National Treasurer of the Motion Picture Exhibitors' League of America; William Isenberg, a prominent Mississippi theater owner; George A. Mask, proprietor of nine theatres in Arizona; Charles A. McClary, of the Majestic Amusement Co., Memphis; Hector E. M. Pasmezoglu, owner of the Mozart Theatre, St. Louis, and R. I. Shirley, of the Muse Theatre, Omaha.

CREEL ASKS REMOVAL
OF FUNKHOUSE
(Continued from page 17)

New Council Attack

In addition to the various angles of the federal investigations Major Funkhouse is soon to be again attacked from the floor of the city council of Chicago. This attack, it is reported, will take the form of a demand that all patrons "cuts" be restored and that one-man censorship be eliminated. The aldermen concerned have not yet fully corroborated the report.

The following are the cuts which the censor ordered Jennes, Linick & Schaefer, the First National franchise holders in Illinois, to make before he would issue a license for its presentation at the Colonnial theatre:

German Brutality Banned

Subtitle, "Where are they quartered tonight?" (Inquiry with reference to scenes of German soldiers breaking in girl's bedroom. Scene of girl, killed by Germans, leaping dead upon bed.

Scene of old lady lying dead—kill by Germans.

Subtitle, "They quartered us and soldiers for the night."

Scene showing drawing forth of two from body of German, killed by American soldier, because of insults women.

AS ARTIST UPPE SEES FUNKHOUSE'S WORK

(From Chicago Herald-Examiner)
Kleine Denies Published Story
Of Exchange Sale

Deplores Publication's Failure to Seek Verification Of Rumor

George Kleine of the George Kleine System has issued an emphatic denial of a story printed in a motion picture trade paper to the effect that the General Film Company had taken over the business of the George Kleine Exchange in New York City.

There is a statement published in the Exhibitors Trade Review, to the effect that the General Film Company has taken over the business of the George Kleine Exchange in New York," Mr. Kleine's statement reads.

This statement is untrue, and so far as I know or have not the slightest attempt to verify it. It is in line with another statement printed to the effect that I had sold my Canadian business to Mr. Smegal. This also was untrue, and the paper printed it without attempting to verify the alleged act.

Responsibility of Publication

"The least that a responsible publication can do when it hears such reports is to verify them before publication," Mr. Kleine states that he has not sold or does he contemplate selling the film business under his name as the George Kleine System. The purported sale of Canadian interests was in fact a merger with the General Film Company in that territory, he says.

I have not sold nor do I contemplate selling my film distributing business operating under my name and the trade name as George Kleine System. Mr. Kleine continues. "This business is being conducted conservatively and is as solid as any in the industry. On January 1, I changed the offices from the program system to superfeatures and short length features released at irregular intervals.

Reviews Screen Successes

"We have had some of the most conspicuous successes of the year, including 'The Unbeliever,' 'Ruggles of Red Gap,' 'A Pair of Sixes,' 'Brown of Harvard,' the 'Flagg comedies' and others. We have coming a number of big attractions not yet advertised, among them great Italian War picture made by me at Rome at the instance of the apartment of war and munitions of Italy; also 'Young America,' a Kohan Harris play and 'Hawthorne of the S.A.'

In Canada our offices are about to be merged with those of the General Film company; they have not sold out to me or to them, the merger maintaining the interests of both parties, and involves economy of operation only.

Toto in "The Junkman"

On May 26 Pathe will present Toto, a comedian who built up the large children's attendance in his two-season engagement at the New York Hippodrome, in "The Junkman," another of original characterizations.

Directors Boost Loan
At Special Meeting

The Motion Picture Directors' Association held a special meeting Tuesday evening, April 30, to further the Liberty Loan. The meeting was addressed by P. A. Powers, who stated that 13,000,000 people witnessed motion pictures daily; that the directors are doing most patriotic work by instilling into their productions elements to strengthen the morale of the people.

Mr. Powers vigorously urged the members present to continue the work, citing many helpful ways this would be of benefit to our country during the war. The subscriptions for the Liberty Loan among the thirty odd directors present amounted to $167,500. This did not include the directors of the New York studio, who were out of town, nor those of the Los Angeles Lodge, M. F. D. A., which report has not as yet been received.

Clara Kimball Young
Sells $101,000 in Bonds

A telegram from E. E. Loper, Los Angeles branch manager for Select Pictures Corporation, states that Clara Kimball Young achieved the remarkable total for a one-day's sale of $101,000 worth of Liberty Bonds recently.

Miss Young's mark will doubtless stand among the highest for a one-day campaign and will be a target for screen stars who are giving so unselfishly of their time, their money and their services.

Fund for M. P. Hospital

Fannie Ward, the popular Pathe star in "Innocent" and the forthcoming adaptation of the A. H. Woods stage success, "The Yellow Ticket," has undertaken still another war duty. In addition to her various activities, she is raising a fund for the Motion Picture Hospital for Convalescent Soldiers.

Canadian Soldier
Sings at Rivoli, N. Y.

Lieut. B. C. Hilliam, of the Royal Canadian forces, is one of the Rivoli Theatre's New York attractions this week, singing "Freedom For All Forever." This is Lieut. Hilliam's own composition and was based on the war slogan which won the prize offered recently in a contest conducted by the Newspaper Enterprise Association. Miss Marion I. Coop, of San Diego, Calif., devised the slogan and Lieut. Hilliam elaborated it into a lyric. The melody is said to be particularly pleasing and has a fine martial note throughout. The composer accompanies himself on the piano during his rendition of the song.

Secretary Baker in News Reel

The first pictures of Secretary of War Baker and Major General Leonard S. Wood on the actual battle front in France appear in Gaumont Graphic No. 5. There are also shown among the war subjects in this issue, pictures of French General Poch, now in supreme command of the allied forces, and French Premier Clemenceau, who recently visited the front in connection with the decorating of American soldiers with the French medal of honor, the Croix de Guerre.

F. Sears Enlists in Marines

Floyd Sears, who for the past two years has been private secretary to the vice-president and general manager of the World Film Corporation, has enlisted in the marines. Mr. Sears' associates in World Pictures and his wide circle of friends and acquaintances in the industry wish him the best of luck in fighting for Uncle Sam.
Mme. Olga Petrova
To Tour Country
Give Eyes a Rest

Has Offered Services to Government—To Aid Thrift Stamp Sale

Mme. Olga Petrova, who for the past eight months has taken but one vacation, and that a ten-days trip to Florida, is now obliged, on advice of her physician, to cease activities at the Petrova Picture Company’s studios for the present. Mme. Petrova will temporarily retire from the producing field this week, it is announced, when “Patience Sparhawk,” the fifth Petrova Picture will have been completed.

She will make an extensive tour of the principal cities of the United States from New York to San Francisco and Los Angeles. The noted actress, despite the fact that she is compelled to give her eyes a rest, is not satisfied to be inactive altogether, and will combine business and patriotism along with her rest cure, it is said.

Arrangements are now under way whereby Madame Petrova will make a personal appearance and give a war talk in all of the theatres controlled by the First National Exhibitors’ Circuit. This will be practically the very first time that picture patrons will have the opportunity of seeing the famous film artist in the flesh and hearing her deliver a brief program.

Mme. Petrova contemplates rendering a number of her own original poems, songs, monologues, and scenes, during these appearances simultaneously with the showing of her pictures. She will offer her entire services during this trip to the United States Government in the interest of the patriotic drive now being directed by the bureau of public information at Washington, D. C.

A novel suggestion made by Mme. Petrova, which has met with the approval of the First National men, and theatre managers thus far approached, is that instead of raising the prices at theatres where she appears, each purchaser of an orchestra seat will be required to buy one twenty-five cent war sets for a few weeks’ rest after her every pair of balcony seats. In this way many books will be started by those who had not hitherto been interested in saving war stamps.

Webster Finishes Film

“Reclaimed,” the seven-reel feature written by Richard Field Carroll, and produced by Harry McRae Webster for the Harry McRae Webster Productions, Inc., is near completion, it is announced. Mr. Webster has been busy for the past week assembling the film and states that within the next ten days he will make announcement as to when the company will give a private showing of the play.

Mabel Julienne Scott, who together with Niles Welch, is starred in “Reclaimed,” has left the city for Massachusetts, where she is engaged in arduous work in the leading female role. Mr. Webster is busy making preparations for his next production.

Wily Hindu Plotters
Recently Convicted
Shown in “Eagle’s Eye”

Plots against America, for which Franz Bopp, the former German Consul General at San Francisco, Ram Chandra and twenty-seven others were recently convicted in the Federal Court, are shown in detail, it is said, in two of the episodes of “The Eagle’s Eye,” the twenty episode serial story of the German spy system in America. Bopp appears first in the thirteenth episode of the serial, and the entire eighteenth episode is given over to the plotting in East India, for which the convictions were just returned.

Under the title of “The Reign of Terror,” the thirteenth episode shows activities of the former Imperial German consul at San Francisco, which engaged his attention immediately after the deporation of Captain Franz von Papen, the military attache of the Imperial German Embassy in Washington, and Captain Karl Boy-Ed, the Naval attaché of the Embassy. Bopp took part in the work which had devolved upon these two men, when they were recalled at the demand of the United States Government.

The eighteenth episode of the serial to be published under the title of “The Great Hindu Conspiracy,” pictures in detail, it is said, the plot for which Bopp and Ram Chandra were convicted after a three-months trial in San Francisco. In this case the Imperial German Government worked with Hindus for the purpose of fomenting an uprising in the British East India. It was the hope of the Kaiser's plotters in this country that the rebellion could be made of such intensity that it would seriously weaken the efforts of England and France to cope with the East Indians.

Again the United States Secret Service was too alert for the Imperial German conspirators and the wily Hindus. The plot was discovered early in its inception, it is stated, and its entire ramifications were being traced when the storage places for rifles, machine guns and ammunition had all been found and the spies arrested, and the attempted East Indian uprising was a thing of the past.

World Pictures Open
New Phila. Office

Following the opening some week ago of its own building in Boston, World Pictures on May 2, opened to exhibitors and the public its new two-story branch office building in Philadelphia. The structure was especially designed as erected to house the World Pictures branch, and it is said to be one of the most, up-to-date and completely furnished film exchanges in the entire country.

Each of the two floors is thirty-two by eighty-one feet in size. On the first floor are the offices, the projection room, the trading rooms, the record room and the test room. In the rear, the shipping department on the second floor are vaults, the inspection department and the supplies and paper and other advertising materials.

William R. Priest, the Philadelphia manager, received many generous donations of flowers from friends and exhibitors.
New York, May 7, 1918.

It's a good thing to return stolen property. If you steal a kiss put it right back, and then buy a Thrift Stamp.

A pedigree is all right but a man may branch out for himself, and then you got to look out for his trunk. This only applies to you if you have a touch of elephantitis or run a hotel.

Well, speaking of getting behind the Liberty Bonds, at the Pleiades Club the other night at the annual banquet held at the Biltmore Hotel, the year book of the club was auctioned off and purchased for the sum of $135 and the purchaser returned the book to the club to be resold for Liberty Bonds. Then the ever aggressive Pat Powers purchased it for the sum of $7,000. That sure is fine for a member just installed in the Pleiades.

Sometimes it isn't till a fellow is dead that we discover that he had a will of his own. And as told by Edward Earl is a good story.

The moving picture actresses say that their new war habits have no hooks in the back. All excuses for delay are low utilized by the slackers.

The little old playmate J. H. Wal- aver sure makes it a point to stay off "way and stick to the job over in the neck of the woods.

Nicholas Power's South American ambassador, the peerless A. J. Lang, as just returned from Cuba, and be- lieve he had a chance to get together with the folks at home he was ordered off to South America for a most extended trip. This time A. J. will hit the trail from Colombia to Terra Del Fuegos (?). Good luck to you, boy.

Theodore A. Liebler, Jr., is in charge of publicity for the United Picture Theatres, having succeeded Henry Mc- Mahon, who is now with the Educational Film Company.

Mary Moore, the charming sister of all the other Moores, has left her studio in Grantwood and joined the Hollywood colony. It would surprise none of her many friends to hear that she has gone to the Redwoods for her vacation. She cannot do without the "woods." She is as ardent a nature lover as she is a clever actress. Going some!

Of all the advertising managers in the business we take off the "sky piece" to Miss Annette Weisberg of the affiliated. She is not only the most attractive, but for speed of composition and quality of the same, she is far ahead of all the others in the line. C. C. Pettijoeh is to be congratulated on having such an assistant on his staff.

Lawrence C. Windom
Signs With World

Lawrence C. Windom, the well-known director, has signed a long term contract with World Pictures and commenced the production of a picture starring June Elvidge. Mr. Windom has had a wide and varied theatrical experience previous to his entrance into motion pictures, having been associated with Charles Frohman, Henry B. Harris, Richard Mansfield, William Faversham and Elsie Ferguson.

His motion picture activities have been with Pathe and Essanay. His first World Picture will be "The Power and the Glory," from the novel of Grace MacGowan Cooke.

Marie Dressler to Begin Work May 10

Marie Dressler, who recently signed with World Pictures, is not permitting her Liberty Loan itinerary to interfere with her work of making comedies. Miss Dressler will return to New York City on May 10 to begin the making of the comedies which World Pictures will distribute. After the conclusion of her long trip—which Miss Dressler volunteered to make and on which she paid all her own expenses—she will enjoy a short vacation, then start work before the camera.

Nat Goodwin Wants $15,000 Won in Suit

New York,—Nat C. Goodwin filed suit last week in the Supreme court to recover from the National Surety Company, New York, $35,674, the amount recently awarded him by a jury in his breach of contract litigation against the Mirror Films Company. The surety company, Mr. Goodwin says in his present complaint, undertook to back the Mirror Company in the suit as a guarantor.

Corona Gets Comedy

Ernest H. Mayer of the Corona Film Corporation, Inc., announces that the first Ward comedy has been finished under the direction of Gus, Alexander, screen comedian, formerly with the Biograph, Christie and David Horsley companies. Mr. Alexander is supported, it is said, by an able cast including Eugenie Dingens, Louise Alexander, Doris Doscher and Harry Wise. The first comedy is titled "Matrimonial Adventures of Gus."

"Eagle's Eye" Moves

Office of "The Eagle's Eye," the twenty episode serial story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired chief of the United States Secret Service, were moved this week from rooms 313, 314 and 315 of the Longacre building, New York, to suite 311 of the Brokaw building at 145 Broadway.

THREE BIG SCENES FROM "TEMPERED STEEL"
German Plotters Convicted by Jury
In Brooklyn Trial

Smuggled Rubber Into Germany and Secured Propagandist Films for Use In America

Felix Malitz and Gustave Engler, officers of the American Correspondence Film Co., were convicted in the Brooklyn Federal Court last week of conspiring to smuggle rubber to Holland without including it on the shipping manifests. They may be punished by sentences of not more than two years or fines of not more than $10,000 each. The jury took three hours to convict.

Malitz is president of the American Correspondence Film Company. Engler was his secretary. They were arrested Jan. 2.

Evidence presented by Assistant United States District Attorney Beer was to the effect that the two men bought a rubber film, "The Planter," from the Robert Pierce Company, 80 Reade Street, Brooklyn, representing that it was for domestic use, and shipped it abroad clandestinely during 1916. It is estimated the product was supposed to have been smuggled into Germany, despite the British blockage.

The defendants are said to have taken their rubber to different dealers in fish, meats and vegetables supplying steamers of the Norwegian-American Line. At the piers the stearm steward took charge of the rubber.

By this underground route, Malitz and Engler got 1,000 feet of German propagandist film out of Germany, with the help of the enemy Foreign Office. Malitz admitted on the stand that he had entertained at his office von Bernstorff, von Papen and Dr. Albert.

George Loane Tucker Joins United Theatres

Announcement has just been made by the United Picture Theatres of America, Inc., of the appointment of George Loane Tucker to the advisory board of that organization. Mr. Tucker will serve in the capacity of advisor-general to the board, and, with his keen sense of picture values, makes a valuable addition to the United Picture Theatres staff.

Mr. Tucker's career as a director of motion pictures dates back quite a few years. He has to his credit such sterling productions as "The Christian," "The Prisoner of Zenda," "I Believe," "Mother" and "The Manx-Man," every one having enjoyed long and successful runs.

"The Planter" PLEASES Washington Audiences

Tom Moore, the Washington, D.C., exhibitor, who has some very definite ideas about publicity, and who expresses himself positively on pictures and the merits or demerits thereof, took occasion to tell Mutual recently what he thought of "The Planter," the seventh reel production starring Tyrone Power.

"The Planter'' went over great," said Mr. Moore, "even though this is the third time that it has been played on Ninth street. We are so satisfied with the box office possibilities of this subject that we are going to play it again in the near future." The Ninth street house is the third of the Moore houses that have played "The Planter," and each one has turned in splendid box office statements, it is said.

More return bookings have been requested on "The Planter," it is announced, than any feature issue by Mutual within the past year, and reports from over three hundred theatres indicate that it has invariably done good business.

W. L. Hinckley Dies

Following Operation

William L. Hinckley, one of the most popular and widely known of the younger motion picture actors, died on Saturday at Mount Sinai Hospital, New York City, following an operation. He was 24 years old and was educated at the Chicago and Northwestern University. Mr. Hinckley was a member of the Screen Club and several other motion picture organizations. He is survived by his mother and six brothers.

Four years ago Mr. Hinckley joined the Colorado Motion Picture Co. and since then had appeared with Reliance, Fine Arts, Famous Players and Mutual companies.

W. P. S. Earle Joins World

William P. S. Earle, the director, has affiliated himself with the directorial staff of World Pictures. He has been assigned to handle Barbara Castleton. Mr. Earle's first World production will be "The Blood of the Tревес," written by Maravez Thompson.

Fire Destroys Draperies

Fire which started in the Lasky studio color and paint room, Los Angeles, Cal., at four o'clock April 30, destroyed draperies, some scenery and approached dangerously near a quantity of stored ammunition supplies.

Wallace Reid sustained an injured finger and a brother of the engineer fell from the roof.

BRINGING JERUSALEM TO HOLLYWOOD

PHOTO OF ONE OF THE STREET SCENES IN "SALOME," IN WHICH TIE A BARA STARS, SHOWING HUNDREDS OF "EXTRAS" WAITING THE CALL TO ACTION FROM DIRECTOR J. CORDON EDWARDS. (William Fox)
Roy Stewart and Josie Sedgwick in
"PAYING HIS DEBT"
Triangle drama; five parts; directed by Clif Smith; published April 29
As a whole. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ...
June Elvidge in

"THE OLDEST LAW"

World drama; five parts; directed by Harley Knolles; published May 13

| As a whole | Good
| Story | Improbable
| Star | Interesting
| Support | Adequate
| Settings | Very good
| Photography | Fine

Harley Knolles has taken an improbable story and by degrees worked it into an interesting drama of domestic life, different from the eternal triangle and yet bordering on it. Many improbabilities creep in and yet the whole is interesting and it makes a good program feature and where June Elvidge is a favorite, it should attract attention.

One of the very commendable points of the production is the excellent photography and the fine long "shots" depicting scenes supposedly in the Blue Ridge mountains. The photography throughout is exceptionally clear and the objects though taken at long distance stand out sharply and distinctly. It is a well produced picture from the technical standpoint.

Miss Elvidge, in the role of the simple country girl, who goes to the city to make her living and find happiness, is charming. Supporting her are John Bowes, Charles Charles, Frank Norcross, Eloise Clement and Frank Andrews, all of whom handled their roles pleasingly.

The story: A country girl, Jean Cox, comes to the city to secure employment; after the death of her father, but each time as things run smoothly adversity comes her way. In one of her moments of depression she meets Billy West, recently divorced, who offers her the position of housekeeper. She accepts and comes to love Billy. She consents to marry a man whom she detests in order to save Billy from bankruptcy, but is saved from this by Billy's former wife, who secures the I. O. U.'s and by destroying them it makes it possible for Billy and Jean to marry each other.

"MY FOUR YEARS IN GERMANY"

First National drama; nine parts; directed by William Nigh; published states rights

| As a whole | Stirring
| Story | Patriotic
| Cast | Well balanced
| Settings | Faithful
| Photography | Good

Ambassador James W. Gerard and his interesting and thrilling experiences during his four years' sojourn in Germany have attained nation-wide popularity, and the fact that these incidents have been screened and prepared for the public with actual scenes of the marauding Germans and their murderous attacks, their cynical attitude, their narrow and limited knowledge of the American people, and their misguided idea that their country, their people and their slashing, slaughtering methods of warfare are sanctioned by a Higher Being, provides an exhibitor with unlimited means of widely advertising the production. It will undoubtedly arouse in the public a desire to see these things pictured.

While the picture has its faults from a producing standpoint, there are many points about it that redound to the credit of William Nigh, the director. The selection of the various characters impersonating the Kaiser, the crown prince, Von Jagow and the numerous other heads of the Prussian government run true to type, and the man impersonating James Gerard carried all the dignity one would expect of so high an American official.

The subtitles are excerpts from Mr. Gerard's book, the number of the page appearing in each subtitle. The picture is inspiring and applause-inviting and will stir the patriotism in spectators to an exceedingly high degree.

The nature of the production is such that exhibitors should make an opportunity of seeing it, and in most cases it will undoubtedly be enjoyed and make patrons feel a greater pride in their country and be thankful that they live in America.

Bert Lytell in

"THE TRAIL TO YESTERDAY"

Metro drama; five parts; directed by Edwin Carewe; published May 5

| As a whole | Interesting
| Story | Well developed
| Star | Ample
| Support | Supporting
| Settings | Fine
| Photography | Excellent

Bert Lytell's first Metro production bespeaks big things for this sterling actor under his new affiliation. Anna Q. Nilsson, Harry S. Northrup, Ernest Maupin, John A. Smiley and Danny Hogan, all familiar names, appear in the supporting cast. It is a thrilling mystery story, well developed, with the mystery unsolved to the end and plenty of suspense in every situation.

All the way through the telling of Charles Alden Sedgter's novel is interesting, holds one's attention and at times brings the nerves to a high tension through the well handled situations. There are times when the action becomes thrilling and times when the mystery seems about to be solved, but a slight twist to the plot makes the whole insolvable until the end.

Bert Lytell is a most pleasing character, and his cast renders him excellent support. The settings, all western, are excellent and the photography is the best. It is the sort of production that will make itself enjoyable and for a house where western dramas are in favor, it should prove unusually attractive.

The story: David Langford kills his partner and accuses the son of the murder. A fugitive from justice, Nell Keegles, goes out west, determined on revenge. When he meets Sheila Langford, he forces her to marry him, believing his revenge complete. Then he learns that Langford is only Sheila's stepfather and he is sorry. He tells Sheila so and begs her forgiveness, but his enemies have derided his character and Sheila is slow in forgiving. The attempted murder of Nell's best friend forces him to talk and when Sheila learns the true state of affairs she is satisfied with her marriage and the forced ceremony.

Artcraft to Publish "Can't Have Everything"

Cecil B. DeMille began work this week at the Hollywood studio of the Famous Players-Lasky Corporation on "We Can't Have Everything," a new picture from the novel by Rupert Hughes, the scenario of which is by his brother, Wm. C. De Mille. "We Can't Have Everything" follows "Old Wives for New," which was completed last week and which will be issued by Arterial.

Vivian Martin will begin work within a short time on a new production at the Moreseco studios for Paramount. While the title is as yet unannounced, it is said that the picture will deal with the experiences of a young girl of the social set. James Young will probably direct the picture.

Wallace Reid, supported by Ann Little, having completed "The Firefly of France" is to begin work next week upon "Less Than Kin," to be directed by Donald Crisp.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Mabel Normand in
“JOAN OF PLATTSBURG”
Goldwyn drama; five parts; directed by George Loane Tucker; published May 5

As a whole: Good
Story: Good
Star: Fair
Support: Excellent
Settings: Elaborate
Photography: Commandable

The story of “Joan of Plattsburg” is not as strong as one might expect, probably due to the fact that it was necessary to revamp it to comply with the government’s wishes. But Mabel Normand does much to add to its enjoyment and for Mabel Normand’s admirers it will doubtless prove a goal attraction. All the artistry of the Goldwyn standard of production is evident throughout the picture.

For the wide-awake exhibitor there are many ways of advertising “Joan of Plattsburg” to draw large houses. It is a Goldwyn production; Mabel Normand is the star, and the play was directed by George Loane Tucker. The main theme is about a little orphan girl who succeeds in disclosing a nest of German spies and throughout the picture there are scenes of units of soldiers drilling. The leading male players in the story are soldiers, and with the exception of two or three

Billie Burke in
“LET’S GET A DIVORCE”
Paramount comedy; five parts; directed by Charles Giblyn; published April 29

As a whole: Well handled
Story: Interesting
Star: Capable
Support: Excellent
Settings: Elaborate
Photography: Commandable

Many a whole hearted laugh and subdued chuckle is to be found in “Let’s Get a Divorce,” whose theme is as light, airy and entertaining as that of any of recent comedies. Not detracting one iota from the credit due Miss Burke for a most convincing performance, it can be said truthfully that the subtitles are the backbone of the production. Their naturalness and mirth provoking qualities show the master hand of a gifted humorist. As a light morsel to nibble at while trying to digest her many war dramas being shown on the screen, it fits a long-elt want.

Miss Burke as the wildly romantic Cyprienne Marcey in her effort to find true romance with a capital “R” is delightful.

George Walsh in
“BRAVE AND BOLD”
Fox comedy-drama; five parts; directed by Carl Harbaugh; published May 5

As a whole: Good
Story: Full of action
Star: Interesting
Support: Sufficient
Settings: Suitable
Photography: Clear

George Walsh in “Brave and Bold” should prove an attractive offering anywhere. It has all the pep and gaiety that has been prominent in his previous productions and the story is interestingly developed. There are a number of thrilling chase scenes and genuine suspense situations which have been well handled.

George Walsh takes advantage of every opportunity presented him in his role and gives a pleasing delineation of his character. In his support appear Regina Quinn, Mabel Bunyea, Dan Mason and Francis X. Conlan. It is a well produced picture.

The story: Robert Booth is anxious to secure a large contract for his firm as well as marry the lady of his heart, all in one day. The scene is to take place in Pittsburg, where he gets there he is kidnapped by one of his competitors, taken to a deserted shack and in his attempt to escape is arrested and put in a cell. But he manages to get out, arrives at the hotel in time to secure the order, prevent injury to the man from whom he secured the contract, when a bomb is exploded, and marry the girl.

Sir Johnston Forbes-Robertson in
“PASSING OF THE THIRD FLOOR BACK”
Brenon drama; six parts; directed by Herbert Brenon; published First National Circuit

As a whole: Well handled
Story: Interesting
Star: Capable
Support: Excellent
Settings: In keeping
Photography: Good

It isn’t an ordinary event to present an actor of such international fame as Sir Johnston Forbes-Robertson on the motion picture screen and those exhibitors hooking this production should put emphasis on this fact in their advertising.

The story of the “Passing of the Third Floor Back” is an unusual sort of picture, just as the stage play was an unusual presentation. It is built along allegorical lines, handled in an enjoyable manner and deals with a topic that should prove interesting to the majority of spectators.

There isn’t a great amount of action to the story. It is just a simple tale of the advent of a stranger into the midst of a family beset by discord and the changes that result after a conversation with this stranger, whose eyes seem to be lighted with a Holy light. It carries with it a good moral and because of the excellent handling of the picture, its preachment should not interfere with its enjoyment.

The story is in the heart of the story of Mrs. Shapre there is nothing but discord among her boarders. The “old maid” believes that only false hair and powder will make her beautiful. The major and his wife are continually quarreling. Their daughter, Vivian, is being forced into a marriage for money. The young artist accepts an assignment of not the choicest line of work to secure enough money to marry Vivian. Harry Larkcom is trying to force his attentions on the slack, but the arrival of the stranger at his house makes them realize the selfishness and narrowness of their existence, and before long one finds the boarding house a happy and contented place and his work finished, the Stranger passes out again.
Mac Murray in

"THE BRIDE’S AWAKENING"

Universal special drama; six parts; directed by Robert Leonard; published May 20

As a whole .................................................................................. Good
Plot ................................................................................................. Good
Star ................................................................................................. Pleasing
Support ....................................................................................... Adept
Settings ..................................................................................... Fine
Photography .............................................................................. Excellent

“The Bride’s Awakening” should help to popularize to a larger extent Mac Murray, as in it he does some of her very best work.

The situation in this production, while in many ways old, has been thrown new twists which add greatly to its interest. There is good direction, wonderful scenery, handsomely staged interiors and splendid photography.

The story is a dramatic one and should prove adaptable to houses where patrons enjoy entertainment of this nature. Miss Murray is pleasing in the majority of her scenes and has been given good support in Ashton Dearholt, Lewis J. Cody, Clarissa Selwyn, Harry Carter and Joe Girard. The story is the work of F. McGrew Willis.

The story: Believing he loves her, Elaine Bronson marries Edward Earle at the death of her uncle, but before very long she finds Edward was more interested in her fortune and so she accepts the attentions of Ray Weston. Edward, who had an affair with a married woman, tires of her and appreciates the beauty of his wife, who refuses to have anything to do with him. The woman comes back to Edward and when she learns of his marriage she kills him. This leaves Elaine and Jimmy free to pursue their happiness.

Charles Ray in

"PLAYING THE GAME"

Paramount drama; five parts; directed by Victor L. Schertzinger; published April 22

As a whole .................................................................................. Fine
Plot ................................................................................................. Good
Star ................................................................................................. Strong
Support ....................................................................................... Strong
Settings ..................................................................................... Adept
Photography .............................................................................. Fine

Clever comedy vies with thrills in “Playing the Game,” one of the best vehicles Charles Ray has appeared in. There are no dull moments; action is the keynote. From a shining light on Broadway to a rider of the range is quite a jump, but broad jumps are Ray’s specialty and this newest play is a wonderful opportunity for display of his versatility.

The cast is well balanced. Each one of these capable screen actors fills a very necessary part in the telling of the story. The photography in the early part of the picture presents some beautiful interiors and later unfolds broad expanses of mountainous western country, restful to the eye, and a strong background for the production.

The story: Believing he has killed a professional dancer in a cafe brawl, with his valet, Hodges, flees to the west where he owns a ranch. The two are waylaid, robbed of their clothes and money and set adrift. In this condition they are picked up by the foreman of Larry’s ranch. The latter, determined to make good on his merits, refuses to make known his identity. Hardships follow in which Larry inures the enmity of “Flash” Purdy, the ranch foreman. The young man is the means of saving the ranch payroll in a running gun fight and in the tense moments of a bitter hand to hand struggle learns that Moya Shannon, daughter of the ranch manager, loves him. In the days that follow he squares his account with Purdy, but his adventure draws a close when his real identity is made known through a telegram from his uncle.

Kitty Gordon in “The Interloper”

World Pictures will issue “The Interloper,” a new Kitty Gordon photoplay, on June 3. This is the first completed product of Oscar Apfel direction under the World Pictures trade-mark. It also signals the advent of Irving Cummings as a leading man for Miss Gordon. The supporting cast includes Frank Mayo, George MacQuarrie, Isabelle Berwin, June Blackman, Anthony Byrd and J. Quong.

“The Interloper,” the story of a man on a Southern plantation at the present day, Miss Gordon, in the role of Jane Cameron, portrays the emancipated modern girl of the South. She relegates the old prejudices to the rubbish heap and starts to develop her old homestead into a paying proposition. How she succeeds is interestingly told in this romance.

Marriage Drama and Western Appear

On Triangle Schedule for May 1

A marriage drama, “Her Decision,” heads the Triangle May 12 program, offering J. Barney Sherry and Gloria Swanson in the leading roles. “Her Decision” is a story of sister’s sacrifice. The heroine enters into a loveless marriage to keep the secret of a sister’s disgrace. She loves a man without character and marries a man with character who loves her. As wife she falls in love with her husband.

Jack Conway directed “Her Decision,” which offers Gloria Swanson, former Keystone comedienne, in her second dramatic role. J. Barney Sherry is the other featured player.

“Wolves of the Border,” with Roy Stewart, is the second feature of the month of May 12. Alvin J. Neitz, who has seen fourteen Triangle features, including “Fast Endurin’” and “Paying His Debt,” wrote this play. The Mexican-United States frontier is the scene of the story, which depicts the conditions in that region as they exist today. With the march of progress over the prairies come new methods of cattle raising. A feud between the primitive cattlemen and the progressive newcomer is the result. The high point of the play is reached, it is said, when a three-cornered battle is fought between the feudists and the Mexican bandits.

The concluding feature of the week is a two-reel Keystone comedy, “Newspaper Clippings.” Francis McDonald, Triangle dramatic player who was recently seen in the mystery story “The Hand at the Window,” is a featured player in this production. Claire Anderson, former comedienne, who has appeared in several new Triangle feature plays, “The Answer,” and “Aille Paulette,” has the leading role.

Margarita Fisher in “Impossible Susan”

“Impossible Susan,” the feature that was written for the American star, Margarita Fisher, by Joseph Franklin Poland who is being filmed under the direction of Lloyd Ingraham is said to be one of the best vehicles that this vivacious and popular star has had since returning to the American Film Company. Her supporting company is unusually strong and includes such artists as Jack Mower, Lloyd Hughes, Beverly Travers, Hayward Mack, L. M. Wells and Anne Schaefer.

Lockwood Feature Coming May 27

Metro has set May 27 as the publication date for Harold Lockwood’s newest Metro starring vehicle, “Lend Me Your Name.” The picture is the first subject made by the Lockwood organization since their return to the West Coast after a long season of picture making in the East.

“Lend Me Your Name” is a farce comedy based on Francis Perry Elliott’s novel of that name and adapted for the screen by Fred J. Stallhofer and John B. Clymer. Mr. Stallhofer also directed it.
Minter, Fisher and Russell Appear

In Three Original Comedy Dramas

Feature productions now in course of preparation at the studios of the American Film Company, Inc., will furnish pictures starring Mary Miles Minter, Margarita Fisher and William Russell for Mutual's May schedule.

Mary Miles Minter's next picture, now in course of preparation, is "The Ghost of Rosy Taylor," by Josephine Dodge Bacon, which recently appeared in the Saturday Evening Post. It chronicles the amusing and interesting adventures of a young American girl returned after living abroad, who cannot find her wealthy relatives and to be self-supporting takes charge of the home of a fashionable American woman who is never at home in the day-time and who never sees her thoroughly competent chambermaid.

The rich woman's brother runs across Rosy and falls in love with her. There is scandal galore until Rosy's identity is discovered and she turns out to have better social standing and more money than her suitor.

**Miss Fisher as Tomboy**
Miss Margarita Fisher, the "Flapper" ingenuity has finished her latest picture, "A Square Deal," at the Santa Barbara studios and is repeating her success before beginning her next, which will be titled "Impossible Susan."

The latter story was written by Josephine Franklin Poland and was adapted for the screen by Elizabeth Mahoney. The plot involves Miss Fisher in a series of rollicking adventures that gives her special talent in that direction full sway, it is said.

The next offering of William Russell will be "Up Romance Road," which is written especially for Mr. Russell by Stephen Fox. The story is a comedy drama and is said to have an original plot which keeps Russell on the jump, from beginning to end. Mr. Fox also wrote "The Frameup," "High Play" and "Saddles of Truth" for Mr. Russell.

**Tom Moore Supports Madge Kennedy**

In Her Next "The Fair Pretender"

Tom Moore will again be seen as leading man in Madge Kennedy's fifth Goldwyn production, "The Fair Pretender," by Florence C. Bolles. Prominent in the support of the Goldwyn star are a number of other screen players of repute.

Robert Walker, well known for his juvenile characterizations, has an important role in "The Fair Pretender." Paul Doucet, who is in support of Miss Kennedy in "The Danger Game," is entrusted with another important role, "The Fair Pretender" is the third Madge Kennedy picture in which Doucet has taken part, he having also appeared in "Nerly Married."

Miss Kennedy made her first appearance in Goldwyn Pictures. She made her debut on the screen four years ago after a successful stage career. Her work with Frank Keenan in "Loaded Dice" won her much praise.

Gracie Stevens, Warner Walter, Emmett King and John Terry complete the cast.

**Uncle Sam's Navy Shown in Film**

Uncle Sam's fighting forces—the navy—will soon be presented by the Educational Films Corporation of America in a series of motion pictures called "Your Fighting Navy at Work and Play." The pictures are now being titled with the cooperation of Lieutenant Henry Reuterdaill, of the United States Navy. Mr. Reuterdaill's contributions to magazines on military and naval preparedness have attracted wide attention. He was brought into the department to help in the patriotic work, along with Lieutenant Wells Hawks and other writing experts.

The aim of the pictures is to show the ships and the service is in action today, keyed up to the highest efficiency in the struggle with the submarine, and likewise for the naval Armada that is bound to come with the German high sea fleet before the close of the war.

**Bryant Washburn in "Kidder & Ko"**

Following his success in Pathe's "Twenty-One" by George Randolph Chester, Bryant Washburn will next be seen in "Kidder & Ko" by John W. Grey. The scenarios for both of these pictures were written by Charles Sarver. "Kidder & Ko" will be published on June 16.

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**The Periscope**

Now that every one has laid in his winter's supply of bonds, we'll settle down to the hard realities of life once more.

**Early Birds Up There**

According to the M. P. World the Northwestern Motion Picture Exhibitors Corporation hold receptions and serve hearty steak dinners "for members at 8 a.m."

We note that Bill Russell is coming out in a play called "Up Romance Road." He ought to meet Constance Talmadge "Up the Road with Sallie" if he has any luck.

**It's Pronounced "Ky-Yo"**

In case you don't know how to say it before, the Fox company is tipping everybody off that "Caillau" is pronounced "Ky-Yo," which is pure French and can not be Anglicized.


The first number of the combined Chicago Herald-Examiner contains this gem in its Photoplay column: "In connection with the Major, it may be mentioned that the Exhibitors Trade Review, the official organ of the country's exhibitors, has taken up the Major's blanketing tendencies," etc. We have heard it spoken of as the official organ of the M. P. E. L. Perhaps that's what the esteemed Herald-Examiner means.

"Wid", Gunning and Lynde Denig have combined forces and are going to bombard the trade with a daily motion picture paper. Things in the field are looking up.

With cabaret girls handling guns so recklessly of late, it behooves the men folks who go in for "indoor sports" to wear bullet-proof B. V. D's.

**The War Will Soon Be Over**

With wild Joe Reedy riding around in one of them darned tanks, firing hot shot, what chance have those Huns got, we ask it? Joe gave up his editorial shears on the A. V. Telegram desk to handle a machine gun last week.

**Great Remarks of Great Men**

"The Motion Picture industry is in its infancy."—Thomas H. Ince.

"The Motion Picture Industry is in its infancy."—Carl Laemmle.

"The Motion Picture Industry is in its infancy."—Samuel Rothapfel.

**Movie Headlines**

"Mary Pickford Will Retire."

"Mary Pickford Denies Rumor."

"Mary Pickford May Ret."

"Mary Pickford to Form New Company."

**Both Rotten, Eh?**

When you get right down to the bottom of it, there is no difference between the picture business and the grocery business.—John Fairbanks.

"Jack Cohn, of Universal," according to the M. P. News of May 4, "has made a three reel picture of New York for James Yu Chung Tong, of Shanghai, who recently visited this country."

**Optimistic Thought for the Week**

Germany can't supply her own war films and has to steal Universal city's well-staged pictures of an airplane accident.

**Hints to Exhibitors**

Our "Hints" column is bearing fruit. We are just in receipt of a communication from Hookers Corners, Kan., from the proprietor of the Jim Jam Jem Theatre, in which he says he advertised "Wild Youth" as per our "Hints" and put a young girl in a show window of the general store with a sign on him reading: "Don't forget to see 'Wild Youth' at the Jem Theatre tonight." Our correspondent adds: "We got a lot of attention, most of it coming from the colt and the general store is closed indefinitely."

J. R. M.
Constance Talmadge, Norma Talmadge And Alice Brady on Select's May List

Select Pictures Corporation announces three productions by Select stars for the month of May. These pictures are “The Lesson,” with Constance Talmadge, “De Luxe Annie,” with Norma Talmadge, and “The Ordeal of Rosetta,” with Alice Brady.

“The Lesson,” in which Lewis J. Selznick presents Constance Talmadge, is from an original story by Virginia Terhume Van de Water, and shows, it is said, on the screen in dramatic form the reason why many spirited women feel compelled to leave their husbands and carve a career for themselves. Constance Talmadge as a married woman is the novelty which this picture presents.

Charles Giblyn directed “The Lesson.” Miss Talmadge is supported by a cast of screen favorites, including Tom Moore, Walter Hiers, Herbert Hayes and Dorothy Green. The play, which is in five reels, is the sixth of Constance Talmadge’s Select Star Series, and follows her whimsical comedy, “Up the Road With Sally.”

Stage Play on Tour

Norma Talmadge in “De Luxe Annie” reaches picture patrons during the same theatrical season that the celebrated stage play of the same name. Edward Clark is still being shown on tour in theatres of the prominent cities. In the cast supports Miss Talmadge in “De Luxe Annie” are Eugene O’Brien, who is again seen as the star’s leading man; Frank Villis, who plays the role of the husband of an afflicted wife; has many tender scenes with Miss Talmadge; Edward Davis in the role of a detective, and Edna Hunter as a villager. Paul West prepared the scenario from Mr. Clark’s play, which in turn was adapted by Scammon Logan, which appeared in the Saturday Evening Post. Roland West directed the production.

“De Luxe Annie” is said to possess many scenes of unusual dramatic tension. One of these is a visualization of the thrilling escape over the ice, which, in the stage drama, the audience is asked to imagine from a word description. Miss Talmadge and her company made a special trip to Saranac Lake, N. Y., while the ice still held in order to secure these scenes.

In “The Ordeal of Rosetta” Alice Brady, it is said, provides an unusually clever photodrama in which the star is seen in dual characterizations. Miss Brady not only plays the roles of two sisters, but also the dream counterpart of one and the avenging spirit of the other.

Alice Brady in Dual Role

“The Ordeal of Rosetta” is an original story from the pen of Edmund Goulding, related scenes of a girl of gentle breeding who, born in Italy, is brought to New York by her father after an earthquake has destroyed her Sicilian home and presumably killed her sister. As Rosetta, Miss Brady, is seen first as a soft-hearted, stammering, determinedly fighting to support herself and her invalid father.

Clever work on the part of Emile Chautard, who directed the photo-play, coupled with some exquisite bits of photography by Jacques Bizet, shows Miss Brady in some of the comliest pictures she has ever presented on the screen, it is said.

Novel Lighting Effects in “Salome”

The motion picture realm is to see many innovations in lighting, as novel as they are effective, it is said, in “Salome,” Theda Bara’s forthcoming production.

It is said that although the Fox studios at Hollywood, Calif., where the picture was screened, are among the best equipped in the world, more than $12,000 was spent in installing the necessary apparatus for the scenes. Most of the new work appears in the action that takes place in the chamber of Herod. A score of artists and mechanics worked under the supervision of J. Gordon Edwards for seven weeks on the reproduction of the King’s throne-room.

Margaret Fisher in “A Square Deal”

The next production from the studios of the American Film Company, Inc., on the schedule of the Mutual Film Corporation, starring Margaret Fisher, is “A Square Deal,” scheduled for May 27. Production has been virtually completed at the Santa Barbara studios under the direction of Lloyd Ingraham.

Production of Features, Serials, Etc., Lends Busy Aspect to Pathé Studios

Production of Pathé features starring Frank Keenan, Fannie Ward, Bessie Love and Bryant Washburn is going forward with high speed in West Coast Studios, together with Baby Marie Osborne plays, “The Bells,” and the new serials, and comedies featuring Harold Lloyd and Toto.

At the Paralta studio, Frank Keenan is completing his forthcoming comedy, “More Trouble,” and is preparing to begin work in “The Sierra Sixties,” an adaptation from “The Lyon’s Mail,” a western melodrama.

“More Trouble” is said to be one of the most interesting experiments ever attempted, as it is a comedy in which each word is a picture. After a few days, Miss Washburn, who delights in having the best actors work with him, aided in the selection of the big cast for the picture.

Keenan Selects Cast for Play

Mr. Keenan is inclined toward the name of “Wilson” in national and moving picture affairs. After having Lois Wilson as his leading woman in “The Bells,” he selected her sister, Roberta Wilson, for the leading feminine role in “More Trouble.”

In “Sierra of the Sixties,” Mr. Keenan has an opportunity to play one of the most famous characterizations of his career, a role similar to that of Jack Rance, in “The Girl of the Golden West,” in which he played with an all-star cast including Blanche Bates. An excellent supporting cast has been chosen for this production, it is said.

Fannie Ward is nearing the completion of Sir William Young’s famous play, “A Japanese Nightingale,” under the direction of George Fitzmaurice. The picture is being made true to life in every respect, and Miss Ward has followed the oriental suggestion with certain variations of her own to get over” her thought to the audience.

New Bessie Love Film Begun

A northern New England village of the down east type has been built for the production of “Carolyn of the Corners,” in which Bessie Love appears. Exteriors and interiors have been constructed with careful adherence to detail and the picture is assured perfect “atmosphere,” it is said.

Bryant Washburn is busily at work on “All Wrong,” a farce comedy by Mildred Considine. He has just completed, “The Range Rider,” a drama of the Southwest. Mr. Washburn’s leading woman in “All Wrong” is Miss Mildred Davis.

Final conferences have been held on “Hands Up,” western serial that is to be made at Universal City for Pathé by Astra.

George Larkin Stars in Serial

“The Wolf-Faced Man,” another Pathé serial of romance, mystery and action, also is on its way at the Diadino Studio, under the direction of Stuart Paton. George Larkin, the leading man, is the partner of the leading woman, Horace R. Carpenter, True Boardman, Frederick Malatesta, William Quinn, Harry O’Connor and Ora Carew are playing the big parts.

At the Diadino Studio the Baby Marie Osborne company has just completed “The Soul of a Child,” and Director William Bertram is now cutting and putting the finishing touches on the film. The title of the next picture upon which Baby Marie will begin work within a few days is “The Coachman.”

At the Rolin Studios, Harold Lloyd, Bebe Daniels and Harry Pollard are hard at work on a new series of one-reel Lloyd comedies for Pathé. In another part of the studio Toto and his leading lady, Clarine Seymour, are turning out Toto comedies under the direction of Hal Roach.

Lois Weber Starts New Play

Lois Weber has started production at her Hollywood studios on “The Forbidden Box,” a forceful photodrama of the uncharted seas of life, written by E. V. Durling. Mildred Harris has the leading role.

Diana Allen in Diamond Comedy

“Wife Up in Society” is announced as the first Diamond production. It has been finished at the New Orleans studios of the Diamond Film Company, R. M. Chisholm, president, according to word which has reached General Film Company, and will soon be ready for distribution. Diana Allen is the featured star.
**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

**The Lion's Claw** No. 3 (Universal)—Reel 1, Arab choking girl; shooting girl and her fan; and girl and man standing at bar; saloon scene showing Slade and gang hanging up "Cocopah Kid"; scene of scene of Utah road shooting guard and man falling; three scenes of gun gang shooting at Burke and his men.

**The Riders of the Night** (Metro)—Reel 3, closeup of 80 kilo. Reel 5, five scenes of testing of scaffold rope; vision of man shooting in silhouette; all but first scene of officer pulling girl away from bar, to include closeup of hands; forcing girl up scaffold stairs; three scenes of girl on scaffold with cap over head and shoulders, to where lover appears.

**Fathers, Sons and Chorus Girls** (L-Ko)—Reel 1, all scenes of girl in man's bedroom except first and last scene, to include scene in which girl tumble on man; subtitle: "What memories that brings back." Reel 9, all closeups of girl's legs; two scenes of girls in bathing suits sitting on table; five scenes of girls in one-piece bathing suits; two scenes of girls in under

**The Bull's Eye** No. 17 (Universal)—Reel 1, Sweeney shooting at CODY; two near views of Mexican throwing knife at tree to which man is bound. Reel 5, knocking man down; slugging McGuire; placing Cody on tracks; but first and last scene of Cody bound to tracks.

**The Master Crook** (R. F. Film)—Reel 3, attack on and chloroforming girl. Reel 5, closeup of cutting telephone wires.

**M'Liss** (Artcraft)—Reel 3, subtitle: "Saw, sheriff, how about a little necktie party?" scene of sheriff looking up at tree and dropping rope.

**Her Movie Madness** (L-Ko)—Reel 1, eight near views of woman in undergarments; (two distant views are to remain); last view of woman in bed

**The Lion's Claw** No. 6 (Universal)—Reel 1, two scenes of shooting Negro and white man; closeup of King and knife in duel on floor and platform; scene of girl inside doors; Reel 2, scene of putting girl on block and last two torture scenes where machine descends.

**Paying His Debt** (Triangle)—Reel 1, bandit holding up stage. Reel 2, vision scene of stage holdup. Reel 5, four closeups of stage holdup except where girl recognizes masked man. Reel 4, bandit holding up stage; shooting girl's father.

**The Clients of Aaron Green** (Vitagraph)—Reel 2, men hanging in shadow.

**In Search of the Castaway** (World)—Reel 3, shooting man.

**The Revelation** (Metro)—Reel 4, subtitles: "Blessed Mary, have mercy. Yet hold the heart of flaming love, for it shall bloom again"; flash scene of congregation leaving church. Reel 5, subtitles: "Such a miracle—roses bloomed right where the Holy Hand touched them. What a joke—miracle indeed!" "Don't be silly, it does them no harm—let them have their visions and their roses!" "I'm not so foolish—my duty—bah! such superstitation, etc.; "What I have to say about your roseshush even His Holiness at Rome would hear me"; in subtitle: "It's this miracle nonsense—she believes it, etc." eliminate word "nonsense." Reel 7, scene of woman dropping jewelry and money into opening of monastery door.

**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**

**ALCAZAR**—Fox, "Brave and Bold," with George Walsh.


**BIJOU DREAM—"Select, The Reason Why?" with Clara Kimball Young.

**BOSTON**—Arcteal, "Mr. Fix-It," with Douglas Fairbanks; Mutual, "Hearts or Diamonds?" with William Russell; Metro, "Cyclone Higgins" with F. B. Berman and Beverly Bayne; Fox, "The Soul of Buddha," with Theda Bara.


**CASTLE—Paramount, "Rich Man, Poor Man," with Margarette Clark.

**OLYMPIC**—Griffith, "Hearts of the World," with Lillian Gish.

**ORCHESTRA HALL—Paramount, "The Bluebird."**


**ROSE—Paramount, "Playing the Game," with Charles Ray.

**ZIEGFELD—Paramount, "Let's Get a Divorce," with Billie Burke.**
Pioneer Disposes Of Much Territory

The Pioneer Film Corporation, marketing "The Still Alarm" on a state rights basis, announces that the following territory has been sold to Exhibitors Film Exchange, Seattle: Washington, Oregon, Idaho and Montana; to Swan-son-Nolar Supply Company, Denver; Colorado, Wyoming, Utah and New Mexico.

Negotiations are also underway for the sale of other territories, and it is expected that a number of deals will be closed within the next few days. New York and New Jersey have been retained by the Pioneer for handling through its own exchange. A number of bookings including the Loew circuit, have been arranged.

In addition to the sales already reported the entire European rights to this production have been secured by the Export & Import Film Company.

Mme. Petrova Offers Prize for a Play

Olga Petrova is desirous of returning to the speaking stage next winter and appearing simultaneously with the production of the later Petrova screen productions.

Not having found anything which exactly meets her requirements, Madame Petrova has decided to offer a prize of five hundred dollars for the first acceptable manuscript submitted by an American playwright before October 1. The contest opens May 15 and both amateur and professional writers are eligible. The five hundred offered by Petrova is separate and apart from any arrangements that may be entered into by her management and from usual royalty basis.

All manuscripts should be sent care of Beulah Livingstone, personal representative of Petrova to: Petrova Picture Company Studios, 230 West Thirty-eighth street, New York City.

Wholesome Films Corp. Vaudeville Features

Every motion picture theatre in the United States, no matter how small the seating capacity, or the population of the town, will be afforded an opportunity to play standard vaudeville through the medium of the screen as a result of plans formulated by M. J. Weisfeld, general manager of the Wholesome Films Corporation.

The Wholesome Films Corp. will produce and distribute a novelty program of shows including: Wholesome Vaudeville Reel, Wholesome Health Reel, Wholesome Agricultural Reel, Wholesome Fashion Reel, Wholesome South's Achievement Reel and Wholesome Baby Reel, as well as many other subjects of general interest.

The idea of these productions was conceived over a year ago by Mr. Weisfeld and their success as fillers has already been assured by the many inquiries from Wholesome exhibitors for these subjects.

Fox "Baby Grands" Receive Letter From King of the Belgians

Jane and Katherine Lee, the William Fox "Baby Grand" stars, who have been lending their talent to many functions in behalf of the new Liberty Loan, just as they did on the others, received another incentive to continue their work last week. This tribute came in the unusual form of a letter written at the direction of King Albert of Belgium, from the field headquarters of the Belgian Army.

The famous children have a collection of missives many times their combined height, it is said, but it is doubted they prize any more highly than that from the ruler of the plucky little kingdom.

The letter reads:

General Head Quarters of the Belgian Army.

12th March, 1918.

Cabinet du Roi.

Dear Children:

Your Majesties have been written to you by the Misses Albert, from 28th December, 1917, and is delighted to hear of the kindness you have shown to our gallant allied soldiers.

The King is very pleased to have your charming portraits.

I am, Yours very truly,

Fr. de Johan,

Ch. du Cabinet du Roi a. i. The envelope is inscribed "Service du Roi des Belges." (in the Service of the King of the Belgians). It was Jane's idea that she and her sister write to King Albert and tell him the names of the several Belgian children the Lees have adopted, and of how they have distributed recruiting literature and of their other efforts on behalf of the fighters for freedom.

Frank Mayo Signs Contract

Frank Mayo, who has appeared with great success in many World Pictures as leading man for Ethel Clayton, Kitty Gordon and other World stars, has just signed a long-time contract with the World Film Corporation. He will be featured in several important forthcoming World productions. Mr. Mayo is now working in a new World picture bearing the title of "Tinsel," in which Kitty Gordon is starred.

A Trained Fly in New Minter Picture

We have educated animals of all sorts in the pictures, but Director Soman of the American Film Company studios at Santa Barbara, has given us something new, it is said, in the new Mary Miles Minter picture, "The Ghost of Rosy Taylor." He trained a fly to awaken Alan Forrest, who plays opposite Miss Minter. After repeated lessons, the fly lighted on the classic nose of M. Forrest according to schedule and he woke up just in time to capture the ghost that was apparently walking off with the family silver.

"It's a Dog's Life" Says One Exhibitor

"Showing Chaplin's"

There is one exhibitor in Greater New York who has sworn off playing any more of the new Chaplin comedies. He is Rudolph Sanders, proprietor of the Marathons Theatre on Park West, Brooklyn, N. Y., and the reason he has requested Carey Wilson to erase his name from the bookings is that the National Exhibitors' Exchange is because he has been fined by the fire department for breaking the law regulating attendance at his house.

On the evenings of April 29 and 30, fire inspectors found the patrons of the Marathon Theatre present in such overwhelming numbers to welcome Charlie Chaplin's return to the screen in "A Dog's Life," that they closed up the house and led Sanders away to court on the charge of violating several important provisions of the revised statutes relating to the prevention of fire and panic.

The crowd stormed the box-office, and crowded through the doors so fast that my ushers could not handle them," Sanders told the magistrate. "I took Chaplin's pictures away of all your orders but still they came. I hear it's a great picture, but I never got to see it myself, being too busy trying to keep the people out of the doors. I wouldn't handle another of the comedies on a bet. It's a dog's life. They're too much of a good thing.

Cartoonist for Famous Player

In order to provide special service newspapers and magazines, the W. Coast Publicity Department of the Famous Players-Lasky Corporation has installed a cartoonist. This is not to make special cartoons of each star and production, but to prepare layouts and drawings as they are requested for newspapers and other publications. Dr. Morigeau, former cartoonist on the Gazette in Ohio, has been engaged for this work.

The Publicity Department of the W. Coast studios under the supervision of Kenneth McCarley, now consists of Adam Hull Shirk, Walter Vogues, writers; three photographers; musical composer, who supervises the incidental music scores; cartoonist and the necessary stenographic force.

Blinded by Lights

Louise Glau, the screen star, who just made her debut under the Paris banner in "An Alien Enemy," is suffering at her home in Los Angeles, Calif., from nervous exhaustion due to the severe strain on her eyes in continual work under the dazzling glare of studio lights while filming scenes of her second Paralta play, "Shackled."
Woodlawn Theatre
Formally Opened
By Andrew Karzas

More Than 8,000 Persons Attend Opening of New Playhouse

"Hearts or Diamonds?" first of the pictures from the studios of William Russell Productions Inc., was selected by Andrew Karzas, owner and manager of the $300,000 Woodlawn Theatre, Chicago, for opening night, April 28, and played to 8,000 people.

Mr. Karzas picked "Hearts or Diamonds?" after personally reviewing the offerings of every exchange and state right's office in Chicago. It was his choice from more than 20 productions submitted for his selection, and was selected most appropriate for the opening night of the new playhouse in the high class, south side Chicago neighborhood.

Premier Causes Comment

The successful opening of the new Woodlawn Theatre was the subject of comment among exhibitors and exchanges throughout the Chicago territory. Mr. Karzas paid careful attention to every detail of his opening.

Threatening labor trouble did not deter him from making every preparation for a big opening, nor prevent a record attendance. The house seats 2,000 persons and Mr. Karzas says that it was filled four times during afternoon and evening screenings.

An orchestra of fourteen musicians, a number of them members of the Chicago Symphony Orchestra, rehearsed the music under the able direction of Leon Bloom, using the special musical setting made for the drama by Joseph O'Sullivan, director of music service for the Mutual Film Corporation. The results obtained were wonderfully effective in synchronization of action and tonal effects. Compositions of Karganoff, Mozkowski, Schubert, Beethoven, Rachmaninoff and Borch were included in the musical setting, and Mr. Bloom received many congratulatory comments from critics present on the splendid results obtained.

In Residential District

The Woodlawn Theatre was built by Mr. Karzas at a cost of approximately $300,000, at 4800 South Woodlawn avenue, Chicago, in the Woodlawn residential district, not many blocks from the University of Chicago.

Mr. Karzas prepared for the opening a beautiful, two-colored announcement carrying pictures of the theatre and of the stars who will appear on its screen. He advertised profusely in the photo play directories of the Chicago newspapers, using maximum space, and with a huge electric sign erected on top of the building which blazes its messages for blocks both ways on Sixty-third street.

"Carmen of Klondike"
Passes Censor Board
After Second Viewing

After the censor board had reviewed "Carmen of the Klondike," a second time at the request of D. M. Vandawalker, of the Doll-Van Film Corporation, which company controls the rights of Illinois and Indiana for the production, a white permit has been issued for showing the picture in Chicago.

The Doll-Van company expects prints of its latest purchase, "The Grain of Dust," sometime this week and exhibitors showings will be arranged as soon as possible. It is taken from David Graham Phillip's novel of the same name.

Metro Pictures Corporation
Presents "Revelation"
On White Permit

"My Own United States," the William Frohman production featuring Arnold Daly, was presented at the Playhouse Theatre, Sunday, May 5, under the auspices of the Metro Picture Corporation.

The playhouse is the third of Chicago's downtown houses which has instituted a picture policy for the summer season, the Chicago office of Metro having contracted for a four weeks' stay.

Following "My Own United States,"--"Revelation," the production starring Nazimova over which there has been so much controversy with the Chicago censor board will be presented on a white permit.

Ye Knight Funkhouser
Doeth Soundly Berate
Diana in the Nude

"By my trusty shears," quoth ye knight Sir Mettitius Funkhouser, guardian of ye public morals, as he raised his trusty steed with a suddenness that caused his mount's knees to come together with the rapidity, if not the resultant clacking, of castanets.

"What assails mine eye in ye flam ing poster?" he thundered as he eyed his worthy cavalcade. "Go varlet and ascertain it 'tis not Diana in the nude. Gadzooks, 'tis but ten days since I warned 'The Sower' and now I needs new gird my loins and go forth to more battle!"

"Sir," spake the returned varlet, "tis none other than Diana in the nude and is used by yon rascally showman to lure our good townsfolk into his vile lair."

"By the word of the prophet," thumped the virtuous knight in righteous indignation, his armor rattling like four dimes and a buffalo nickel in an empty cash register, "I shall fear my power. He shall lose his license. Forward men while I return to my stronghold to draw up an indictment against him."

And ye good knight clattered away followed by his cavalcade in a chorus of clatters. And thus in ye province of Chicago are ye good townsman kept morally clean through ye mighty efforts of ye knight of the shears.

Yeggs Crack Theatre Safe

Cracksmen forced entrance into the Strand Theatre, 3031 Lincoln avenue, last Tuesday night, and after blowing the safe escaped with more than $400. The intruders gained entrance through a rear window of the playhouse and exploded a charge of dynamite, demolishing the lock of the safe. The police have, as yet, made no arrests in the matter.

EXCHANGEMEN FIGURING IN RECENT CHANGES

LEFT TO RIGHT—H. J. Bayley, former head of Vitagraph exchange, now manager of Goldwyn; Frank E. Rogers, recently appointed Manager of Pathe exchange; S. J. Goldman, who left Goldwyn to take charge of Jewel Productions.
Chicago Man Hears
From Cousin About
War Zone Theatres

Phil Solomon of the George Kleine office is in Seattle on leave from Am-
brey M. Simmons, a cousin, telling of
his experiences in operating a motion
picture theatre at Poperinge, Belgium,
where much of Van Peeck, which
has come into such prominence during
the recent fighting.
Mr. Simmons states that the Ameri-
can product is received with the biggest
favor in that section. Some of the
American pictures which have been un-
usually successful are "The Lad and the
Lion," "The Country God Forgot," "Old Folks at Home," "The Good, Bad Man"
and "The Lamb."
Despite the chaotic conditions sur-
rrounding Paris, Mr. Simmons states the
cinema industry is unusually bright and
the motion picture theatres are doing
good business.

PERSONALS

"By George"

Old friend "Funkie" just recovering
from the shock he received when view-
ing "The Sower" suffered a second jolt
this week when a poster of a nude
woman assailed his eye. Now he wants
the new exhibitors in town.
Some think the human form divine and
others—well others think like Funkie.
Us? We don't think anything about it.
We got to get these notes out.

Ralph O. Proctor, division manager of
Pathe, now on the first swing of his
territory since his appointment, will
probably not be back in Chicago for
about a month. If we were Ralph we'd
have a berth built in our flat so we'd
feel at home when off the road.

E. Thomas Batty, president-elect of
the Chicago A. E. A., returned to Chi-
cago this week from the Pacific coast.
His next jump is to Cleveland, we are
informed, and then back to Chicago for
a nice long stay E. T.?

A number of the local exhibitors are
going to take in the convention of the
Northwest Exhibitors Association to be
held in Seattle, May 7 and 8.
Joseph Hopp will head one party and
Louis Frank another. They're expecting
a big time and from what information
we have concerning the event they'll
get it.

That bird who threw the bomb at the
Woodlawn theatre is our idea of what
King Lardner thinks of "a left hander."
As a bomb thrower he was a good pas-
senger on the elevated.

F. J. Flaherty of the local Four squares
exchange spent last week in Minneapo-
lis. Outside of the news value of this
announcement it was an awful blow to
us. His absence kept our correspond-
ent in the office and as a result he didn't
 correspond.

"What's new" queried us approaching
T. W. Chatburn, newly appointed
manager of the local Vitagraph office, this
being our way of trying to find out
some news that chatburn, "My hat,
quoit he. The atmosphere of Pitts-
burgh may be dense, but that don't af-
fect the mental efficiency of the in-
habitants.

Sam Schaefer, owner of Chicago's
only independent projection room, got
busy here last week and the dark
room didn't stop. Fresh paint, carpets, screen cleaned and everythin'.
That boy will be installing electric fans
next and serving ice cream and cake.

There's one exchange manager in this
town who, if he don't quit making dates
with us to see pictures and then hike
away without leaving orders to run the
same, is going to get writ up in this
Here column. A word to the wise is
sufficient.

Say, there's nothing to that about McOath representing a fountain pen company. He's still with the Motion
Picture News. The sign painter ain't
found time to take the old name off the
door of his new office at 1096 Con-
sumers Building. THAT is such a sales-
man though that he is liable to sell pens
until they do take the name off the door.

Rogers, Pathé, peculiar, chap. Wot?
Passed up a banquet to go home and
sleep. Now if we all pass up our
meals and sleep instead of think of the
saving there would be in food. But
what do we do? We're trying to start a big
movement—there's so many knokers
around these days.

W. R. Van Cortland is the new assist-
ant manager of the Vitagraph exchange.
We haven't met you yet, Van, but we're
coming in some day if you'll promise
not to joke with us like the manager
did.

"Carmen of the Klondike," aided by D.
M. Vanaudwalker and the Dol-In
staff, started off with a bang. Here's
a few of the big ones to sign the dotted
line for this worth while production, Pal-
adium and Balaban and Katz. Andrew
Karzas for the new Woodlawn
and Schoenstatt for the newest of his
chain, the Atlantic. They were just
waiting for Funkie to O. K. it.

Gentlemen, meet Mrs. Balaban. What?
you hadn't heard about it? Sure Abe
Balaban of Balaban and Katz. He isn't
saying much about it, but we got it
straight news of the exchange.
Outs. Our congrats to the happy couple.
We hope they do ree well.

F. A. Bartlestein of the Gold Theatre,
3411 West Twelfth street, is wearing a
smile a mile wide, so to speak. Reason?
Business good and getting better every
day. Yet some folks will tell you there's
nothing in a name.

Louis Tupper of the Hermosa
Theatre lost out on a big feed the other
night. He says that he was notified too
late and adds plaintively that the boys
never fail to notify him when there is a
game of poker going on. Well, they let
you in on something, don't they Louie?

On the Firin' Line

If all those summoned to the army
fared as well as Dell Goodman of the
Pathe force, who leaves for Jefferson
Baracks with Capt. Tom Morrison, the
return would have an easy time with the
war budget. A few of the things given Dell
by well-wishing friends are an old gold
Masonic ring with diamond setting
military brushes and comb, shaving out-
fit and a wrist watch.

At a dinner given in his honor at the
Hotel Morrison last Friday night the
following attended: Ray Florine, Wil-
liam Bremner, M. A. Salkin, N. Joseph
Clyde Elliott, J. Foley, Harry Hoch-
stader, George Ferguson, Max Hyman
and Privates J. Cahill and J. Hammon.
The latter three spoke on their experiences in
the war. Si Greiver of Greiver and Hr.
acted as toastmaster.

From the way the boys looked the
next morning, something tells us that
the festivities were regretfully called
off since the starters from the Firin' Line
perform their daily tasks. In parting
Dell, good luck to you and yours.

One of Universal's best liked sales-
men, Jack Meredith, leaves the ranks
this week to devote his talents to the
interest of Ascher Brothers. From
now on for things in this department
Meredith of the Kenwood theatre, which will
be opened to the public Saturday night
this week. Sure, keep on calling him
"Jack," he can't go that mister stuff.

John Richer, formerly of the Tri-
angle sales force of Buffalo, is now sell
ing for Thomas, Van, for things in this depart-
ment. Formerly in the Thir
Third Lib-
erty loan went over in that section of
the country. John's job must be about as
hard as meeting drinkers in the well
known hares.

Will Brimmer broke away from the
Paramount-Artcraft aggregation in a
flight to take a job for Pathé in
Hollywood. Everybody else over there
is doing well, Will B. No, I ain't copyrighted. Spring it on him if
you want to.

Sometimes we think if it wasn't for
La Vene and Salkin we would be up
against it for things in this department.
La Veen has been good copy for some
time, but he didn't do anything this
week. Not so with Morrie.

He moved this week from Vernon and
Sixty-fourth street to Boul. Mich, and
Forty-seventh street. They didn't hear
on the job five minutes before it was
evident to the ever alert Salkin that the
men were hired by the hour. Well,
Morrie slipped the coon driver 122 at
the head of the line. The total bill
was 818. We don't know how much he
saved, but he's satisfied, and when it
comes to financing, Salkin could make
money out of light pictures.

Here they are adorning mahogany
desks in the Goldwyn office: Ralph
Cousin, James Salter and Malcolm Wil-
lians. They did so well for Bayley a
(Continued on page 34)
For Your Program

Synopses of the following plays are given in this week's issue.

An Honest Man
Brave andBold
Pride's Awakening, The
How Could You, Caroline?
Honor's Cross
M'Liss
Mlle. Paulette
Oldest Law, The
Peg of the Pirates
Passing of the Third Floor Back
Resurrection
Romance of the Underworld, A
Trail to Yesterday, The
White Man's Law, The

Synopses appearing last week:

Bella, The
Biggest Show on Earth, The
Blindness of Divorce, The
Country Girl, The
Dolly Does Her Bit
Her Mistake
Her One Mistake
Leap to Fame
Makers and Passes
Nine-Tenths of the Law
Reason Why, The
Riders of the Night
Roar of Silence, The
Social Briars
Tyrant Fear
Unattainable Woman, The
Up the Road With Sallie

"JOAN OF PLATTSBURG."
Six-reel drama.
Featuring CAROLNIE NORMAND. Produced by Goldwyn.

"A ROMANCE OF THE UNDERWORLD."
Six-reel drama.
Featuring CATHERINE CALVERT. Produced by Frank A. Keeney.

"THE TRAIL TO YESTERDAY."
Five-reel drama.
Featuring BERT LYTELL. Produced by Metro.

"THE WHITE MAN'S LAW."
Five-reel drama.
Featuring SESSIE HAYAKAWA. Produced by Paramount.

"RESURRECTION."
Five-reel Drama.
Featuring PAULINE FREDERICK. Produced by Paramount.

"HOH! COULD YOU, CAROLINE?"
Five-reel comedy-drama.
Featuring BESSIE LOVE. Produced by Pathé.

"MLLE PAULETTE."
Five-reel comedy-drama.
Featuring CLAIRE ANDERSON. Produced by Triangle.

"THE TALE OF TERRY."
Five-reel drama.
Featuring GEORGE WILSON. Produced by Paramount.

"THE RUSSIAN AFFAIR."
Six-reel drama.
Featuring MALCOLM MACDONALD. Produced by Goldwyn.

"THE WANDERER."
Five-reel drama.
Featuring CHARLES KELLY and MILDRED DAVIS. Produced by Goldwyn.

out of revenge and then when he finds that his action is unjustified he regrets it and begs Sheila's forgiveness, but his enemies have blackened the name of "Dakota," and so Sheila remains stubborn. The mystery surrounding this story, the thrills and suspense all go to make it very interesting and the outcome gives it a pleasing climax.

(Review in this issue.)
AN HONEST MAN.
Fifteener comedy-drama.
Featuring WILLIAM DESMOND.
Author, Henry P. Dousat.
STORY: Benny Boggs proves one of those rare specimens, an honest man, and when a thief accuses him with a large sum of money to locate his missing daughter, and give her the money, Benny does it and when you see how richly he was rewarded you'll be glad with him, that he followed a strictly honest policy.

THE BRIDE'S AWAKENING.
Fifteener drama.
Featuring MAE MURRAY.
Produced by Universal.
Author, F. McGrew Willis.
Director, Robert Leonard.
STORY: The story of a young girl, who, after her marriage, learns the true character of her husband and realizes also that she loves another man. How every obstacle is removed is left to the imagination of the reader for smooth steering of her course provides entertainment of an interesting and emotional nature.

THE OLDEST LAW.
Fifteener drama.
Featuring JUNE ELVIDGE.
Produced by World.
Director, Harry Knowles.
STORY: After the death of her father Jennie Fox goes to the city to find work. She meets with success only to lose her position through the perfidy of another employee. And just as she is ready to forfeit all in the mire of despair she finds unexpected happiness.

VENGEANCE.
Sixteener drama.
Featuring MONTAGU LOVE and BARBARA CASTLETON.
Produced by World.
Director, Travers Vale.
STORY: Vengeance is the theme around which this story has been built and no doubt after seeing this picture you will agree with the Swami that he was justified in avenging the wrong done his father, as he did.

L. J. Pollard Rounds Out Eight Years Of Comedy Making
Luther J. Pollard, president and general manager of the Ebony Film Corporation, Chicago, who has but recently completed negotiations with the General Film Company to handle the products of the company's studio, has been more or less active in the motion picture business for nearly eight years. He has the distinction of being the first to produce successful films of negro actors. The aims and ideals back of the Ebony corporation are embodied in a statement from Mr. Pollard:

Ebony was making definite plans for comedy making more than a year ago when we were releasing in the state rights—and with our new connection we feel that we are rapidly forging ahead. Photoplay rights on stories written by the best authors are being purchased by our scenario editor, Bob Horner, who has been instructed to go the limit in securing the best available material.

"This is but one step forward in the line of Ebony policy. It is but one step forward in the progress of the photoplay industry, and giving the exhibitors what they want. We have been fortunate in securing the services of Mr. Horner to manage our scenario department. He not only is an expert continuity writer, but is a picture executive, thoroughly experienced in all branches of the industry. He has what is known as the 'picture eye' and has prepared all our current subjects, which are: 'He Ran for Mayor,' 'The Bully,' 'Dat Minstrel Man' 'Hercy the Mummy Mumbled,' 'A Reckless Rover,' etc., which are soon to be released to the various General Film exchanges."

"Our negro comedians are really making Ebony Comedies laughable, and the encouragement we are receiving by the unexpected bookings has compelled us to engage a second company of laughmakers to supply the demand. With our production manager A. B. Heath, keeping things humming at the studio, and with our directors, Ralph G. Phillips and Charles N. David, shooting scenes at top speed, we are able to keep up with the demand for our comedies. The public and exhibitors seem to want lively action, and we are meeting this demand, and with a real story to back up the action. Today ninety-five percent of the scenes in a slapstick comedy must be funny to the eye as well as the brain."

Petrova Has Screen School
Madame Petrova, who now has her own studio, having recently rented the Bacon and Backer building on West 35th street, New York City, for the exclusive use of the Petrova Picture Company, has had one of the office rooms enlarged and turned into a small projection room for the purpose of inaugurating a daily school of screen acting for the members of the Petrova Picture Company.

One of the new DeVry portable commercial projectors has been installed, and each day, when the afternoon's work is over, Madame assembles the pupils for the scenes, which were taken the previous day on the screen. Each individual's acting is then frankly discussed and criticized, but always with a view to constructive rather than destructive criticism.

ON THE FIRIN' LINE
(Continued from page 34)

Vitagraph that we're of the opinion that he made a wise step in taking them with him. He thinks so, too.

Here are some of the new faces in the Vitagraph office: Frank W. Redfield, O. W. Kappelman and L. M. Cobb. The latter is in charge of the sales promotion department.

Davies of the Triangle office who has been selling these productions in the city, has been transferred to the Wisconsin territory and will cover this district, for both the Chicago and Minneapolis offices.

A. C. Eckardt, formerly of the Washington office of the Kleine System, is now assigned to the local force. He will cover Illinois, Indiana and Wisconsin for Kleine. Welcome, A. C., it's easier to get a room in Chicago than it is in Washington and our town has a lot of other things in its favor.

Walter Hickey, formerly salesman for the U. S. Exhibitors Corp., is now managing the Grand Theatre in Greer Bay, Wis., for Henry Goldman.

George West made his maiden trip into the Wisconsin territory last week in behalf of the Billy West comedies for the Bee Hive Exchange. George made one costly mistake. He strayed into the Toy Building for a short session was relieved of $26 via the African gold route. You can't convince George they were toying with him; he knows by the feeling of that flat wallet that they meant it.

"Chub" Florine had his innings last week and in a two day session rimmer the boys for $800. Sure, he put the money into Liberty bonds. Didn't you hear the whistles blowing last Saturday morning. It was that last push by "Chub," Dave Forgan, George Reynolds, O. G. Ascione and the rest o' the bunch that put Chicago "over th' top."

Eddie Fitzgerald says that the reason the barbers are wanting to raise the price of haircuts is that there are more barbers than haircuts. Sounds reason able. Maybe he has unconsciously stumbled on the cause of the whole agitation.

Milton Simon, of the Chicago sales force of United Picture Theatres, Inc left this week for Indianapolis, where he will take charge of that office for the company. Mr. Simon has been in the game more than nine years and is well known in Illinois, Indiana and Wisconsin.

"Romance of Coal" Film
E. W. Hammons, vice-president of the Educational Films Corporation, has enlisted the services of Director Fredrick A. Thomson to make a picture of seven reels under the tentative title of "The Romance of Coal."

L. J. POLLARD
President, Ebony Film Corporation
Exchangersmen and Exhibitors
Hard Hit by New Duty Imposed

Tax Increase From Two Cents to Five Cents Per Lineal Foot Adds Thirty Dollars to Cost of Reel

Great consternation was created in Canadian moving picture circles on May 1 by the announcement before the House of Commons at Ottawa by Hon. A. K. McLean, acting Minister of Finance, that the duty on moving picture films imported from the United States would be increased from two cents to five cents per lineal foot. This duty will apply to all "positives" of standard size imported for projection in moving picture theatres, it was announced. The move came absolutely without warning and was totally unexpected in view of the great burden of taxation already shouldered by exchanges and exhibitors, not to mention the Provincial war tax on admissions in almost every Province of the country.

As soon as details were available, the film interests in all parts of the country decided to combat the measure. An emergency meeting was held in Toronto by leading officials of the distributing companies and one thousand telegrams were sent out to all exhibitors and branch exchange managers. Every man in the film business was urged to get busy with influential citizens in order to prevail upon members of the Federal Parliament to rescind the proposed tax. The official telegram which was signed by the "Exchange Managers of Canada," reads as follows:

"Wire and have your lawyer, banker and other influential citizens wire your member of Parliament at Ottawa to oppose the imposition of the new duty of five cents per foot on films. This increase of 150 per cent upon present duty is a burden that the moving picture business cannot stand. In view of the fact that the increase per reel averages about ten per cent, this terrible tax impost on films cannot be justified and, if imposed, means the ruination of the business. Film business is being taken at Ottawa now, so lose no time wiring your member."

Add Three Cents Per Foot

Canadian film companies will pay no less than $38 in duties and taxes on every reel of 1,000 feet, if the proposed tariff is imposed. The former import duty was $10 per reel, but officials of the industry believe that the new tax will result in an increase of $38 per reel, and $20 per cent, or $200 per reel, which makes a total of $38 per reel for all taxes and duties. This is a terrific assessment on an article valued at $80, according to Government valuation.

Various exchange managers have declared that they desire most of all to kill the tax proposal rather than merely pass it along to the exhibitors. Increased taxation of this kind will undoubtedly affect the whole business to such an extent it may become unprofitable. A number have declared import of new films into the country will be greatly reduced if the duty is increased and, in this way, the very purpose of the move, namely to secure more revenue, will be more than offset.

The statement is freely made in Canadian film circles that the ten cent theatre is now a thing of the past and that the minimum admission price will undoubtedly be 15 cents. This move is not desired, however, because it will have a tendency to restrict the attendance at theatres.

Various methods have already been suggested by exchange managers and others for the assimilation of the new "National obligation." One suggestion is that, if the increased duty is enforced, the usual practice of paying an extra charge of fifteen cents every time he makes a booking for any subject or re-rent. Another manager has already indicated that all existing contracts will be cancelled in order to make arrangements for the covering of the new cost, which has come unexpectedly.

To Readjust Prices

A great many film men in Canada have been busy with pencil and paper trying to figure out an entirely new schedule of rentals based on costs and taxes, including duties. These men state that the number of working days in a year, for all purposes, is 250, and the life of a film rental is 250 days. It is also figured that there are generally about fifteen customers for a film rental, and that the life of a film is 250 days. It is also illustrated that there are generally about fifteen customers for a film rental, and that the life of a film is 250 days.

The Sunday Lid is on in Sherbrooke.

Secretary A. H. Beaulne of the Montreal Moving Picture Exhibitors' Association, has opened an employment bureau in his office. No fees are charged those who seek positions or who secure help through the bureau.
Catholic Church Gives
Motion Picture Shows

A distinct innovation in the annals of the moving picture realm probably was the adoption of the film form of entertainment for a function in a Roman Catholic Church of Winnipeg, Manitoba, recently. The very unusual point of the event was that the pictures were shown in the church proper, the canvas screen being stretched across the chancel and in front of the altar. The projection machine was placed in a temporary booth in the choir loft at the front of the church.

The scene of the extraordinary show was at St. Edward's Church, Arlington and Notre Dame avenue. Performances were given on three evenings, April 18 to 20, with a children's matinee on Saturday afternoon. The admission was 25c for adults and 10c for children. Several reels of pictures were shown, the feature being "From the Manger to the Cross." The two other subjects were travel pictures. Appropriate music for the films was supplied by the large organ by Henri Bourgeault, the church organist.

Vancouver House Has Orchestra

The management of the Columbia Theatre, Vancouver, B. C., has decided to pay considerable more attention to the musical entertainment of its showings. The theatre, theatre, of five pieces has been increased to eight musicians under the direction of Frank Nichol. Prices of admission have been fixed at 3c, 15c and 20c, with box seats 30c. The new policy was started with the presentation of Clara Kimball Young in "Magda" during the three days starting April 20.

Manager Graham of the Avening Theatre, Winnipeg, Manitoba, recently donated all receipts of a matinee performance to the Red Cross Fund. The show was held under the auspices of the Rotary Club and the attraction was "For France." A packed house helped the good work along.

Starting with the week of April 29, Manager Clarence Robson of the Strand Theatre, Toronto, one of the big downtown houses, opened his theatre at 12 o'clock instead of 11 o'clock. Announcement was made that the change of opening hour was made to save electric current. No official request had been received from the Canadian Power Controller, Sir Henry Drayton, to do so, and the decision was reached voluntarily by Manager Robson. The last performance each evening will be started at 9:30.

The will of the late John Kreitner of Buffalo shows that the deceased held considerable stock in Shea's Theatre, Toronto, and the Hippodrome, Toronto. The late Mr. Kreitner held 767 shares of the capital stock of Shea's Theatre, valued at $34,350; 150 preferred shares in the capital stock of the Hippodrome, amounting to $15,000, and 500 shares of common stock in the latter theatre, valued at $35,350; 100 preferred shares in the projection room of the Strand Theatre, Toronto. Sam Wells, vice-president of the Toronto Kelvin, has succeeded President Dentelbeck at the Allen Theatre. Wells was formerly at the Crown Theatre, Gerrard and Broadview Avenue.

The children of some dozen orphan institutions in Toronto were the guests of the Allen Theatre at a special matinee on Wednesday morning, April 25, for a presentation of the current attraction, "Blue Bird." About 1,200 children were brought to the theatre in automobiles and private street cars for the show. The arrangements were made through Mrs. L. B. Hamilton, of Toronto, who has interested herself in this charitable work. This lady is with the Local Council of Women. This was the third special children's matinee at the Allen Theatre for this feature within a week.

Little Miss Rita Halgrith of Toronto, nine-year-old daughter of Mr. Halgrith of the Regent Theatre, has made a name for herself as an artiste because of her ability in reciting Kipling's "Last We Forget" at local theatres where the Metro feature of the same title has been presented. Rita Halgrith followed Rita Jolivet at the Regent Theatre during the first run of the picture in that house and she also appeared at the Madison Theatre for its second run during the week of April 29.

The Exchange Managers' Association of Toronto has decided to affiliate with the Exchange Managers' Association of Montreal in order to co-operate in various movements. A joint meeting of the two organizations has been proposed.

William Allen, formerly attached to the Toronto Kelcine office, has joined the staff of Superfeatures, Limited, Toronto, Canadian distributors of many state-of-the-art features, Four-Square releases, and several serials, including "The Eagle's Eye."

The Midway Theatre, Montreal, far famed because of its lobby displays, has been further enhanced by the installation of a complete set of brass poster frames and fixtures.

Select Pictures Corp.
Joins N. A. M. P. I.

The Select Pictures Corporation has filed application as a distributor member of the National Association of the Motion Picture Industry, making thirteen distributing companies which are now affiliated with this important branch of the national body.

The producer membership originally taken out by Lewis J. Selznick has been transferred to the Select Pictures Corporation, so that the Select Company is now on a par with the other big companies, including Famous Players-Lasky Corporation, Universal Film Mfg. Co., Pathé Exchange, Inc., World Film Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, Metro Pictures Corporation, Vitagraph Company of America, all of which are represented in both the producer and distributor branches of the organization. Morris Kohn, treasurer, will represent the Select Pictures Corporation in the producer and distributor divisions. The First National Exhibitors Circuit has also joined the distributors' division.

Rothacker Film Co.,
In Celebration of Eighth Anniversary

The Rothacker Film Manufacturing Company is this month celebrating its eighth anniversary. The company was organized in May, 1910, by W. R. Rothacker, who is president of the concern and from the rapid strides the organization has made there is many reason for the celebration.

Considerable activity has marked the personnel of the company. E. F. Lessner of the advertising department has resigned and will join the National army at Camp Grant.

John Hahn, assistant secretary of the Rothacker company, is making an extended trip through the West in the interests of the company. He will spend several days in Denver at the studio of the National Film Corporation and then go to Salt Lake City, visiting the members of the First National Exhibitor Circuit there. He expects to return to Chicago about the 25th of the month.

E. O. Blackburn of the sales department has returned from an eastern trip where he was directing the production of a number of multiple reel industrial pictures. Jack Byrne of the studio department is in Minneapolis co-operating with Major Schmidt in the production of a picture which will be presented by the United States Fuel Administration.

President Waterson R. Rothacker has just returned from New York, where he attended a convention of the First National Exhibitors Circuit.

Ebony Players in "Spooks"

The colored players producing the Ebony Comedies, appear in "Burlesque Romance," a lively current film published by General Film Company. Following this will come "Spooks" which is said to be filled with some of the most characteristic humor ever seen in pictures. Work on the second block of six stories is now well under way at the Chicago studios of the Ebony Film Company.
Naught to Protest,

Theatre Men Don't;

Everybody Pleased

Los Angeles, Cal.—The Motion Picture Theatre owners had a strong representation before the members of the council finance committee to protest against the proposed new license fees on their business. It required only a few minutes to convince them that there had been a serious misunderstanding on their part and that so far as the large majority of the owners were concerned there was nothing for them to protest against.

When they learned that with few exceptions their fees would be smaller than at present the situation took on a different complexion and they left in improving humor.

The new schedule is on a sliding scale, being 3 cents a seat for houses charging 10 cents admission and more, and 2 cents a seat for those whose admission fee is 9 or less. In most cases this works out to the advantage of the picture houses. A few large theatres in the downtown district who are paying straight license fee of $35 a month will be hit pretty hard, but in the main the fees will be lower.

There was some protest from the 3 or 10 cent houses on the ground that they were required to pay as much as a 20-cent house their burden would be inequitable, and the members of the committee decided to make a special provision for this class of theaters.

Exchange Managers

And Film Inspectors

Come to Agreement

Dallas, Texas—Conditions, which, for time, threatened a walk-out of film inspectors in the exchanges of this city, has been averted through a meeting of exchange managers and representatives of the inspectors. The trouble arose over the terms of the girls to form an organization. They were at once notified by the change managers that no such body could be recognized. They then threatened to walk out.

The meeting was executive in nature. It is understood that the situation is reviewed thoroughly and that the girls were convinced that to permit to form an organization such as they intended would be futile. "We told them," said Ned E. Sepinet, manager for the managers, "that their present working conditions and pay were bad and produced figures to support the claim. They work from 6 o'clock in the morning until 5 o'clock in the evening and receive 12.50 a week, which is more than is paid some girls on other lines of business. We showed them that they had nothing to gain by organizing a union and told them that they would not recognize the organization."

Indianapolis Film

Exchange Protest

Fire Prevention Law

Indianapolis, Ind.—Objectors to provisions of the proposed fire prevention ordinance now in the hands of the finance committee of the city council, were heard at a special meeting of this committee at the city hall last week. This ordinance, which was introduced by request of Mayor Jewett at the last regular meeting of the council, provides for the establishment of a fire prevention bureau for Indianapolis with property owners to work out a city-wide system of fire prevention. Standardized methods applicable to every store, residence, business and industry are to be introduced, according to the provisions of the ordinance.

Sourhier Heads Objectors

A delegation of motion picture men, headed by Manager Sourhier, president of the Keystone motion picture theatre on North Illinois street, comprised the principal objectors at the meeting. They are objecting to the provision of the proposed ordinance which provides that no film exchange may maintain headquarters in a building wherein the public congregate. Mr. Sourhier has leased the upstairs quarters of his building to a film exchange and the passage of the ordinance containing the present provisions will entail a heavy loss.

The motion picture men, at a conference, drew up several amendments which were introduced at the meeting. While no definite agreement was reached between the opposing factions, it is thought that the word "hereafter" will be inserted in the motion picture clause in order to harmonize with present conditions.

Survey of Exchanges

Following the meeting the members of the committee, together with the objectors, made a survey of several local film exchanges.

The results of this investigation will be reported at the regular meeting of the council Monday evening.

Baltimore Exhibitor

Wins Legal Battle

Against Film Corp.

Baltimore, Md.—Benjamin S. Chester, owner of a local motion picture theatre, successfully defended a suit brought against him by the K. E. S. E. exchange of New York City, for payment for a film destroyed in Mr. Chester's playhouse.

The company, it was set forth in the bill, furnished Mr. Chester with a film known as "Little Shoes," which was made in five reels, measuring 3,000 feet. During the showing of the film at the theatre it broke in half and coming in contact with an electric light, 1,500 feet of the picture was destroyed. The company sued for $150.

Judge Heusler, in the superior court, ruled that a liberal construction of the terms of picture-exhibiting contracts of this character exempt the owners of the moving picture shows from any responsibility for injury or damage to the films entrusted to them which is not directly due to negligence on their part.

Exhibitor Arrested for Operating Minus License

Youngstown, Ohio.—Film shows conducted by Albert Sofron in his Albert street theater have been closed and Sofron placed under arrest charged with operating without a state license and in violation of state fire laws. Sofron gave bond for release to await hearing. A witness said he found conditions in the theater dangerous to the persons who went into it. Sofron, it is alleged, was operating the projector himself, without having a license for such work.
Women Hysterical When Film Magazine Explodes

Fall River, R. I.—The audience of the Savoy Theatre, this city was thrown into a panic and a wild rush for seats followed the explosion of a film magazine in the second balcony of the playhouse. Several women fainted and others became hysterical.

Stephen Rose, one of the operators, was the only person injured. He was seriously cut on both hands. The projection booth was partly destroyed. The flames were extinguisued in a few minutes. An investigation as to the cause of the explosion has been put under way by the state police. The house is owned by William Durenne and is considered one of the best in this city.

Exhibitor's Briefs

Estherville, Ia.—For the first time in its history this city is playing motion pictures on Sunday.

Des Moines, Ia.—The Rialto Theatre of this city has been opened to the public.

Mr. Grove, Ia.—The King Theatre, this city, will be under the management of Mrs. Frank King. Frank King assuming the management of the King Theatre at Estherville.

Spencer, Ia.—Jimmy Thompson, serving motion picture theatres throughout Iowa in various capacities, has been made chief operator at the Grand Theatre, this city.

Deerwood, Minn.—Charles C. Osterland is building a new motion picture theatre this city.

Merna, Nebr.—W. H. Jones of Dunning, has leased the Opera House, this city.

Minot, N. D.—Grace M. Russell is the new manager of the Hippodrome theatre, this city.

Jefferson, Wis.—John S. Raischef is managing the Opera House, this city, for the state guard.

Tarkio, Mo.—Earl Nesbit has purchased the Linwood Theatre, this city, from Jackett and Taylor. Mr. Nesbit is contemplating making extensive improvements on the theatre.

Battle Creek, Mich.—The new theatre being constructed on West Main Street is said to cost $100,000, and will have a seating capacity of 1,100. W. S. Butterfield and Messrs. Lipp and Cross are the lessees.

Lonoke, Ark.—The motion picture theatre of this city has been purchased by J. N. Cobb, owner of the Princess Theatre at Batesville, who will remodel and improve same.

Gleus Falls, N. Y.—A new motion picture theatre to cost $100,000 and seat 1,500 is being constructed here by F. E. Colburn and J. E. Lockwood of Burlington, Vt.

Elgin, N. D.—The motion picture theatre of this city has been sold to James J. Stasek to Jacob Balliet.

Cumberland, Ia.—The Lyric Theatre of this city has been purchased by T. H. Henderson.

Mt. Pleasant, Ia.—Miss Pauline Beckwith has purchased the Pastime Theatre of this city and will remodel same.

Wauapac, Wis.—C. Guicner of this city is having plans drawn for the remodeling of his theatre.

Peshtigo, Wis.—Fire destroyed the Star Theatre of this city. The loss is estimated at $50,000.

Deer Creek, Ill.—J. M. Davis is contemplating the erection of a motion picture theatre, this city.

Clovus, N. M.—Plans are being drawn for a new $25,000 motion picture theatre to be erected in this city by Hardwick Brothers.

Duncan, Okla.—Messrs. Burns and McDaniel are making preparations for the erection of an air dome to be known as the Dome.

Houston, Tex.—The law as regards the holders of passes and other persons admitted to theatres free of charge will be enforced and these persons required to pay the regular war tax.

Belleville, Ill.—The Washington Theatre Company, with a capital stock of $25,000 has been incorporated by Philip H. Cohn, Jos. Erber and A. E. Newman.

Duncan, Okla.—Frank Miller, of Marlow, has leased the Pastime Theatre and an adjoining building, this city, and will remodel the two buildings and convert them into a first class motion picture theatre.

Macon, Ga.—G. Troup Howard and Brown Wimbler are constructing a twelve room office building and motion picture theatre at Wall and Third streets. The cost is said to be $300,000.

Kelly Field, Tex.—William F. Lange is drawing plans for a motion picture theatre to be built here. The building is to cost $20,000 and have a seating capacity of 1,500, it is announced.

Blossburg, Pa.—The Blossburg Opera House, owned by John F. Cowley, has been sold to the Star Theatre Company of this city.

Springfield, Mass.—H. Durcan has sold the Spa Theatre of this city to Frank D. Stanton, who took immediate possession.

Chicago, Ill.—S. I. Shlegowicz, Lawrence A. Zukes, John Pruss and others have incorporated the Mild Theatre Association with a capital of $120,000.

Dallas, Tex.—S. Von Phil, manager, announces that the Majestic Theatre of this city will be rebuilt this spring.

Grand Forks, S. D.—A. L. Zacherl has disposed of the Royal Theatre to S. Cornish.

Dallas, Tex.—The Waco Arcade and Amusement Company of Waco, capita stock $50,000, has been incorporated here by I. A. Goldstein, L. Migel and M. E. Lawrence.

Elkton, Md.—Mrs. John D. Welsh of Chestertown, has been appointed an inspector for the Maryland Board of Moving Picture Censors.

Buffalo, N. Y.—The Frontier Theatre here is now under the management of Max Lewis. He will re-establish, he says, the theatre and its departments including the installation of a new symphony orchestra organ.

Circle Theatre Head Visits Goldwyn Plan

Although A. L. Block, the big Indian apartment magnate, is president of the popular and nationally-known Circl Theatre in that city, he had never until last week visited a motion picture studio. For „seeing the movies from the inside” he selected the star who ranks as one of his greatest personal favorites—Mr. Marsh, of Goldwyn.

Accompanied by Mrs. Block and Mr. and Mrs. C. A. Mann, of Albany, N. Y., the Indianapolis visitor put in an entire afternoon at the big Goldwyn plan in Fort Lee, saw Mae Marsh at work under the direction of Hobart Henley, made his favorite star and appeared a delighted with her in the flesh as he had been by her on the screen. He photographed with her as a souvenir of the occasion.

Mr. Block found Samuel Goldfis waiting for him at the studio and was then shown through the entire plant by A. Lehr, the general manager of the company’s Fort Lee activities and showed much interest in the various details of picture manufacture.

Clever Touches in Billie Rhodes Comedy

Billie Rhodes, it is said, does some clever bits of acting, and Cullen Landii and Lilian Hamilton, playing with her in Strand-Mutual comedies, help her over some extraordinarily funny situations in “Her Terrible Time,” the Strand offering on the Mutual Schedule for May 14.

The story is said to be a happy little farce, snappy and original, with a small touch of the risque, not enough to offend, but just sufficient to intensify the interest.

Billie, as Mary, gets caught in Jack’ bedroom on his unexpected return from a business trip and when Jack’s family walks in her announce that they have been married. After they have extended their blessing Jack and Mary leave the window to find the nearest preacher that Jack’s story may be made good.

Briggs to Draw for World

Briggs, the cartoonist, is drawing exclusive cartoons for World Pictures advertising any house organ.
A KAY COMPANY

"Golden Spoon Mary," C, 1,000.

AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

AMERICAN STANDARD PRODUCTIONS

Oct. 7—"The Mystery of the Double Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

"Where Dye Get That Stuff?" five reels.

ARROW FILM CORPORATION

"The Deemster," nine reels, with Urquhart H. Lane.

ATLANTA DISTRIBUTING CO.


BERNSTEIN PRODUCTIONS

"White Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BLUEBIRD

"Eagle's Wings," five reels, war drama.

Even as You and I," five reels, with Lois Weber.

Come Through," seven reels, with Herbert Rawlinson.

BRENON PRODUCTIONS

"Eve," seven reels, with Hazel Dawn.

Fall of the Romans," eight reels, with Nance O'Neil.

Empty Pockets," seven reels.

Return of the Lone Wolf," with Bert Lytell.


CARDINAL FILM CORPORATION

"Jose the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY

one reel comedy per week.

CINEMA DISTRIBUTING CORP.

The Thirteenth Labor of Hercules," twelve reels.

CLARK CORP.

FILMS OF AMERICA

The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

The Birth of Character," five reels.

The Heart of New York," five reels.

CLUNE PRODUCTIONS

Romans," eight reels.

The Eyes of the World," seven reels.

COMMUNITY PICTURES CORPORATION

The Frozen Warning," five reels, with Charlotte Grey.

CORONA CINEMA COMPANY

The Curse of Eve," seven reels, with Enid Marx.

COSMOPOLITAN FILM CORPORATION

Believe," seven reels, with Melton Rossmeyer.

CREATIVE FILM CORPORATION

The Girl Who Didn't Think," six reels.

CREST PICTURE CORPORATION

The Chosen Prince," eight reels.

The Grain of Dust," six reels, with Lilian Walker.

F. P. DONOVAN PRODUCTIONS

Billy's Day Out," one reel, with Billy Quirk.

Billy's Elbow," one reel, with Billy Quirk.

Billy, the Governor," one reel, with Billy Quirk.

In the Society," one reel, with Lou Marks.

EBONY FILM CORPORATION COMEDIES

Black Sherlock Holmes," one reel.

Julying the Spy," one reel.

Be Forbes," one reel.

Milk Fed Hero," one reel.

Busted Romance," one reel, with Billy Quirk.

EDUCATIONAL FILM COMPANY

High, Low and the Game," one reel.

Contreras of Crystallization," one reel.

EFFANGE FILM COMPANY

The Marriage Bond," five reels, with Nat Goodwin.

E. L. S. MOTION PICTURE CORPORATION

" prophecy," four reels, with George Soule Spencer and June Daye.

EMERALD MOTION PICTURE CORPORATION

Stalker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Brighten Thy Daughter," seven reels.

EVERY HARRIS FEATURE FILM COMPANY

"Once in Wonderland," six reels.

EUROPEAN FILM COMPANY

"Fifth," six reels.

"Forgetting Verdun," five reels.

JUVENTILE FILM COMPANY

"Chip's Movie Comedy," one reel.

EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father?" seven reels.

EXPORT & IMPORT FILM COMPANY

"Humility," seven reels.

"Ivan the Terrible," six reels.

"Loyalty," seven reels.

"Robinpierre," seven reels.

"Tyranny of the Romanoffs."

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Alworth.


"The Sign Invisible," six reels, with Mitchell Lewis.

"Tarsus of the Apes," six reels, with Elmo Lincoln.

FORT PITT CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Michelle.

"The Witching Hour," six reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FRIDHMAN AMUSEMENT CORPORATION


"My Own United States," with Arnold Daly.

GENERAL ENTERPRISES

"The Lie," six reels, with Jane Gail.

"Mother," six reels, with Elizabeth Risdon.

"The Warrior," seven reels, with Mae Misto.

"Crucible of Life," seven reels, with Grace Darmond.

GOLD MEDAL PHOTOPLAYS

"The Web of Life," five reels, with James Cusati.

GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.

"Rex Beach in Pirate Hoods," five reels.

"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Leo Baird.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Wahlbale.

"Intolerance," nine reels, with Mac Marsh.

"Hearts of the World," six reels.

HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepared," four reels.

"Fame," six reels, with Helen Hesfipola.

HARPER FILM COMPANY

"Civilization," ten reels.

HAYE K FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg."

"Witch of the Gods."

HISTORIC FEATURE FILMS

Apr. 30—"Christus."

FOUR SQUARE PICTURES

"A Trip Through China," eight reels.


"The Bar Sinister," eight reels.

"The Fighting Chance," five reels, with Jane Gail.

"Whither Thou Goest," five reels, with Ennorn Johnson and Rhea Mitchell.

"The Last Woman," with Irene Fenwick, Reine Davies and C. Bruce.

"The Submarine Eye," seven reels.

"Should She Obey," seven reels, with Alice Wilson.

"The Great White Trail," six reels, with Doris Kenyon.

"One Hour," six reels, with Zena Keefe.

"The Cast-Off," five reels, with Beatie Barriscale.
HARRY HAPF
"The Struggle Everlasting," with Florence Reed.

HARRY RAYER

CHARLES RANKIN

RENOVED PICTURES CORPORATION
"In Trescon's Gown," five reels, with Grace Cunard and Francis Ford.

SELECTION PLAYOFF COMPANY
"Humanity," six reels.

SELCIG SPECIALS
"The Crisis," seven reels, with Besie Eyton.
"Beware of Strangers," seven reels, with Besie Eyton and Thomas Santchi.
"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.
"Take My Life," six reels, with Thomas Santchi and Fritz Brunette.
"The City of Purple Dreams," six reels, with Besie Eyton and Thomas Santchi.

FRANK J. SENG
"The Masque of Life," seven reels.

FRED H. SOLOMON
"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES
Wm. Fox
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virgi Lin Corbin.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUPERIOR FILM COMPANY
"The Faucet," five reels.
"The Cowpuncher," six reels.

SUPREME FEATURE FILMS
"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Libertine," six reels.

ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Mistletoe.
"The Passion Flower," five reels.

UNIVERSAL
"Hell Morgan's Girl," five reels.
"The Hand that Rocks the Cradle," six reels.

U. S. EXHIBITORS BOOKING CORP.
"The Zepplin's Last Raid," five reels with Enid Markey.
"Those Who Pay," five reels with Besie Barriscale.

VARIETY FILMS CORPORATION
"My Country First," six reels.
"The Pursuing Vengeance," five reels.
"The Price of Her Sin," five reels, with Gladys Brockwell.

VICTORIA FEATURE FILMS
"The Slave Mart," five reels with Margarette Snow.
"The Sunset Princess," five reels with Margery Daw.

VICTORY FILM MFG. CO.

WARNER BROTHERS
"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

L. LAWRENCE WEBER PRODUCING CO.
"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

WESTERN IMPORT
"Mickey," seven reels, with Mabel Normand.

WHOLESALE FILMS
Sept. 10—"Cinderella and the Magic Slipper," four reels.
Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.
"His Awful Downfall," one reel with Rex Adams.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.
ARTCRAFT PICTURES
- Song of the White Wolf, five reels, with Jack Pennick.
- Wolves of the Arctic, five reels, with John W. Hart.

BLUEBIRD PHOTOPLAYS
- 'Face Value,' five reels, with Mae Murray.
- Broadway Love, five reels, with Dorothy Phillips.
- The Fightin' Grin, five reels, with Franklyn Farnum.
- The Man Who Built a House, five reels, with William Farnum.
- Mother He Bought, five reels, with Carmen Myers.
- Hands Down, five reels, with Monsie Salisburry.
- Morgan's Raiders, five reels, with Violet Merriam.
- The Rough Lover, five reels, with Franklyn Farnum.
- The Guest of the Dark, five reels, with Carmen Myers.
- Hungry Eyes, five reels, with Monroe Salisburry.
- The Bride of Earl, five reels, with Herbert Rawlinson.
- The Wine Girl, five reels, with Carmen Myers.
- Fert Company, five reels, with Franklyn Farnum.
- Red, Red Heart, five reels, with Monroe Salisburry.
- A Rich Man's Darling, five reels, with Louise Lovely.
- A Mother's Secret, five reels, with Ella Hall.
- The Danger Within, five reels, with Zoey Ray.

FOX FILM CORPORATION
- Cupid's Round-Up, five reels, with Tom Mix.
- Heart's Wishes, six reels, with Norma Carvera.
- Treasure Island, five reels with Francis Capringer and Virginia Corbin.
- The Love of Romance, five reels, with June Caprice.
- Jack Sparrow's, Prodigal, five reels, with George Walsh.
- The Missing Brother, six reels, with Franklyn Farnum.
- Six-Shooter Andy, five reels, with Tom Mix.
- The Gospel of Christ, five reels, with Jewel Carmen.
- The Debt of Honor, five reels, with Peggy Hyland.
- The Devil's Wheel, five reels, with Gladys Brockwell.
- A Daughter of France, five reels, with Virginia Pearson.
- A Camouflage Kiss, five reels, with June Caprice.
- The Bride of Earl, five reels, with Jewel Carmen.
- Western Blood, five reels, with Tom Mix.
- American Jade, five reels, with Jane and Katherine Lee.
- Her One Mistake, five reels, with Gladys Brockwell.
- Brave and Bold, five reels, with George Walsh.
- Peg of the Pirates, five reels, with Peggy Hyland.
- The Firebrand, five reels, with Virginia Pearson.
- Blue-Eyed Mary, five reels, with June Caprice.

FOX SUNSHINE COMEDIES
- Hungry Lions in a Hospital, two reels.
- Married Policemen Safe, two reels.
- Family Visitor, two reels.
- A Self Made Lady, two reels.
- A Neighbor's Keyhole, two reels.

MUTT AND JEFF ANIMATED CARTOONS
- Decoy, one-half reel.
- Back to the Balkans, one-half reel.
- The Shipwreck, one-half reel.
- The Leak, one-half reel.
- On Ice, one-half reel.
- Hiding the McDade, one-half reel.
- A Fishery's Cartoon, one-half reel.
- Ouch, one-half reel.
- Superintendent, one-half reel.

GOLDwyn PICTURES CORPORATION
- Lodging a Million, six reels, with Malcolm尚姆尔.
- Our Little Wife, six reels, with Madge Kennedy.
- The Beloved Stranger, six reels, with Charles Krell.
- The Floor Below, six reels, with Malcolm尚姆尔.
- The Splendid Sinner, six reels, with Mary Garden.
- With the Face of the Dark, six reels, with Mae Marsh.
- Just Married, six reels, with Frank or Margaret Clark.
- The Fair Pretender, six reels, with Madge Kennedy.

GOLDWYN SPECIALS
- Freedom of the World, seven reels, with Anna Q. Nilsson.
- Manx-Man, seven reels.
- Hell's Anger, seven reels, with Anna Q. Nilsson.
- Blood, six reels.
- Cross, six reels, with Howard Heckman.
- Animation, six reels.

METRO PICTURE CORPORATION
- Roule, "The Eyes of Mystery," five reels, with Edith Sturry.
- "Her Boy," five reels, with Effie Shannon and Alles Welch.

ARTCRAFT PICTURES
- The Widow's Might, five reels, with Julian Eltinge.
- Song of the White Wolf, five reels, with Elsie Ferguson.
- Wolves of the Arctic, five reels, with Wm. S. Hart.
- Amorilly of Clothes Line Alley, five reels, with Mary Pickford.
- "De Mille's "The Whisperings."" Chorus.

BLUEBIRD PHOTOPLAYS
- "The Lie," five reels, with Elsie Ferguson.
- "The Door," five reels, with Wm. S. Hart.
- "M. Liss," five reels, with Mary Pickford.
- "De Mille's "Old Devils." system.
- "Selfish Yates," five reels, with Wm. S. Hart.
- "A Doll's House," five reels, with Elsie Ferguson.

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Most Talked Of Woman Today

I, MARY MacLANE
WOMAN OF MYSTERY AND MANY LOVES

Everyone is thrilling over her recent disappearance from a Chicago hotel and the finding of her burning love letters—published in newspapers all over the United States. You can pack your house by showing this eccentric genius in

“Men Who Have Made Love to Me”
A PICTURE THAT BARES HER VERY SOUL

George Kleine System
Distributors
Mutual's Summer Schedule

THE Mutual Film Corporation announces the forthcoming release of five productions of superior quality and extraordinary box office value:

MAY 27—
Mary Miles Minter in "Social Briars"

JUNE 10—
Margarita Fisher in "A Square Deal"

JUNE 24—
William Russell in "Up Romance Road"

JULY 8—
Mary Miles Minter in "The Ghost of Rosy Taylor"

JULY 22—
Margarita Fisher in "Impossible Susan"

Billie Rhodes in Strand comedies once every week

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Starring
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A three-reel cataract of laughter that will flood any theatre in the universe with patronage, and sweep away the grim cares of life on a tidal wave of mirth.

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"TARZAN of the APES"

The screen's supreme adventure story.

A real superpicture filled with all the primitive strength and wild beauty of the jungles in which most of its scenes are laid.

The only motion picture that played to S. R. O. on Broadway, New York, despite lightless nights and heatless days last February.

A masterpiece of the art of story-telling, so novel in conception and so grippingly presented that every person with eyes to see—no matter what his sex, age, race, religion or station in life—will find himself a captive to its sweeping vigor and exotic charm.

One of the few productions that will justify any exhibitor going the limit in announcing it to his patrons.
ADD THE MARK OF PROSPERITY TO YOUR SCREEN

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A series of superb dramatic screen plays built around the personality of Madame Olga Petrova, whose beauty and creative intelligence have given her a world-wide following.

"Daughter of Destiny," her first release of the year. A story of international intrigue shown against a background of vivid contrasts. How an American girl conquered a group of unscrupulous European diplomats by her brains and beauty. One of the most artistically presented productions of this or any other season.

"The Light Within," second Petrova picture. A big human document done with the master-touch that only genius can impart. The life-drama of a woman whose ability as a scientist arouses the cold fury of her husband's jealousy.


Herbert Brenon's massive production of the overthrow of the Russian autocracy.

With Iliodor, the former confidant of Rasputin, whose assassination sounded the death knell of absolutism in the Empire of the Knout.

History told with the overpowering force of great fiction.

The kind of a romance that Alexander Dumas might have written for the screen if he were alive.

Superb direction, acting that runs the gamut of human emotion, unusual photography, and a box-office appeal that marks it as one of the outstanding triumphs of motion picture art.

A picture that is going to live as long as the people of the world are interested in the tremendous cataclysm that has overwhelmed the crumbling thrones of the Old World.

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W. W. VOGEL PRODUCTION INC.
CONTROLLING FOREIGN RIGHTS TO CHARLIE CHAPLIN’S $1,000,000 COMEDIES
LONGACRE BUILDING
WORLD-PICTURES present
SIR JOHNSTON FORBES-ROBERTSON
in The Ideal Film
"Masks and Faces"

Story by Charles Reade
WITH THE MOST REMARKABLE CAST EVER ASSEMBLED FOR STAGE OR SCREEN

CAST INCLUDING

GEORGE BERNARD SHAW
GERALD DU MAURIER
WEEDON GROSSMITH
IRENE VANBRUGH
HENRY B. IRVING
SIR JOHN HARE
SIR JAMES BARRIE
DENNIS NEILSON TERRY
GERTRUDE ELLIOTT
HENRY VIBART
DONALD CALTHROP
J. FISHER WHITE
MABEL RUSSELL
WINIFRED EMERY
SIR ARTHUR PINERO
MARY BROUGH
GERALD AMES
LOTTIE VENNE
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BEN WEBSTER
LILIAN BRAITHWAITE
STELLA CAMPBELL
VIOLA TREE
C. M. LOWNE
HELEN HAYE

NEW YORK TRIBUNE:
"Never before has such an aggregation of notables been seen on the screen. We recommend it to every one."

NEW YORK TIMES:
"It has a quality and a character that makes it highly interesting and entertaining. Acting is a rare delight."

MOTION PICTURE NEWS:
"World has a good bet in this all-star production. Will appeal to high-class audiences and it will prove a worthy entertainment."

MOVING PICTURE WORLD:
"Unusual attraction. Merits of screen version insure its success. Array of names is a remarkable one."

NEW YORK REVIEW:
"Most remarkable cast. Play is thoroughly interesting. You should like 'Masks and Faces'; it is decidedly a screen novelty."

DRAMATIC MIRROR:
"A super-excellent production."

EXHIBITORS TRADE REVIEW
"A mighty good attraction for all first-class theatres."
Support Move to Oust Funkhouser

CHICAGO has been distinguished before the country for some time for its idiotic censorship scheme. Under the present system one man—and a police officer at that—has held imperial sway over the destinies of every picture brought to Chicago for exhibition.

The gross inconsistencies of this plan finally has become apparent to all, and expressing a well-defined public opinion there has been introduced in the City Council of Chicago an ordinance stripping the notorious Funkhouser of his czar-like authority and investing the final decision regarding any picture in the opinion and decision of a majority of members of the censor board.

Concerted action in the Council to remove Maj. Funkhouser has been inevitable for some time, both because of the injustice of the existing scheme and also because Funkhouser as overlord of films in Chicago has evidenced such bad judgment in the censoring of propaganda pictures that he has been made the target for attacks from various sources, even including George Creel, presidential appointee to the chairmanship of the Committee on Public Information.

Censorship in any and every form is bad—unreasonable, inequitable and un-American and it exists in its worst form when placed under the jurisdiction of a man of the Funkhouser type. The arbitrary and unreasonable rulings of the Funkhouser outfit breed contempt and distrust and instead of working for the law and order of the community, have an opposite effect.

The proposed ordinance is aimed to ameliorate a deplorable situation and in view of this it should receive the support of all who value the best interests of the community and who desire to see the freedom and safety of the motion picture protected. Already the newspapers of Chicago have endorsed the plan for readjusting the censorship method and many men and women prominent in civic and educational work favor the elimination of Funkhouser and the institution of a majority rule for the censor board.

The entire motion picture trade is vitally interested in the move to rationalize the Chicago censorship method. Exhibitors in Chicago have suffered greatly through the scheme and there is practically no producer who has not at some time or other been made the victim of Funkhouser's autocratic methods.

The trade should not regard this as simply a problem for Chicago because the results of the move to displace Funkhouser will have a great bearing on the entire censorship question. Chicago has been and is a stronghold for the most iniquitous type of censorship and whatever progress is made here for its elimination will set a favorable precedent for similar action elsewhere.

The entire support of the trade should at once be marshaled behind the proposed ordinance. Companies that have suffered at the hands of Funkhouser should come to the front now, confer with the aldermen who are supporting this measure and add their influence to a readjustment of the measure in order that they may not again be subjected to the expensive course of taking their cases into court in order that they may obtain justice for their pictures.

Funkhouser must go and the opportunity to accomplish this desirable end is at hand.
Petty Deceit

The petty deceit of the misleading title may be productive of a certain profit for the producer for a time, but it is definitely and immediately disastrous for the exhibitor.

This practice of giving a picture a title which in no way applies to the subject itself, but is used because it is daring or suggestive, seems to be gaining in popularity. Word of some unearned profit through this subterfuge evidently has spread about the trade and several producers are vying with one another in the selection of titles which are just within the law, yet are backed up by pictures that are utterly innocuous.

Looked at squarely, this is a plain case of misrepresentation of goods. The exhibitor, too often unfamiliar with the subject he is offering his patrons, becomes a party, unknowingly, to the perpetration of a fraud. While the public occasionally may enjoy being fooled, it does not enjoy being buncoed. And in many cases what ordinarily might have been passed as just ordinary entertainment causes sharp indignation with a resultant apathy toward anything the particular theatre has to offer.

This matter of falsely titling pictures with a view of attracting sensational interest is one that exhibitors should look into very carefully. To bring such a picture to their theatres is offering deliberate affront to their intelligent patrons. Many theatre-goers elect to view pictures merely from their titles because titles as a general rule are suggestive in a general way of the nature of pictures.

Naturally when a picture carries a title which is a deliberate bid for sensational interest and is not backed up by a consistent story the result is a most unsatisfactory one for the patron.

Misleading titles are a reversion to the methods of the circus fakir of days gone by. Such a practice discourages the confidence of the public and presents the exhibitor in the guise of a charlatan. No exhibitor who values the good will of his patronage can afford to run a picture entitled “The Girl Who Went Wrong,” which may be based upon the story of a girl who boarded the wrong railroad train for her destination.

Martin J. Quigley

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Published Weekly by EXHIBITORS HERALD CO. at 411 South Dearborn Street, Chicago Tel. Harrison 2528-3240

MARTIN J. QUIGLEY, Editor

NEW YORK OFFICE

1426 Broadway Tel. Bryant 111

James Beecroft, Manager

Member Audit Bureau of Circulations Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p.m. on Monday of each week.
Stormy Session Marks Minneapolis Convention

Attempt of Insurgents to Smash Organization Slate Frustrated
In Hot Fight—By-Laws Jeopardize Legality of Election—President Gilosky Refuses to Seek Reelection

BY GEORGE CLIFFORD.

Minneapolis, Minn.—(Staff Correspondence)—Patrician addresses and pleas for harmony and a united front worked with telling effect at the Minneapolis convention of the Motion Picture Exhibitors Corporation this week and made an attempt to elect an insurgent ticket and a reported movement toward withdrawal of the corporation from the Motion Picture Exhibitors League of America.

The convention was held in the West Hotel in Minneapolis, last Tuesday and Wednesday, and more than one hundred exhibitors of Minnesota, North and South Dakota, Wisconsin and Iowa had registered when President James G. Gilosky called the body to order with his gavel.

The undercurrent of dissatisfaction did not come to the surface until the second and last day of the session. Intense feeling manifested itself in both camps of the organization and times rose to almost complete disorder with a number of exhibitors on their feet all shouting at the chairman for permission to talk. President Gilosky was forced to resort to his gavel repeatedly during the second day's session.

Constitution Greets Announcement

The climax of the convention came when, after the votes had been cast for directors, at the opening of the afternoon session President Gilosky said that he had an important announcement to make, rising to his feet. He said that he was informed of this by-laws of the corporation, the rule governing the election of directors: "My attention has been called to a section of the by-laws, which provides that a majority of the stockholders shall constitute a quorum or the election of directors or for the taking of action.

"The committee on credentials informs us that we have not a majority of the stockholders present and I am therefore forced to declare the election illegal. I have no other alternative."

Pandemonium Breaks Loose

Pandemonium broke loose at the conclusion of the president's remarks. Practically every exhibitor in the room sought to speak at the same time. Many isles showed that under the by-laws provision a confused babel of voices resulted which drowned out the imperious summons for order from the president's gavel. President Gilosky, aker of the insurgents and heading the "blue" ticket, got the floor: "Because," he shouted, "the officers of this corporation have admitted themselves as being unable to get enough exhibitors present to form a quorum, I declare that each and every one of them sign forthwith.

"His heated remark called for more of the same. From the rear of the motion hall came the last year's voice, out, and you did not rule that election illegal."

Gilosky Changes Ruling

President Gilosky then announced that all rising and investigation of this statement should be made and Secretary H. Hitchcock was asked to look up records. He reported that the records showed that the by-laws provide that the officers of the corporation shall be elected from the floor of the convention. Following a stronger indefinite ruling by an attorney brought before the convention regarding the legality of altering the by-laws to effect this, President Gilosky urged that the matter be taken up by the board of directors.

Considerable constructive business was taken up, including the ironing out of misunderstandings between managers and exhibitors, concerning the shipment of films and advertising matter. Exhibitors complained that unnecessary delays and expense. Zander put them to an unwarranted expense.

With the exchanges present the matter was adjourned. A plan of closer cooperation was deter-
Theatrical and M. P. Interests
Plan Sweeping Red Cross Drive
William Fox Chosen to Head Team at Astor Luncheon—Campaign to Last One Week

Enthusiasm such as probably never has been known in the history of the industry marked a meeting of representatives of the motion picture federations and associations held last Wednesday at the Astor Hotel, New York, when plans were made for participation in the forthcoming drive May 20 to 27 for Red Cross funds.

Preliminary organization was effected of the Allied Theatrical and Motion Picture Interests team, plans for a sweeping campaign were outlined and One subscription—that of Samuel Goldfish of the Goldwyn Pictures Corporation, for $1,000,000—was announced. In addition, numerous pledges of hearty co-operation were reported, both from members of the moving picture and the theatrical industries.

The meeting took place at a luncheon given by Mr. Goldfish, who had been designated by William C. Breed, in general charge of the drive, as head of the allied theatrical and motion picture team. Information of this election was unanimously voted by the representatives of the photoplay industry, Mr. Fox having expressed his unwillingness to serve until the persons who would assist in directing the army of workers had been consulted regarding the chairmanship. The appointments of John Manheimer as Colonel for Borough of Manhattan, William Brandt for Brooklyn and John J. Wittman for the Bronx also were approved.

Central Committee


Mr. Fox, who has been captain of theater's team, and that they would be deducted under Jewish and Knights of Columbus auspices, presided at the meeting, and outlined in detail the plans under consideration for conducting the big Red Cross campaign. Arrangements were being made, he said, for a ball to be given Saturday night, May 25, at the Astor, at which the admission price would be $25. Another big affair, this conditional on the Governor's sanction, is to be a three-night wrestling and boxing tournament at Madison Square Garden. The main campaign, however, is to be waged through the theaters, with the aid of special speakers and prominent actors and actresses, and in the restaurant district along Broadway, which is to be invaded by scores of stars of the stage and screen in a series of forays for funds.

Headquarters Established

It was estimated by Mr. Fox that an army of 6,000 workers would be engaged on the theatrical and motion picture interests' team, and that they would be able to reach about 1,500,000 people during the seven afternoons and evenings of the drive. Headquarters already have been established, two lofts having been donated by the management of the Subway Central Building at 1465 Broadway, where a telephone, Bryant 2600, has been installed, and where all of the divisional officers have been actively at work since Thursday morning.

Short addresses were made at the

Facts Regarding Red Cross Drive

William Fox, as chairman of the committee, has compiled the following pertinent facts regarding the Allied Theatrical and Motion Picture Interests team's projected work in the forthcoming Red Cross drive for additional funds:

<table>
<thead>
<tr>
<th>Amount assigned</th>
<th>$500,000</th>
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<tr>
<td>Amount designated</td>
<td>$1,000,000</td>
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<td>Period</td>
<td>May 20 to 27</td>
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Headquarters—Subway Central building, 1465 Broadway, New York City.

Telephone | Bryant 2600 |

Projected Methods—Campaign through theaters and in restaurants; ball at the Astor on the night of May 25; boxing and wrestling exhibitions at Madison Square Garden; direct solicitation.

General | William Fox |

Colonel for Manhattan | John Manheimer |

Colonel for Brooklyn | William Brandt |

Colonel for the Bronx | John Wittman |

Strength | 6,000 to 7,000 |

Number of people to be reached | 1,500,000

Gradvell Elected
President of World

Ricord Gradwell, former vice-president and general manager of Work Pictures, was elected president and general manager of the concern at the annual meeting of the board of directors held last week. Joseph L. Rhinock, former president of World Pictures, has been named chairman of the board and director.

Other officers elected are as follows: Vice-president, E. J. Rosenthal; vice-president, Lee Shubert; secretary and treasurer, Briton N. Busch. The following were named members of the executive committee: Joseph L. Rhinock, Ricord Gradwell, Milton J. Work, Paul Stamm and E. J. Rosenthal.

Lasky to Rebuild
Hollywood Studio

Destroyed by Fire

Los Angeles, Calif.—Plans are being completed for the immediate rebuilding of the Lasky motion picture studios in Hollywood, which were partially destroyed by fire last evening. Officials of the film company announced that the total loss will exceed $150,000.

After a brief conference, it was said by heads of the company that a large temporary concrete building containing many departments, would probably be erected to replace the burned structures. The new building would probably be erected at a cost of $150,000, it was said. The fire started in the color room of the plant.

Mr. Lasky says that the work will not be interrupted to any great extent at the studio, and that work now being done on several pictures will continue as planned.
“Go to Boston and Clean House”

Pettijohn’s Recipe for Harmony

Amalgamation of Two Existing Exhibitors’ Organizations Depends Upon Action of M. P. E. L., He Says

Upon the action taken by the Motion Picture Exhibitors’ League in its convention to be held the week of July 13 to 20, depends the possibility of an amalgamation between that association and the American Exhibitors’ Association. The ultimatum was issued by Charles C. Pettijohn, general manager of the American Exhibitors’ Association, at the convention of the Motion Picture Exhibitors of the Northwest held in Minneapolis last week.

Mr. Pettijohn’s address came as a somewhat surprise to those present, as much as he urged the exhibitors to continue their association with the parent body—the M. P. E. L.—appoint their delegates to the Boston convention, attend and “clean house.”

The speaker was one of the leaders in the bolt at the Chicago convention last July, which resulted in the holding of two conventions and the formation of the American Exhibitors’ Association.

One Organization Possible

“While present at this convention,” said Mr. Pettijohn, “I have heard considerable talk about withdrawing from the M. P. E. L. Don’t do it. Stick to the organization. Appoint your delegates and attend the convention in Boston in July. Do three and a clean house, and when you have done this the American Exhibitors’ Association is willing to meet you on a 50-50 basis in any effort to bring about the formation of one national organization in the United States.”

Mr. Pettijohn told the exhibitors present that he had held a conference the night before with Frank J. Rembusch, national secretary of the A. E. A., and at that time the message he gave out had been arranged.

Ever since the united meeting of the three organizations in Washington last December, in an effort to have the conditions of the war revenue bill as applied to the motion picture industry modified, there has been constant talk and rumors of an amalgamation.

Ochs Talks Harmony

Lee A. Ochs, national president of the Motion Picture Exhibitors’ League, presided at the Pettijohn meeting, in talking before the convention. He made a plea for a larger attendance at the Boston convention and of exhibitors of the northwest. He said all indications point to one of the largest gatherings of exhibitors that has ever taken place. He also announced that a large amount of space had already been subscribed for the exposition to be held in connection with the convention.

“It is absolutely essential that we have a national exhibitors’ organization,” said Mr. Ochs, in speaking for harmony at one association. “I know that I am the bone of contention at the Chicago convention last year, which resulted in the formation of the organization. I think that condition no longer exists, however, and I will not, under any circumstances, be a candidate for any office of the Motion Picture Exhibitors’ League.

Pauline Frederick Signs With Goldwyn

Announcement comes from Willard Mack, following the publication in the East telegraphic dispatches from Los Angeles, that Pauline Frederick pictures shortly will be produced by the Pauline Frederick Feature Film Company and distributed through Goldwyn.

Mr. Mack further states that he has assumed personal charge of Goldwyn’s scenario department, with offices at the company’s studios in Fort Lee, N. J.

Miss Frederick, at the termination of her contract with the Famous Players, will be starred by the Frederick Feature Film Company, recently formed. When she begins work she will be under the personal direction of Mr. Mack.

Director Drafted

Alan Crosland, the able young director who worked with Alice Brady on a forthcoming Select Picture in her Star Series, has been placed in Class One A of the selective draft and has already joined the National Army. Mr. Crosland’s motion picture career has been marked with signally successful achievements and his work with Miss Brady has been of the highest order.

Fox Employe Joins Colors

Gerald B. Spiero, who has given excellent service on the Fox Publicity staff for the past two years, has been called to the colors, and reported at Fort Slocum ready for duty last week. Mr. Spiero will probably be detailed to the Quartermaster’s department, since slightly defective eyesight barred him from the aviation corps, for which he volunteered.

SCENE FROM A FORTHCOMING WORLD PRODUCTION

ETHEL CLAYTON AND SUPPORT IN A SCENE FROM “SILVER LINING.” (World)
control of Paralta Plays Passes Into Hands of De Wolf and Katz

Messrs. Anderson, Kane and Brown Sell Interest—Company to Continue to Produce on Coast

A deal which has been in progress for some time was consummated last Tuesday by John E. DeWolf, Herman Katz and associates when they bought out the interests in Paralta Plays of Messrs. Carl Anderson, Robert T. Kane, and Nat I. Brown. The consummation of the deal, it is said, is the result of an amicable understanding between these men. Under the terms of the agreement, Messrs. Anderson, Kane and Brown have sold their entire holdings in Paralta and subsidiary companies.

A complete re-organization has taken place, it is announced, and the Paralta Pictures Corporation is now in the hands of well-known business men who will continue the making of playhouse offerings of exceptional merit.

Robert Brunton, who has been the chief executive at the Coast studios, will remain in his former capacity of manager of productions. He will retain his entire staff of directors whose work has lent much to the excellent quality which has marked all Paralta Plays up to the present time.

Made Rapid Strides

Paralta Plays, Inc. made its entrance into the industry during March of last year. At that time there was much speculation as to the quality of the productions of the new organization. A number of photo-dramas were produced before any were presented to the public. "A Man's Man" with J. Warren Kerrigan as the star, was the first Paralta Play to be issued. The production was immediately pronounced a success and was shown in the larger theatres throughout the country. "Madam Who," with Bessie Barriscale, was the second Paralta Play, which was published on December 15 and established this popular star in a vehicle far different from any in which she had appeared prior to that time.

Louise Glann, who is the most recent addition to Paralta's list of stars, achieved a notable success in the making of "An Alien Enemy," which was published April 1. She has now completed her second Paralta Play, "Shackled," and is working on "Snapdragon," which will be completed within a few weeks.

Eighteen productions have thus far been completed by the Paralta organization and the studios will continue without let-up under the new executive direction, it is said. About nine weeks since Walthall was released from his contract to permit him to go with David W. Griffith.

Studios Near Completion

The productions which have come from the Paralta studios in Los Angeles, Cal, have won for this organization an important place in the industry as producers of the highest type of photodramatic offerings. Mr. DeWolf and his associates state, however, that it is their intention to produce in the future still larger, better and stronger plays than the organization has presented in the past.

The new Paralta studios are now practically completed and the company boasts of not only the largest, but the most complete producing studios in existence. In the future the Paralta policy will be to present only strong, human-interest stories, enacted by eminent stars, who will be directed by the foremost geniuses in the industry.

A few weeks ago, the rumor was circulated that Paralta would probably discontinue producing. This rumor is denied emphatically by Paralta. Louise Glann and J. Warren Kerrigan are now at work in the California studios. Bessie Barriscale, it is said, will return to the coast within ten days and the executives of Paralta are negotiating at this time with other stars of prominence and expect to be able to announce important additions to their galaxy of stars in the near future. The policy of the company will remain as before. Each star will make eight productions a year, it is announced, which will be distributed by the W. W. Hodkinson Corporation.

Directors Raise $482,000

The third Liberty loan drive among the directors of the Los Angeles Studio Motion Picture Directors' Association, netted $192,700 from thirty-eight directors. Reports from the 150 members, including the New York Studio, have not yet been received, but from seventy-five directors who have reported, $122,500 had been subscribed.

"Booster Dinner" Held at Boston For Coming Expo.

Plans Formulated to Make Affair Notable One—Committees Selected

Following the publication of the official call issued by President Lee A. Ochs of the Motion Picture Exhibitors' League of America designating Boston, Mass., as the scene of the annual convention and exposition to be held this summer on July 13-20, the "Boosters Boom Boston" held a "get-together" dinner for the purpose of formulating plans to make the Boston convention and exposition the most successful in the history of the business. Most of the picture men of Boston and its vicinity attended, together with several guests.

Chief among the various items of business transacted during the course of the dinner was the appointment of a special committee to take the necessary steps to bring to Boston during the convention period leading representatives of the film industry throughout the civilized world.

Speaker called attention to the fact that "Pictures will form the main line of defense against German propaganda, and it is the opportunity and duty of the national association industry, the Motion Picture Exhibitors' League of America and all other allied associations to make the 1918 Exposition in Boston of sufficient interest and importance to attract the men of the allied nations and the president of the United States."

Committees Appointed

Other committees that were chosen with members aggregating a hundred in number included that on Arrangements, Harry A. Chamberlain, chairman; Publicity, Joseph A. Di Pesa, chairman; Guest, Jacob Loury, chairman; Entertainment, Harry F. Campbell, chairman; State Director, A. S. Black, chairman; Finance, Irving E. Jones, chairman; Decoration, George K. Robinson and A. E. Somerby, chairmen; Executive, E. K. Gregory, chairman; N. A. M. P. Industry, Michael J. Lydon, chairman; and Badge, L. Dadmun, chairman.

Owing to his attendance at the convention of the exhibitors of the Northwest at Minneapolis, President Ochs was unable to be present, but a telegram addressed to his successor, Sam Grant was read in which he prophesied unprecedented success for the coming exposition.

During his stay in the Northwest Mr. Ochs was informed that that section would be represented with full quotas at the convention, and the response to his call generally insures a greater gathering of exhibitors than ever before.

Mr. Grant, who has been made co-manager of the exposition with Frederick Elliott, also announced that a sufficiently large number of producers and stars, accessory dealers and all others connected with industry who volunteered to participate in the Boston exposition to assure its success in advance.
General Film Co. Stockholders Get Hearing on $2,000,000 Suit

Percival L. Waters and James B. Stark, preferred stockholders of the general Film Company, through their attorneys, Cadwalder, Wickersham & Taft, secured a hearing last Friday in New York before Supreme Court Justice Sullivan, in the $2,000,000 action instituted May 11, 1916.

The plaintiffs, in their bill of complaint, charge the defendant producers and film corporations with declaring dividends to themselves out of funds of the General Film Company. These, it is alleged, amount to more than the New York state law allows.

Judge Samuel Seabury, who represents the defendants, Albert E. Smith, George Kleine, A. A. Berst, Frank L. LeRoy, William N. Selig, Siegmund Loew, Alice M. Long, administratrix for Samuel Long, deceased; George K. Poore, W. T. Rock, William Pelzer, Fremiah J. Kennedy, Paul G. Melles, Carl H. Wilson, Frank J. Marion, Biograph Company, Kalem Company, Inc., etc., were all present.

The hearing was adjourned to a later date, when the balance of the defendants will be called to testify.

FROM THE TOP OF A BRITISH "TANK" THE NOTED FOX STAR ADDRESSED 15,000 PERSONS RECENTLY IN CENTRAL PARK, LOS ANGELES, AND SOLD $40,000 WORTH OF BONDS OF THE THIRD ISSUE IN TWO HOURS.

THEDA BARA SELLS LIBERTY LOAN BONDS

Tom Furniss Retires From League Affairs

Tom Furniss, of Duluth, announced at the convention of the Motion Picture Exhibitors' Corporation of the Northwest, just held in Minneapolis, that he had retired from active participation in organization affairs. His decision means a distinct loss not only to the exhibitors of the northwest, but to exhibitors in general all over the country.

In speaking before the convention, Mr. Furniss said that he was no longer physically able to work as he had in the past and expressed the hope that younger men would step forward to take up the cause where he had left off.

Many tributes were paid to Mr. Furniss by President Giloski and by other exhibitors in the hall who had been associated with him since the organization of the northwest corporation eight years ago. Mr. Furniss was characterized as one who had worked diligently and unfailingly for the betterment of exhibitors everywhere to the detri-

City Official Held In $10,000 Bail On Fraud Charge

New York.—Redondo Beach, a suburb of Los Angeles, recently reelected Harry L. Brolaski for its mayor. Brolaski was arraigned last week before Judge Mulqueen in General Sessions charged with fraud in connection with the sale of stock of the Standard Films Industries, Inc., and was held in $10,000 bail, following his return to New York in company with Detective Joseph Daly. Brolaski was indicted by the grand jury with R. S. Davidson of 42 Broadway and Louis D. Jennings, president of the moving picture company. The two other men also are being held in $10,000 bail. The indictment charges them specifically with publishing false financial advertising.

Edward S. Brogan, assistant district attorney, declared after investigation that the company had unloaded $300,000 worth of stock of the company on mostly poor persons. The R. S. Davidson Company, it is said, was the selling agent.

Nation-Wide Tour For F. J. Hawkins

F. J. Hawkins, manager of distribution of the Haworth Pictures Corporation, left Los Angeles on May 4 for New York. He will visit all the leading exhibitors of the United States and Canada, it is announced, and arrange for first-run bookings of the principal photoplays. C. S. Cole, New York distributor for the company, will accompany Mr. Hawkins on his journey to the Atlantic Coast cities and through-
George Backer Buys
Hopp Hadley’s Film
“The Lost Chord”
Producer and Distributor
Gets Cinema-Symphony
For Foursquare

After a private showing of Hopp Hadley’s symphony for motion pictures, which he calls the first “Cinema-Symphony” arrangements were completed whereby George Backer immediately took over the controlling interest in the new-idea production with a view to putting it on the market at the earliest possible moment.

Although important changes in the elaborate musical setting made it impossible for Mr. Backer to see the production screened in conjunction with the Symphony and he was compelled to judge it from the standpoint of story, production and its value as a novelty, he closed a contract with Mr. Hadley at once and is completing arrangements for its early distribution through the Foursquare exchanges.

The subject of Mr. Hadley’s innovation is Sir Arthur Sullivan’s “The Lost Chord.” The production in five reels and tells a beautiful heart interest story written around the hero of the famous song, it is said. An interesting love story leads up to the combination dramatic and musical climax in which the organist strikes the “chord of music like the sound of a great amen.” A tragedy interrupted this moment of supreme happiness, however, and the chord is lost, not to be found again until, after many days of stirring events, an act of beautiful self-sacrifice brings the musician a heavenly reward.

Sol P. Levy and M. Winkler are working on the symphonic arrangement. They see wonderful possibilities for musical works of great value, it is said, as well as powerful photodramas, in the development of the Cinema-Symphony idea.

From the commercial angle Mr. Backer, whose success both as a producer and distributor of big special productions is a matter of record, sees in “The Lost Chord” an excellent opportunity for theatre managers to call the attention of their patrons to the strenuous efforts they are making in their behalf to give them musical programs in keeping with the elaborate photodramas that make up their daily picture programs.

Mr. Backer feels, that subjects like “The Lost Chord,” will give the theatres a chance to advertise their musicians in conjunction with the pictures and thus not only give an added interest to the particular performances of which “The Lost Chord” is the feature, but will also awaken a new and permanent interest in their daily efforts to supply music of quality.

F. A. Powers Heads
New Company to Manufacture Film

Power Camera and Film Company Capitalized at $5,000,000

P. A. Powers, treasurer of the Universal Film Manufacturing Co., in conjunction with the executive heads of practically all the other producing companies, has purchased the plant formerly owned by the Fireproof Film Company, near Rochester, N. Y., and has capitalized it at $5,000,000 the Powers Camera and Film Company.

Activities of the new company will be devoted to the manufacture of celluloid base and a completely equipped plant for this purpose is a part of the purchase, the Powers company will buy its base from concerns which have been engaged in this branch of the business for fifteen years.

Sufficient orders are already on hand, according to Mr. Powers, to take care of the capacity of the plant for a year. When operation of the plant is brought up to full capacity the employment of 1,000 hands will be necessary. Manufacturing of film has been going on while negotiations were pending the purchase of the plant which have been in progress for a period of six months.

The transaction for the purchase of the plant was closed by Mr. E. Dopyon, acting for the new company. The plant is fully equipped and covers about five acres of land. The original cost of the building was about $400,000, including a power house, and about $200,000 was spent on equipment.

Arthur J. Lang on
Long Southern Trip
For Power Company

A. J. Lang, export manager of the Nicholas Powers Company, left last week for an extended South American trip. Mr. Lang has only recently returned from Mexico and Cuba, and, having found the projection machine business in such a flourishing condition in the Latin countries north of the equator, decided to make his South American trip at an earlier date than usual.

The tour which Mr. Lang contemplates at this time will take him from Panama almost to Terra del Fuego, and Mr. Lang advises if the natives of the Land of Fire were a little more advanced in indoor amusements, he would, without a doubt, install a Powers machine in that country.

The fact that Mr. Lang speaks Spanish and Portuguese like a native-born and understands the customs and business methods of the people makes him a welcome visitor and one who can always make a return trip and get the glad hand of the South Americans. Mr. Lang expects to be gone about ten months and will cover the following countries: Panama, Colombia, Ecuador, Brazil, Argentina and Chile.
Affiliated Distributors Corp.
Rapidly Organizing Exhibitors

Meetings Held in Minneapolis, Chicago and Pittsburgh Last Week Show Exhibitors Enthusiastic

That the Affiliated Distributors’ Corporation will be organized on a nationwide scale, and ready to start a definite schedule of picture distribution within a short time, is the promise held out by the progress which the new company has made, according to Charles C. Pettijohn, its general counsel.

Although incorporated only three weeks ago, this new cooperative booking movement has been well received by exhibitors all over the country, and the work of completing the affiliation of the various independent exhibitors’ booking associations that are now operating with this national body is going on rapidly.

Just as soon as these affiliations are consummated, the exhibitor organizers of the central body will take up the work of assisting exhibitors in territories where units have not yet been formed, in the organization of their association.

Minneapolis Meeting Held

The principles of the new Affiliated were presented in detail by Mr. Pettijohn, following the Minneapolis convention last week, at which steps were immediately taken to gain for the Minnesota exhibitors, the benefits accruing from an affiliation with this plan.

Byron Parks, the secretary of the Exhibitors’ Committee which is responsible for the formation of the Affiliated, addressed a meeting of the Pittsburgh exhibitors on Tuesday night, and under the direction of Fred Herrington, the organizer of the Tri-State Exhibitors’ Circuit, the Western Penn. exhibitors are now completing the details necessary to join in this cooperative movement.

Following the meeting Mr. Parks left for Salt Lake City to effect the affiliation of the exhibitors of the six western states, now organized in the Exhibitors’ Booking Association in the inter-mountain states.

Many States Active

Michigan, Ohio, Illinois and Eastern Pennsylvania exhibitors are also lining up their forces, enthusiastic meetings having been held in Detroit, Cleveland, Chicago and Philadelphia during the past week. The meetings in the first three cities were attended by Mr. Pettijohn, and the one in Philadelphia by Sydney Cohen and John Manheimer of New York.

That the exhibitors of these various sections see in the Affiliated Distributors Corporation the means of obtaining the fullest advantage to be derived from a co-operative booking organization, is evidenced by the readiness with which they have responded financially to the organization of their respective units.

While the investment required of each exhibitor is a most nominal one, the willingness with which exhibitors everywhere have come forward has been a revelation to those who know what a task it is usually to raise money in the industry, regardless of the purpose, and is regarded as a striking testimonial of the confidence of exhibitors generally in the fairness of the plan.

The secret of this response, according to those responsible for the Affiliated, is the fact that these funds remain in the control of each exhibitor’s unit, the nature of the financial arrangement between the unit and the Affiliated being simply that of a trust agreement.

Anita Stewart Hurt
In Auto Accident

Anita Stewart, the Vitagraph star, Wilfrid North, director, and Virginia Nordon, a member of Miss Stewart’s company in “Mind-the-Paint-Girl,” had a narrow escape from death last week, when an automobile in which they were returning from the studio was struck by a trolley car at Sixteenth street and Third avenue, Brooklyn, and hurled against a motor bus containing twelve members of the Vitagraph company.

Miss Stewart suffered injuries to her hand and neck. Mr. North’s foot and head were bruised and Miss Nordon suffered severe bruises. Eight of the twelve occupants of the motor bus were also injured slightly.

THREE SCENES FROM FORTHCOMING FOX PLAYS

LEFT—VIRGINIA PEARSON IN A DRAMATIC EPISODE OF “THE FIREBRAND,” A STORY OF PRESENT-DAY RUSSIA. CENTER—PEGGY HYLAND AND SUPPORT IN A SCENE FROM “PEG OF THE PIRATES.” RIGHT—FOX PLAYERS IN THE ROLES OF JOSEPH CAILLAUX, MME. CAILLAUX AND BOLO PASHA IN "THE CAILLAUX CASE."
Patriotism was certainly the keynote of the convention. It could not have had a more appropriate address than that of State Representative Thomas D. Schall, of the tenth district of Minnesota; Richard Preuss, state auditor, and Corporal Arthur, a member of the Fifth Battalion, Canadian volunteer infantry.

Exhibitor "Tom" Foster, of Stanley, Wis., whose son, Frank, fell at the battle of Vimy Ridge while fighting in the same battalion as Corporal Arthur, introduced the veteran of the world war, now out of the struggle, due to wounds. The soldier's tribute to American fighting men, his firm belief in the final victorious outcome and his unaffected manner in relating his own deeds of valor, won the cheers and applause of those present.

One of the bright lights of the convention was the presence at all sessions of Mrs. Henrietta Starkey, the only woman exhibitor to attend the annual convention. Mr. Starkey and his son, Edward, are the proprietors of the sole motion picture house in LeSueur, Minn.

Beginning business a few years ago in a vacant store, Mrs. Starkey soon took over the only theatre in the town, which was devoted to traveling productions of the day. It is now a 92-seat motion picture theatre and is named the Star.

She is a firm believer in the future of the motion picture industry, is progressive, and showed a keen interest in all that transpired during the two days.

"Sinnator" Tom Hamlin's speech on "The Working Man," tried out in the lobby of the Hotel West, was loudly applauded by two trade paper representatives and the room clerk, the young lady presiding over the tobacco stand showed a passive interest.

Another thing that has aroused our keenest interest is Lee Och's promise that "fireboats will be provided to take visiting delegates up and down the river and around Boston." Our idea of the last word in adventure is to ride gracefully around the business district of the Hub city in a fireboat.

There should be no doubt in the mind of Tom Furnish, of Duluth, as to where he stands with the exhibitors of the northwest. His announcement that he would retire from league activities was greeted with profoundest regret and a rising vote of thanks for his efforts during the past year greeted him at the conclusion of his talk.

Ed Hinz, of the Cozy Theatre, Minneapolis, was the means of having an exchange manager elected from the executive session of Tuesday afternoon. Ed's not an eagle eye for exchange managers.

W. B. Valleeau, of the Broadway Theatre, Albert Lea, Minn., stepped into the center of the limelight when he placed the blame upon exhibitors for the way the exchange men shipped their advertising matter. He contended that the exhibitor did not return the matter promptly to the exchanges. Exhibitor Valleau got a good hand from the exchange managers present.

Speaking of the standing vote proposition: There were so many of them that when we returned to Chicago, every time anyone addressed themselves to us we stood up and applauded.

William A. Steffes, chairman of the committee on by-laws, started the excitement the second day in an effort to so change the laws that the officers of the organization could be elected from the floor. Before the smoke had cleared an attorney was brought before the convention to rule on the matter. His ruling appealed to us as follows: If thus and so is so and thus then thus and so is thus.

President Gilosky's plea of "Gentlemen, don't get excited, everyone will be given the floor" was much in evidence during the second day's session. It undoubtedly had considerable effect, but there was enough excitement left for the most fastidious.

More than two hundred persons registered for the Beef Steak dinner tendered to visiting exhibitors by the Exchange of Minneapolis. It was a spectacular entertainment for the ladies being provided at one of the local theatres.

T. E. Mortensen, managing editor of Amusements, was given a vote of thanks by the convention for the publicity and advertising carried in Amusements in the interest of the meeting.

Exchange Manager Fox of the Minneapolis Goldwyn office entertained visitors in the Gold Room of the Hotel Radisson on Tuesday night by showing the latest productions of his company. The showings were well attended.

Exhibitor Brown, of the Rainbow Theatre, Riceville, Iowa, had considerable interest of his regarding exchanges which charge the 15-cent reel tax on productions made before the bill governing the tax was put into effect by the government.

The opinion of W. M. Abrahamson, of Duluth, that the up-state exhibitors should be represented on the board of directors seemed to meet with favor. His candidate, Ralph Parker, smashed the organization slate and drew more votes than any of the others. Mr. Parker is also of Duluth.

Heyes Returns to Fox

Herbert Heyes, one of the best known and most capable leading men in photo-plays, has returned to the William Fox forces after a long absence, will be seen opposite Gladys Brockwell in "The Bird of Prey," a new picture that Edward J. LeSaint is directing.

MME. OLGA PETROVA,
From a Later Photograph Taken at Her Estate at Great Neck, Long Island.

J. S. Woody Becomes Select Field Manager

J. S. Woody, who until recently Pacific Northwest General Manager for Select Pictures, with headquarters at Seattle, over which Select branch he had charge, has been promoted from this position to become Select Pictures' field manager. Mr. Woody will no longer have charge of any one branch or branches, but will travel among exchanges. He will thus be able to give his personal attention to specific situations in various fields at the occasion may require, it is said. Succeeding Mr. Woody, the Seattle Exchange will be under the management of H. B. Dobbs.

STORMY SESSION

AT MINNEAPOLIS

(Continued from page 19)

Edison has shaken the dust of the Bronx from its feet and hiked back to Orange, N. J. The old studio on Decatur avenue has been sold to Lincoln and Parker, who, under the management of T. D. Hugon, are to make educational pictures. It is expected that work on the new pictures will begin in July.

Harry Palmer says there's nothing to it and has christened his new automobile he "Lithia."*

One of the liveliest wires of the west has Just arrived in New York in the person of Francis J. Hawkins, manager of the Jayakawa Productions. Mr. Hawkins expects to make his headquarters at the Hotel Biltmore.

Snake bite remedy which yesterday went up to twenty-five cents a dose, has driven some of the film folks back to the spinkling cart.

A. Bonehead, waiter in a New York afe, tried to get a little fresh with Jack Noble, whom he thought might pay a dollar for one baked bean, but on this occasion he found Jack was close-fisted, and when Jack's "bunch ofives" landed, bonehead thought that a Frenchman had seen "strafing" him. He will recover.

Blue were her eyes like the fairy flax, her cheeks like the dawn of day. Her osom was white as the hatchorn bud, and Marion Davies is here to stay. (With apologies to a great poet.)

"Sevencooneleven" Doris Kenyon is eing presented by Theodore C. Deitrich in the "Street of Seven Stars." Must be 'way.

William J. Clark, of the Affiliated Distributing Corp., has just been elected resident of the City Commission of Grand Rapids, Mich.

Every Thrift Stamp you buy now saves you twenty-six cents. Think it over.

"Wide Daily" is on the market, and for its size is full of "jazz."

We note that the dashing and debonair Jack Sherrill is about town again, and is all tanned up after his Florida outing.

Francis Ford sailed last week for California, and is going to make some hum-dingers in the way of pictures, 'tis said. Francis is the boy who can do it and when he gets back with the new crop, just get your best reviewer on the job.

Well, boys, Old Bill Barry is in the army and when last reported he was one of the best at a fort up the sound. Good boy, Bill!

Evelyn Ware is doing a "jazz" dance in the Rainbow Girl at the New Amsterdam Theatre. Evelyn dances as well as she sings, and that's some. Cheer up, she may appear in Chicago.

Look out of the window at the nearest flag and then ask yourself why delay paying your income tax.

Ad copy will now have to be served to the captain on a trench-ard. Oh slush!

The Keeney Pictures are coming into their own and Catherine Calvert, she of the blue eyes, is destined to outshine some of our best well-known stars. It's a pleasure to see her finished acting and at the same time she affords a feast for the eye.

M. R. Greathouse knows pictures like a duck knows water, and if there is one man in our city who can put a picture over the jump it is this same M. R. Mr. Greathouse is now handling the Evelyn Nesbit picture and you can bank on it that it will go over strong.

William Fox is without a doubt one of the most indefatigable and earnest workers in the ole U. S. A. Notwithstanding the fact that Mr. Fox has the responsibilities of a big corporation resting on him he finds time to devote to a multitude of charities and to the Government for war work. We congratulate Mr. Fox and wish there were more of the type.

Harry Leonhart is one of the great big exhibitors of the Pacific coast, formerly of the Fox Film Corp. and Goldwyn Pictures, was camereda slippin' down ole Broadway the other day.

"How's ev'rythin', Harry?" asked a Herald man.

"Fine!" sez he. "Just bought another filum palace."

Gosh, ain't it great to be able to buy any ole time?

We note the arrival of the handsome and youthful director of films comique, Rex Weber, Just hit the "Great White Way" out of Tampa, Fla., and giving Manhattan Isle the o. o. Mrs. R. W. accompaniments and they are sojourning at the Waldorf Astoria.

While business keeps up, patriotism does not lag with the Nicholas Power Company. It's a pretty good service flag that waves to the breeze down at 90 Gold Street. There are at this writing thirty-two stars on it, with seven more to be added to this roll of honor.

New York City, May 14, 1918.

Hettie Gray Baker
Speaks at Luncheon

Hettie Gray Baker, editor of the Wm. Fox productions, who is frequently referred to as "the lady who lives in the dark," because of the number of hours she spends in the various Fox projection rooms, spoke last week at the annual luncheon given at the Hotel McAlpin by the National Board of Review. About two hundred persons were present and the other speakers included Cranston Brenton, chairman of the board, who was about to go overseas on Y. M. C. A. work; George Middleton, the playwright; and Dan Beard, famous naturalist and author.
Hodkinson Handles 
Douglas National 
Color Pictures 

Leon Douglas, prominent in the development of the Victor phonograph, presented his latest invention, the Douglas Natural Color Pictures, in their perfected form at the Cinema Theatre of Los Angeles, during the week of April 27.

Mr. Douglas told me that by his secret process he is able to recreate in their natural colors all the marvelous scenic beauties that the world offers. Some attempts have been made before to produce color in motion pictures, but it is asserted these were not entirely successful, owing to the fact that mechanical means were used to produce the effect.

In the Douglas color pictures, it is said, is really a direct photograph taken while the colors are actually obtained and are said to be marvelously true to nature. The range of tint and hues is unlimited. The presence of grays and neutral tints which are always present in monochrome, and which soften and tone down the harsh colors, are plentiful in these pictures.

Mr. Douglas has announced that W. W. Hodkinson, his National Color Corporation, distributors, will handle this product throughout the United States.

Melbourne, Australia 
Likes “Polly of Circus”

“Polly of the Circus,” Goldwyn’s big production starring Mae Marsh, has scored as tremendous a success at the Town Hall, Melbourne, Australia, as any classic of the big tops achieved in America. Reports from the Antipodes are that fully 2,000 persons were turned away during the three-day run. It was the first Goldwyn production shown in Melbourne, and its remarkable success prompted F. W. Thring, managing director of the J. C. Wills & Son National Film Corporation, Melbourne, to write Goldwyn, to write the home office of the splendid achievement.

General Moves Offices

Simultaneously with the removal of the New York branch of General Film Company to the former Paramount exchange quarters in the Godfrey Building, relocations took place in three other cities. The new exchanges are located as follows: Buffalo, 106 Pearl Street; Chicago, 508 S. Wabash Avenue; Washington, 8th and F Streets, N. W.

The Washington move marks this branch’s third location in six months, the demand by the government for office space being in the main responsible for the removals.

Select Employees in Army

Ed. H. Good, of Select Pictures Pittsburg branch, has been called to the colors and has gone to join the National Army at Fort Thomas, Kentucky.

From the home office in New York, Messrs. Austin Keough and Jerome Michael, of the legal department, have proceeded to Camp Upton within the last few days.

Ruess and Wetter 
Have Placed Product 
In 200 Supply Houses

Through the efforts of L. A. Ruess, of the firm of Ruess and Wetter, New York, who conducted experiments extending over fourteen months, while he was chief electrician for the Nicholas Power Company, Ruess claims that his secret process of manufacturers of machines for repairs because the windings, field coils and armatures became soaked with oil, causing short circuits.

In 1914, Ruess made a study of the motors returned to the Nicholas Power Co., for repairs, and decided that most of the trouble was caused by the different lubricants used. The result of experiments is embodied in Leonard’s Motor and Gear Grease.

R. Wetter, Jr., sold 3,000 cans of the grease in October, 1916, and with Mr. Ruess organized the company of Ruess & Wetter.

Marcus Loew theatres, New York, and fifty-five theatre circuits, it is said, have adopted the Leonard oil, and are using it in the manufacture of parts of two hundred supply houses, Messrs. Ruess and Wetter announce, are handling the lubricant, including the United Theatre Equipment Corporation and Exhibitors Supply Company, Chicago.

RAMSEY: SPIKES IDEA GRAB OF N. A. M. P. I. SECY.

Well-Known Publicity Director Answers Epistolary Assault of F. H. Elliott on Origination of Fifteen Cent Coin Scheme

"Anent yours of May 6 and enclosed from one F. H. Elliott:

"I was annoyed and planted the idea of fifteen-cent coins for Elliott, if he has any function in the flowering of the idea. It was a happy one for me, and something. May his aromatic fame increase."

"The article in your paper of which I objects was as you written in you nazines."

"Despite Mr. Elliott, it is a matter of common knowledge in the industry that he fifteen cent piece was invented, and I leave it national and international publicity something more than a year ago. Long before others were interested in it. The bills of any trade paper and most newspapers will prove that."

"Finally, I gained support for the movement from different sources—F. H. Pfeil & Co., Chilengo; the United Ciga Stores, the Pfeils; publications of large number of national interests, in cluding I. L. W. U., A. F. of L., and legislators. This is all substantiated by con temporary facts and documents prior to any interest expressed by Mr. Elliott."

"It is interesting to recall also that Mr. Elliott, while engaged in a campaign to force or deny the Mutual Film Corporation into membership in his National Association, wrote a letter to John R. Fesler congratulating the Mutual Film Corporation for the best of wishes."

"The Mutual refused to join the National Association."

"Meanwhile Mr. Elliott appropriated the fifteen-cent piece."

"I know that Mr. Elliott used it."

"The same is true of the motion picture publications as well as the national publicity and many others who lend their support."

"It has not come from me, and I am not at liberty to give credit to Mr. Elliott who has steadfastly avoided arising me or concern.

"The move was a number of trade papers and ran stories about my part in the history of the idea and movement."

These stories were spontaneous and voluntary. They brought the name to Mr. Elliott’s attention, and they have added further stories about the origin of the idea, causing it to go forward, however, concerns the bill in Congress. I did not and do not propose to the Mutual. Elliott hide my light under a hi-wire cup."

"I note that Mr. Elliott in his letter says that I have nothing to do with the motion picture publications as well as the national publicity and many others who lend their support."

"I have the honor of the acquaintance of Mr. Elliott, but I know 'sue' feelers."

"I can leave to the open forum of opinion my reputation in the film trade. I can leave to the open current judgment, the attempt at piracy and mayhem."

"A salute to Mr. F. H. Elliott!"

"Anent yours of May 6 and enclosed from one F. H. Elliott:

"I was annoyed and planted the idea of fifteen-cent coins for Elliott, if he has any function in the flowering of the idea. It was a happy one for me, and something. May his aromatic fame increase."

"The article in your paper of which I objects was as you written in you nazines."

"Despite Mr. Elliott, it is a matter of common knowledge in the industry that he fifteen cent piece was invented, and I leave it national and international publicity something more than a year ago. Long before others were interested in it. The bills of any trade paper and most newspapers will prove that."

"Finally, I gained support for the movement from different sources—F. H. Pfeil & Co., Chilengo; the United Ciga Stores, the Pfeils; publications of large number of national interests, in cluding I. L. W. U., A. F. of L., and legislators. This is all substantiated by con temporary facts and documents prior to any interest expressed by Mr. Elliott."

"It is interesting to recall also that Mr. Elliott, while engaged in a campaign to force or deny the Mutual Film Corporation into membership in his National Association, wrote a letter to John R. Fesler congratulating the Mutual Film Corporation for the best of wishes."

"The Mutual refused to join the National Association."

"Meanwhile Mr. Elliott appropriated the fifteen-cent piece."

"I know that Mr. Elliott used it."

"The same is true of the motion picture publications as well as the national publicity and many others who lend their support."

"I have the honor of the acquaintance of Mr. Elliott, but I know 'sue' feelers."

"I can leave to the open forum of opinion my reputation in the film trade. I can leave to the open current judgment, the attempt at piracy and mayhem."

"A salute to Mr. F. H. Elliott!"
Montagu Love in  
"VENGEANCE"  
World drama; six parts; directed by Travers Vale; published May 27  

As a whole: Interesting  
Story: Novel  
Star: Convincing  
Support: Good  
Settings: Excellent  
Photography: Fine  

The novelty of the situations, the excellence of production, the convincing portrayal of the featured star and the realistic Oriental atmosphere, all combine to make of "Vengeance" an out-of-the-ordinary picture, one that should immediately attract and hold interest.  
The action of the story covers a period of perhaps thirty years, showing Montagu Love as a young man turned out of his home through a scheming brother; Charles Johnson, as the young son of the disgraced man, and Montagu Love, again as the son grown to manhood. All the phases leading up to this period, when the actual plot develops, have been handled in an interesting manner. Madge Evans, George MacQuarrie, Louise Vale, Barbara Castleton and Elia Chester, as well as the other members of the cast, have been given roles that befit their particular talents.  
Laid in India and London, the atmosphere of the two countries has been preserved in a truly remarkable manner and the spectator seems to feel the dreaminess of the east as well as the apparent fogginess of London. Because of its unusualness it should afford exhibitors a good box office attraction. At the Riviera Theatre, Chicago, found it a good drawing card last week.  

The story: Bent on vengeance, John Cuddleston, a Swami, follows Andrew Cuddleston to London and before long makes of him a financial wreck. Lady Drillingcourt, Andrew's ward, demands an explanation from the Swami. He tells her of the years before Andrew had denounced his father as a cheat and the younger son had been driven from his home. He went to India, married one of the native girls and in a tiger hunt had met his death. His last message to his son was to avenge his father's wrongs and the Swami had followed his father's bidding. His work accomplished, the swami returns to his country and Nan, his waiting sweetheart.  

Fannie Ward in  
"THE YELLOW TICKET"  
Pathe drama; five parts; directed by William Parke; published special  

As a whole: Good  
Story: Effective  
Star: Competent  
Support: Excellent  
Photography: Very Good  

The popularity attained by the speaking stage presentation of "The Yellow Ticket" should be duplicated by the screen version prepared by the Pathe company which is to be congratulated for its excellent choice of cast and intelligent direction. The production, dealing as it does with the persecution of the Jewish race in Russia under the rule of the Romanoffs, is of necessity a rather heavy offering but, because of its excellence, should be well received.  
Fannie Ward in the title role does everything demanded of her and does it well. She has a success she attained her first picture for Pathe, "Innocence." Milton Sills, as the young American studying Russian conditions, does commendable work. Armando Kalisz, J. H. Kilmour, Leon Barry and Helene Chadwick are included in the cast.  
The story: Anna Mirrel, her mother dead, in attempting to reach her father in St. Petersburg where he has been jured is unable to go to him except by means of the "yellow ticket" which in Russia meant a woman of lax morals, he accepts the stigmata and reaches him before his death. Left alone in the world she is befriended by Marya Varenka who is killed in throwing a bomb at the head of the secret police. In impersonating her friend Anna is exposed by the police, but gains the friendship of Julian Rolte, an American studying Russian conditions. When Baron Andrey instead of giving her the protection he has promised, attacks her, she kills him and gives herself up to the police. Rolte finds her and upon threatening to make public the scandal in connection with the baron's death, obtains her liberty on the promise that both will leave the country.  

Sir Johnston Forbes-Robertson in  
"MASKS AND FACES"  
World drama; five parts; produced by the British Academy of Dramatic Art; published May 6  

As a whole: Good  
Story: Fine  
Star: Excellent  
Support: All-star  
Settings: Fair  
Photography: Good  

A cast containing such notables as Forbes-Robertson, Dennis Neilson Terry, Irene Vanbrugh, Lilah McCarthy, Gladys Cooper and Ben Webster is presented by the British Academy of Dramatic Art in a studied screen version of Charles Reade's famous play. The film was made to bring funds to the aid of the Allied armies. The talent, the pick of the English stage, donated their services. George Bernard Shaw, Sir James Barrie, Sir Arthur Pinero and a host of equally famous literary personages are shown in the first reel making plans for the production of the film.  
All this makes for great advertising appeal. The play itself should please. Though a costume piece, the plot is so strong and so capably delivered that interest is maintained throughout. There is the customary stamp of the foreign-made picture about it, but in this case it is hardly so pronounced as to cause displeasure.  
The story: Peg Wollington, an actress, makes her successful debut at the Covent Garden Theatre, London, in 1747. Ernest Vane, a country gentleman in the city on business, becomes infatuated with the lady and postpones his return to his home and wife. The latter goes to London to be with him and Peg returns Vane's affection, to the displeasure of Sir Charles Pomander, an unscrupulous rival. Triplet, an impoverished painter and writer of verse, is an old friend of Peg's less happy days. She goes to his home to bring food to his family, and is shadowed by Pomander and Vane. They cover their embarrassment by ordering Triplet to do literary work for them. Vane gives a party for Peg, during which his wife arrives. Pomander apprises her of the situation. She eventually appeals to Peg to return her husband. That lady, because Mrs. Vane has treated her as a woman with a heart, restores her happiness, dismisses Pomander and devotes herself to her work.
William Desmond in
“AN HONEST MAN”
Triangle comedy-drama; five parts; directed by Frank Borzage; published May 5

As a whole ................................................. Well produced
Story ...................................................... Refreshing
Star ........................................................ Fine
Support ..................................................... Good
Settings ..................................................... Fine
Photography ............................................ Excellent

Reaching the top-notch in production and entertainment value, “An Honest Man” offers exhibitors an unusually good picture, one that should prove a good drawing card for the once-in-a-while patrons to come back.

The story is altogether original. The role of Benny, the tramp, could not be more appropriate for William Desmond had Henry P. Dowst, author of the story, created it especially for him. The interest in the entire play has been sustained in a remarkable fashion. After three reels one begins to realize that up to that time no woman has made her appearance on the screen and in fact it takes four and a half reels before the charming Mary Warren and Ann Kroman do appear and then they help, in a pleasing fashion, to bring the story to a happy and surprising end.

There are plenty of laughs throughout and just a little touch of pathos when the tramp believes his new found friend is about to die. To give it timely interest after the tramp decides to discontinue his vagabond life and settle down and is assured of the love of the one girl, he enlists and offers his services to his country.

The story: After tramping for years, never begging, but always working for the food he gets, Benny stumbles upon old man Cushing and an unusual friendship is formed. The old man takes Benny’s honesty for granted and when he realizes he is about to die entrusts him with the money for his missing daughter. Benny accepts the money and goes to the city in the hope of finding the girl. He comes across Beatrice Burnett and through her finds Cushing’s daughter. A trip to the old homestead reveals that after all Cushing did not die and there is a happy reunion of father and daughter and a happy understanding between Beatrice and Benny.

Gladys Leslie in
“THE LITTLE RUNAWAY”
Vitagraph comedy-drama; five parts; directed by William P. S. Earle; published May 5

As a whole ................................................. Average
Story ...................................................... Fair
Star ........................................................ Good
Support ..................................................... Excellent
Settings ..................................................... Appropriate
Photography ............................................ Fine

“The Little Runaway” is an average program feature possessing a small amount of interest for those who appreciate Irish humor and a goodly amount for those who admire the work of Gladys Leslie. For audiences of this type the picture will undoubtedly provide fair entertainment.

While weak as to plot, the picture has its moments of interest and the work of Gladys Leslie, who is rapidly coming to the fore as an entertainer of the harem scarmum genre type, is pleasing. Edward Earle registered well as the young lord who falls a victim to the charms of one of his Irish tenant’s daughters. The late Mary Maurice, William Dunn, Jessie Stevens, William Calhoun and Betty Bythe appear in the supporting cast.

Scenes of the story are laid in Ireland and the charm of this country has been well preserved. There is much excellent photography throughout. Paul West claims authorship to the story.

The story: When Peter Doud escapes with her aunt’s rent money and Ann has gone to America, she follows, determined to get the money. She comes across a young man who, back in Ireland, had rescued her from drowning. He brings her to the home of his fiancee and their friendship develops into love, which arouses the jealousy of the fiancée and Ann is sent away. One night she comes back to take a peep at the man she loves and is about to be denounced as a crook when the young man intercedes. It is then he tells her that he is her aunt’s landlord, Lord Killaway, and that he loves her.

Pauline Frederick in
“REDEMPTION”
Paramount drama; five parts; directed by Edward Jose; published May 6

As a whole ................................................. Good
Story ...................................................... Tolstoy’s novel
Star ...................................................... Emotional
Support ..................................................... Good
Settings ..................................................... Excellent
Photography ............................................ Fine

It is not a pretty story this film version of Tolstoy’s novel “Resurrection” is, however, well produced with a capable cast headed by Pauline Frederick, whose ability as an emotional actress makes her well fitted for the role of Katusha, a servant girl, betrayed by an army officer, a member of the Russian nobility.

The settings both exterior and interior are of the best. Efficient photography marks the production throughout. The play, intensely dramatic in character, depicts faithfully the life of the lower class in Russia prior to revolution.

The story: Katusha, a servant girl, betrayed by a Russian officer, a member of the nobility, is forced through the inexorable Russian custom to become a woman of the streets. As a social outcast she is accused of the murder of a prominent merchant and sentenced to Siberia by a jury of which the army officer is a member. Overcome by remorse he seeks the czar and obtains a pardon for Katusha. Upon his arrival in Siberia he gives the girl $100 and offers, in atonement, for the wrong he has done her, to make her his wife. In the meantime, however, she has been taught right living by Simonson, a peasant, and determines to stay with him until his sentence is completed.

THE “HERALD’S” REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
William Farnum in
"TRUE BLUE"

Fox comedy-drama; five parts; directed by Frank Lloyd; published May 5

As a whole: Excellent
Story: Entertaining
Support: Capable
Photography: Very good

"True Blue" represents five reels of excellent screen entertain- ment, an enjoyable story and when it is realized that the dependable star who has the faculty of registering his varying emotions in a convincing manner; and it should prove a sure fire success.

It is a western picture with beautiful scenery, plenty of cowboys, horses and cattle. In comparison to this life is the low, dignified existence of the Earl of Somersfield and his dis-pated son.

In support of Mr. Farnum appear Charles Clary, Katherine Adams and William Scott, all of whom handled their roles ably. Frank Lloyd also wrote the story, which is different from many of Mr. Farnum's recent productions and affords his virtu star with a strong and pleasing role.

The story: Bob McKeever never forgets that he is the death of his mother, who died of a broken heart when her husband deserted her, because he had fallen heir to a title. His opportunity comes when he rescues the dissipated Earl of Somersfield from rough cowboys and puts him to work on his ranch. The employment, however, tends to make a man of the weaker boy and when he gets in with a group of cattle rustlers he tries to put up a fight for Bob's cattle, but is shot. Bob nurses him back to health for the school teacher, whom he loves, but who he believes to be in love with his brother. But Bob has a big heart and when he learns that the school teacher loves him for himself he is ready to forgive Earl and his son.

Ed Brady in
"I LOVE CHARLES ALBERT"

Keystone comedy; two parts; published May 5

As a whole: Enjoyable
Story: Good
Support: Adequate

There seems an endless amount of mirth to stories depicting the eventful or uneventful lives of married folk and in "I Love Charles Albert" is offered a two-reel comedy of FOUR QUALITIES, providing a source of wholesome entertain- ment that is free from slapstick and yet full of amusement. Fritzie Ridgeway and Ann Kroman are included in Brady's supporting cast.

The story: Hubby becomes suspicious when he hears his wife mention the name of Charles Albert in her sleep and determined to find the wreck of his happiness he orders detectives to round up all the Charles Alberts in the town and bring them to his house. Imagine his chagrin when he sees that Charles Albert is a small orphan whom his wife anxious to adopt.

Mary Pickford in
"MLISS"

Artcraft comedy-drama; five parts; directed by Marshall Neilan; published May 13

As a whole: Humorous
Story: Excellent
Support: Good
Photography: Fine

The role of M'Liss gives Mary Pickford a further opportunity to display her talents and she does it in a most pleasing manner. Marshall Neilan has handled the production of 'M'Liss' in very capable style and judging from the way audi- ence, at the Ziegfeld Theatre, Chicago, received the picture, it will please the public.

There are many humorous situations in the telling of the story, and the subplots have been well written and contain many a laugh. And with such players in the supporting cast as Thomas Meighan, Theodore Roberts, Tully Marshall, Monte Blue and Charles Ogle, there is an assurance of capable delin- eation of the various roles.

The majority of the scenes of the picture are laid out of doors. The photography is excellent and many scenes show the depths of the canyons and rolling mountains. While the produc- tion does not surpass any of Miss Pickford's recent work, it is equally as good and provides a goodly amount of entertain- ment and fun.

The story: M'Liss is known as the wildest girl of the town because of her hoydenish antics, which are subdued somewhat upon the arrival of Charles Grey, the new school teacher. Their friendship soon ripens into a love story part of M'Liss and she endeavors to win his regard. Her father is mysteriously killed and Grey is held for the murder. M'Liss believes Grey innocent and she helps him to escape. Their is a wild chase between the sheriff and some crooks, whom he believes to be Grey, but coming upon the refugee he finds it to be Peter- son, who acted as one of the jurymen on the Grey trial, and who was trapped, confesses to the murder. Exonerated, Grey finally acknowledges his love for M'Liss.

Claire Anderson in
"MLLE. PAULETTE"

Triangle comedy-drama; five parts; directed by Raymond Wells; published May 5

As a whole: Good
Story: Novel
Support: Good
Photography: Fine

There is a novel situation in "Mlle. Paulette" which has been entertainingly developed. Added to this is good direc- tion, a charming star, ample support, wonderful exteriors with appropriate interiors and excellent photography.

Carefully avoiding the objectionable, there is a touch of spice throughout that adds considerably to its enjoyment and detracts none from its wholesomeness. The spirit of George Cowl's story has been retained in Frank Condon's screen version. Claire Anderson's interpretation of the lead- ing role and Raymond Wells' direction.

Wallace McDonald as the scapegoat son, George Pearce as the stern father, Walter Perry and Dot Hagar as the loving servants, George Hernandez as the "balmy" individual and responsible for mixing the whole company in an eternal tangle all add amusing bits to the story.

The story: Jack Wayne rescues Paula Grey from drown- ing and taking her to his room he provides her with a bathrobe. His father, on an unexpected visit, sees Paula leaving Jack's room. He believes her to be the housemaid and sends the boy back to the city, first thinking the boy had eloped with the housemaid and then learning of his engagement to an actress. Accused of being a member of a notorious gang of crooks, the father is delighted when he finds that the actress is the charming Paula Grey, and gives the happy couple his blessing.

World Buys Story "Unveiled Hand"

World pictures have just purchased "The Unveiled Hand," a story by Isola Forrester and Mann Page, and the work of preparing the continuity for it in readiness for its early film- ing is now under way, it is announced. Miss Forrester has for years been a feature writer on the New York Sunday World.
Howard Hickman in
"BLUE BLOOD"
Selextart drama; six parts; directed by Eliot Howe;
published through Goldwyn

As a whole .......... Excellent
Story .............. Interesting
Star ............... Fine
Support .......... Adequate
Settings .......... In keeping
Photography ...... Very good

That "Blue Blood" is an excellent production and that
its story is an interesting one goes without saying, but whether
or not it will appeal to audiences at large is for exhibitors
to decide.

The producer has handled the topic in a delicate and yet
forceful manner. Throughout the picture bears the stamp
of class, splendid acting, excellent settings and clear photography.

At no time does the picture become depressing and while
it carries with it a moral, its dramatic intensity is too well
developed to allow it to be looked upon as a preaching.
For the exhibitor catering to discriminating and adult audiences
there is every reason to believe "Blue Blood" will be appre-
ciated from the technical as well as the entertainment value of
the picture.

Howard Hickman gives a finished performance as the
wealthy man, who, despite warnings from his physician
concerning his tainted blood, marries a young society girl.
Mary Mersch as the young society girl is pleasing and
convincing. George Fisher as the physician does some good
work. Other members of the cast registered well. J. Grubb
Alexander and Fred Myton collaborated on the story.

The story: Despite warnings from his physician, Spencer
Wellington marries Grace Valiant and their child is born a
hopeless defective. Grace’s mind becomes disordered and
with thoughts of helping her an orphan child is brought in,
but Grace watches an opportunity in which she might kill the
child. She does escape and pursues the child, but falls down
an embankment. The shock of the fall restores her to her
normal senses and she finds happiness in the child she sought
to kill. A constant victim of his heredity, Spencer Wellington
finally succumbs to the disease.

Peggy Hyland in
"PEG OF THE PIRATES"
Fox drama; five parts; directed by O. A. C. Lund; published

As a whole .......... Pretty
Story ................ Fair
Star .................. Fine
Support .......... Adequate
Settings .......... In keeping
Photography ...... Clever

The petite Peggy Hyland is cast in the role of a pretty
young lady who is captured by sea pirates and carried out
upon the high seas to suffer many inconveniences at the hands of
a gang of bad men. A love sick poet who overhears the Mayor
dickering with the captain of the pirates, and forces him to fit
up a boat that he might rescue the fair Peg plays an important
part. The final marriage of Peg and her lover brings the play
unto a happy end.

"Peg of the Pirates" is a pretty costume play possessing
an average amount of interest. There is little "punch" to the
telling of the tale and in its present form it perhaps is
adapted to children’s programs and audiences desiring entertain-
ment of a lighter vein. It proved a fair attraction to patrons of
Chicago’s Alcazar Theatre this week.

The story: On the day of her wedding to the man selected
by her uncle, Peg is captured by pirates. Terry, a poet in love
with Peg, overpowers the captain of the pirates and the mayor
dicker on the looting of the pirates and forces the mayor to
fit up a ship that might go to the rescue of Peg. Meanwhile
Peg is successful in saving herself from the pirates by pre-
tending to die and then representing herself as her ghost.
Everything goes well until the pirates discover her duplicity
and then it is found that they have attacked the pirate ship
and after a terrific struggle, the pirates are finally
subdued and Peg and Terry return to shore to be married.

Francis X. Bushman and Beverly Bayne in
"CYCLONE HIGGINS, D. D."
Metro comedy-drama; five parts; directed by Christy Cabanne;
published May 13

As a whole .......... Average
Story .......... Poorly handled
Stars .......... Handicapped
Support .......... Good
Settings .......... Appropriate
Photography ...... Fine

There is plenty of good material in "Cyclone Higgins,
D. D." and with the proper handling it might have proven
a fair comedy-drama, but because of poor direction it falls
short of being even fair entertainment. It does not average
up to the high standard of former Bushman-Bayne produc-
tions, through no fault apparently of either Mr. Bushman
or Miss Bayne.

Little Baby Ivy Ward adds a delightful touch to the
picture with her pretty curls and smiling lips. The exteriors
of the picture carry all the beautiful ruggedness of mountain
country and throughout the photography is excellent. If
an exhibitor feels sure his patrons like these stars sufficiently
then he can see them in a picture not as good as usual, then it is
safe to book it.

The story: Cyrus Higgins arrives in the town of Lilly-
ville where preachers of the gospel are about as welcome
as cyclones, but his manner of handling his tormentors gives
him the privilege of remaining in the town, something which
no minister before him had been able to do. He rescues
Sally Phillips from the onslaughts of the village’s bully and
immediately falls in love with her. He sends her away to be
educated and then fears he might lose her, but she returns
to him and they are happily united.

"Bill" Parsons in
"BIRDS OF A FEATHER"
Capitol comedy; two reels; published through Goldwyn

As a whole .......... Entertaining
Story .......... Enjoyable
Star .......... Amusing
Support .......... Good
Settings .......... In keeping
Photography ...... Good

"Birds of a Feather" affords a novel two-reel comedy
of unusual merit, minus slapstick, plus an original plot. It
is an enjoyable story of domestic life done in high class
fashion. Mabel Malone offers "Bill" Parsons pleasing support.

The story: Bill, before his marriage was a "stepper" and
believes Molly, his wife, prefers checkers to cabarets. Molly,
however, the life of her crowd before her marriage to Bill
believes the same of her hubby. But one night they each go
out with their friends of single days and through careless-
ness each is forced to spend the night in cells. After sus-
picions, quarrels and learning the nature of the other’s adventure and incidentally their true likes in life,
which is decidedly not checkers.

“The Venus Model” for Mabel Normand

Goldwyn announces Mabel Normand’s next feature as “The
Venus Model,” written by H. R. Durant expressly for the com-
diene. It is said no expense has been spared to improve the
production with richness and beauty and to surround Miss Normand
with a cast which could not be improved upon. The star’s role is
said to fit her like the proverbial glove.
Bessie Barriscale in a Book-Play

A brand new characterization is promised by Bessie Barriscale in her seven act adaptation of Grace Miller White's popular American novel, *Rose O'Paradise,* which is her forthcoming Paralta Play.

The story concerns the adventures of a little optimist, Jinny" Singleton, rightfuild heireess to a fortune left by her mother, but made victim of a chain of unpleasant circumstances by her scheming uncle. The part it is said offers her countless opportunities to score heavily, not alone with her emotional powers, but with her effervescent personality as well. She has invested the story with all the charm and sweetness that has won for her such a host of friends the world over, it is said.

**Propaganda Comedy for Billie Rhodes**

"My Lady Nicotine," the Mutual-Strand comedy scheduled for Mutual for May 31, is, in addition to being a clever and thoroughly funny Billie Rhodes subject, a happy piece of propaganda for "Our Boys in France Tobacco Fun," it is denounced.

The story is built around the efforts of a young wife to break her husband of smoking. Persuasion failing she tries a few tobacco cures with serious and laughable results.

The wife's persistence in the face of defeat, however, seals to the husband's sense of humor and he decides to aid all his cigars to the soldiers in France. The final scene shows a group of tobacco famished "buddies" receiving the tobacco in the trench.

**Melodramatic Role for Mme. Petrova**

A radical departure from the type of role usually portrayed by Madame Olga Petrova, it is said, will be found in "Tempered Steel" issued. Written especially for the leading artists by George Middleton, Madame Petrova's fourth special feature is styled an out and out melodramatic thriller. The first production to mark the contract under which Ralph de has been engaged to direct the Polish star in a series of pictures, "Tempered Steel" has all of the "punch" elements which Ince is observedly noted, it is said.

The role of Lucille Caruthers, which Petrova depicts as a young and stage-struck southern society girl who, happily finds herself involved in the mad whirl of theatrical life in Manhattan. Through a chain of peculiar circumstances she finds herself guilty in the eyes of the law of murder. The working out of the various dramatic situations Petrova built upon to furnish what is said to be acting of the most realistic variety. "Tempered Steel" is to be distributed through the exchanges of the First National Exhibitor's Circuit and will follow "The Life Mask" on the star's calendar.

**The Periscope**

It's a cinch the war won't be won by our swivel-chair charges.

Rupert Julian's a wise director. He has discovered that the bow of a bell-hop is regulated by the size of the tip one slips him. Ten cents gets a curt nod; twenty-five a right-angle bending of the back, and four bits a deep salaam.

In case you might slip and break the rules unconsciously, let us tip you off: Under the law no person may own war savings stamps to the value of more than $3,000. So don't overbuy. You'll get pinched if you do.

**Nerve Will Win the War**

We note another Broadway ace is fighting for his country, safely entrenched behind a magazine desk.

What would the country do today without such men as are in the film game. Two stories drifted in this week telling of students of the cinema division going broke, the government having failed to provide for the necessary expenditures and it being up to the motion picture financiers to loan the Signal Corps students money for carfare and "eats."

This has been a great week for the old Spanish missions. First, Metro comes through with a contribution of $10 to restore the buildings at San Fernando. In return for the privilege of taking some scenes for "The Only Road," and then the Sherman Productions contributed $300 toward an electric-light plant for the San Xavier convent at Tucson, Ariz., after "Dusty" Farnum got through with the grounds.

Joe Farnum of New York, publisher of the "Harpoun," goes Webster one better when it comes to digging up new definitions for words. In court last week Joe said a "yellow-bellied lizard" meant "slow of action," and when questioned as to the meaning of "He makes the 'million and two'" competitors along Broadway look like a rheumatic tortoise 'longside of an amorous youth of the 'gavotteing gentry' in the race for 'milady's caresses,"" said it also indicated the man in question was slow.

**It's a New Expression, Anyway**

(From Bd's Daily)

H. M. Horkheimer's new personal star, Mona Lisa, arrived in New York yesterday.

Vitagraph ought to call the new Anita Stewart film "Mind the Contract, Girl" instead of "Mind the Paint-Girl."

How personal some of these new films sound. For instance, Cecil de Mille has completed "Old Wives for New" and begins another, "We Can't Have Everything."

** Betting on a "Fixed" Fight**

The avidity with which most Americans bought liberty bonds during the recent drive looks as though they wanted to get their money down on a sure thing.

The poor actor who cannot get into pictures needn't worry about his two weeks' notice and winter clothes. He can get four months of work abroad amusing the boys "over there" with jokes that went big over here.

Marie Dressler has discovered a new anti-fat cure—selling liberty loan bonds. She lost twenty pounds in two weeks, she says.

That honest-to-goodness press agent that waited into N. Y.'s last week and failed to land a job, after giving a company a sample of his work, simply got into the wrong office, that's all. We've seen lots worse stuff than that "Number 19" story. jold on Harkimer Henry. You're batting .300 plus along side of some of 'em.

J. R. M.
“Restitution” (Mena)—Reel 1, Adam arising and standing immediately after Creation; Eve arising and walking away after Creation; Eve standing up, walking body before she meets Adam; Adam and Eve walking off together; first scene of Eve with serpent where breasts show; four full length views of Adam and Eve where their heads are shown; three scenes of Adam and Eve before Eve leaves Adam alone. Additional eliminations follow: reeler 1, reflection of girl in pool where her breasts show; front view of Eve in which her navel shows.

“Mile a Minute Rendezvous” (Paramount)—Reel 2, second view of letter containing money; girl riding bike; girl after riding bike sitting on bike; intoxicated girl seated on table smoking cigarettes; flash two scenes of semi nude man and girl dancing in restaurant; first view of intoxicated girl standing; two scenes of bungling girl in tapetray and following scene of men carrying off her on their shoulders; scene of intoxicated girl seated on Reel 4, subtitle ending: “That man has been her lover for years.”

“The Lion’s Claws” No. 7 (Universal)—Reel 1, closeup of strangling girl; two close views of girl chained to rack; two scenes of spikes descending upon girl; Reel 2, closeup of knives suspended over men’s heads.

“Neighbor’s Keyhole” (Fox)—Reel 2, two views of man in summer hose with his trousers down. Reel 2, two closeups of four girls in one-piece bathing suits; five views of man in BVD’s in room and in jail; jailor sitting on bed; man’s hand pullinge boy from his posterior; officer striking girl in striped bathing suit in posterior; closeup of man jumping into cactus and falling to his knees; two views of man in woman’s underwear; convict thumbing nose; close view of girls in one-piece bathing suits; diving; view of running girl.

“The Turning Point” (Newland)—Reel 2, subtitle: “You know I must marry him, so why make it so hard for me?” Reel 3, subtitle: “He is not even that. He sold his name to cover another’s fault.”

“New York, By Heck” (Gestor)—Subtitle: “You’re lot of chimney smoke.”

“The Valley of the Moon” (Famous Players)—Reel 3, three prize fight scenes; boxer pulling on woman’s hair; view of reconstruction of property and fighting with police occur. Reel 4, all prize fight scenes except last one in which knockout occurs. Reel 6, one prize fight scene.

“Over the Top” (Vistagraph)—Reel 8—Subtitle: “Ach—any common soldier could have her that way, etc.”

Animated Weekly No. 23 (Universal)—Front view of boxer in tight fitting trunks.

“Up the Road With Salie” (Select)—Reel 2, view of burglars climbing through window; stealing from drawer; stealing jewels, etc. from tray on table; stealing silverware.

“The Bride’s Awakening” (Bluebird)—Adult only permit. 5,000 feet.

“In the Shadows of the Rockies” (Rancho)—Reel 1, seven holdup scenes where starters guns are fired; Reel 2, subtitle ending: “You might as well die here as in France;” reduce five fight scenes to about half. Reel 3, boxers pulling on woman’s hair; Reel 3, final battle; struggle in dogfight with the exception of one where rescuer comes to assistance.

“The House of Silence” (Paramount)—Adult only permit. Reel 1, subtitles: “You know nothing, etc.” “You’ve made a mess of it, etc.” Reel 2, subtitle: “I’m not interested in that sort of thing.” Reel 3, old woman stumping on street and girl assisting her into house. Reel 5, nudge with shoes, rapping on one’s head with the usual fee” scene of raid on house where girls are shown. Note—The character of “The House of Silence” is to be changed from that of a questionable resort or assignation! This gives new life to the old familiar incident of a woman whose cunning the police have been unable to cope. The first subtitle is to be inserted just before the woman leader is shown on porch.

“Joan of Plattsburgh” (Goldwyn)—Reel 4, spy shooting inventor.

“Vengeance” (World)—Reel 2, woman at funeral pyre where her navel is exposed. Reel 4, girl stealing jewels from idol’s forehead and from ledge in front of idol.

“The Eagle’s Eye.” No. 10 (Fourquare)—Reel 2, slugging of girl.

“The Trail to Yesterday” (Metro)—Reel 2, Dakora shooting Blanche and scene of his falling. Reel 5, Duncan shooting old man standing at door.

“Brave and Bold” (Fox)—Reel 2, slugging of Booth at tantrum. Reel 2, flat dance hall scene following subtitle. “I’m too busy to tell the rest.” Reel 3, subtitles: “It’s the Man’s World.”

“The Stronger Mind” (United Film)—Reel 1, burglary sandpapering gal’s fingers; burglars working at safe.

“The House of Hate.” No. 9 (Pathé)—Reel 2, shooting of poisoned arrow; shooting of Moreno; throwing man into vat of acid; placing of dynamite.

“The Messenger” (King Bee)—Reel 1, four scenes of West looking at girl; girl telling mother, raising her posterior; West dropping trappers and standing in his undergarment.

“The Million Dollar Dollies” (Metro)—Reel 1, scene of swimming girl in tank exposing her bare back to woman; scene of girls turning somersaults in tank.

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**EXHIBITORS HERALD**

**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

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Jack Livingston and Maud Wayne
**In an American-Japanese Triangle Play**

“Who Is To Blame?” a drama featuring Jack Livingston and Maud Wayne, heads the Triangle program for May 19. “rickshaw” driver, Taro Sam, is taken to America by his employer Grant Barton. In the new land Taro Sam’s loyalty is tested when it becomes necessary for him to sacrifice the respect an admiration of his benefactor that he may save Barton from life of sorrow and regret.

This is a screen adaptation of the story by E. Magnus Ingleton. It was directed by Frank Borzage and photographed by Pliney Horne. Jack Livingston has the part of the America Lawyer, Grant Barton and Maud Wayne, the former keyson, actress, will interpret her role as Marion Craig Jack Abbe, the talented Japanese juvenile, who had an import part in “Her American Husband,” will be seen as Taro Sam.

“Old Hartwell’s Cub,” featuring William Desmond, is the second feature for the week of May 19. Mabel Richards wrote the story while continuity is by George E. Jenks, formerly the staff of the Saturday Evening Post. It relates the development of a young blacksmith, whose only objects in life were the love and admiration of his drunken father; from sudden difference to one of the foremost citizens of the town, through the inspiration and love of a good woman. The play opens an small town comedy and pathos, then jumps to the West where the hero is rescued from a mob lynch as a horse thief.

William Desmond is Bill Hartwell, while Mary Warro who so successfully played opposite Desmond in the Triangle production “An Honest Man,” will appear as Mary Lane. Wm. B. Latham and Thomas Heffron directed and Alfred Godden photographed.

The concluding picture of the week is a two-reel Keystone comedy formerly announced for distribution May 12. Franc McDonalot, Triangle dramatic play, recently seen in the screen version of Henry Kitchell Webster’s novel, “A Kid in Khaki.”

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**Eileen Percy to Appear in “The Cub”**

Eileen Percy who recently joined the Bluebird group stars is soon to appear as co-star with Franklarn Farnum “The Cub.”

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**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**


BIJOU DREAM—Select, “Up the Road with Salliie,” with Constr Talmadge.


COLONIAL—First National Exhibitors, “Tarzan of the Apes.”


ORCHESTRA HALL—Paramount, “The Blue Bird.”

ORPHREUM—Fox, “True Blue,” with William Farnum; First National Exhibitors, “Little Lost Ears in Germany.”

PLAYHOUSE—Screen Classic, “Revelation,” with Nazimova.

ROSE—Screen Classics, “My Own United States,” with Arnold Daly.

ZIEGFELD—Artcraft, “M’siss,” with Mary Pickford.
New Booking Plan
Well Received by Local Exhbitors

Thirty-Two Theatre Owners
Unite to Form Chicago Unit

One of the most enthusiastic meetings yet held by the Affiliated Distributors' Corporation was staged in Chicago last week when representatives of this new cooperative booking plan met with local exhibitors in Fraternity Hall and formed the Chicago unit, which is to be one of twenty necessary to carrying out the venture.

Charles C. Pettijohn, general counsel of the company, F. A. Brink, one of the financial backers of the project, and Byron Park of Salt Lake City, addressed the exhibitors and briefly outlined the plan which had its origin at the recent meeting called in New York City by Frank J. Rembusch of Indianapolis.

Session Well Attended

Thirty-three exhibitors attended the session and following a general discussion of the project, thirty-two of them signed up for a total of $3,150 as a guarantee that they would complete the formation of the local unit. Under the plan the amount of money necessary to be raised is approximately $8,000, and in order that no one might have a controlling interest in the unit the amount of subscriptions was limited to $100 for each theatre.

Wednesday of this week the stockholders who signed up last Friday, will meet and perfect their organization. At that meeting various officers will be elected and application made for a charter under the laws of the state of Delaware.

The subscription list was closed following the meeting last week and will not again open until the meeting on Wednesday. Exhibitors wishing to join the project may at this time, if acceptable to the majority of stockholders, purchase stock in the corporation.

Many Exhibitors Present


Old Parkway Reopens
With New Title of Drury Lane Theatre

Completely remodeled and almost rebuilt, the old Parkway Theatre at Clark street and Diversey boulevard, Chicago, was reopened Saturday night, May 4, as the Drury Lane Theatre, under the ownership of the Drury Lane Amusement Company, and the management of W. H. Riddle, an old-time Chicago theatrical and picture house manager.

The opening show was "Hearts or Diamonds," first of the pictures of William Russell Productions, Inc., released by the Mutual Film Corporation. The house was packed for three performances. It has a capacity of 400.

Mr. Riddle went to unusual efforts to book a picture for his opening night which would be certain to please his patrons and at the close of each performance he stopped outgoing members of the audience to inquire as to the quality of the entertainment.

The Drury Lane is, to all intents and purposes, a new theatre. The lighting, heating and ventilating systems have been rebuilt, the house has been redecorated, a new screen built—the largest in Chicago—and a new $3,000 Kimball organ installed. Mr. Riddle is a veteran Chicago theatrical manager and has been for three years manager of the Bertha theatre, Chicago.

Novel Stage Setting
Installed at Harper

By Manager Corbett

Manager Harry J. Corbett of the Harper Theatre, one of the finest on Chicago's South Side, sprang a pleasant surprise upon his patrons last week in the form of a beautiful and artistic stage setting.

Beginning after the performance was the final scene, manager Corbett working through until 6 o'clock the following morning, Manager Corbett installed the new setting without any interruption to performances.

Painted scenery has given way to an arrangement of soft, graceful hangings, in the center of which the screen is set. The hangings are of a shade of grey that admits of the use of colored lighting, and by making use of the lights with which the stage hangings are drawn, hid it from view.

While the orchestra is rendering the overture, a multiplicity of colored lights are constantly playing upon the stage hangings in harmony with the music. At either side of the stage is placed a stately floor lamp.

The setting was evolved by Paul G. Smith, of Screen Opinions, and installed by Mr. J. Blanding Sloan, of The Player's Workshop staff.
Universal has installed an efficiency expert, whose name is F. W. Barlet and he comes from New York. He's got good material to work on. For instance, the brigade of payers. If he can convince them that the projection room is not the place to practice voice culture, it’ll prove to us that this "efficiency" stuff isn’t bunk.

Well the Pathe staff is now complete. Rogers has with him former secretary at the Standard, Miss Mable Strick- roth, who’s a competent and everybody agrees she’s easy to look at and what other qualifications need a secre- tary have?

Quite a crowd had gathered around the window of a State street drug store, where a picture of Douglas Fairbanks, taken during the recent Liberty Loan drive, was on display. A huge Ethiopian had the center of the stage. "A powahful- man, Billy Sunday, yes sah, mighty powahful man," he commented.

If anybody tells you that there ain’t goin’ to be no summer this year just because we’ve had a few rainy days and the like, don’t believe ’em. Bill Heaney, he’s our barometer, and Bill’s made his annual pilgrimage to McHenry, III., where he signed a lease on a houseboat. Summer had lasted a summer what’s a little rain more or less to a houseboat?

We’ve suspected Joe Hopp of many things, but we never even suspicioned him of nourishing a secret aspiration to become a vocalist. His first public appearance was made in the crowded drawing room of a sleighing car, Minne- apolis bound. He held his audience— they couldn’t get out. The song, “The smoke blew up the chimney just the same, was in it the same key sometimes twice in succession.

Lynn S. Card of the U. S. Exhibitors Booking Corporation has been in our city looking after the interests of his company and also, by way of diversion, disposing of state rights to the Lewis feature, “Nine-Tenths of the Law.”

As a personal investment, Frank J. Fialherty, manager of the local Foursquare office, has relieved Mr. Card of some of the production, the same being Illinois, Indiana, Wisconsin, Min- nesota, North and South Dakota.

It is said that one can learn something new every day if one wills. Paul Smith, editor of the esteemed S. O., has found out that that "guest register" which has been everything over Pathe office is the time record for the employees.

Martin Sachs, manager of the Lub- lin theatre, Frizzi’s nickelodeon theatre, is the latest one to answer the call to the colors. Martin’s got the right idea, too. He’s making plans for "after the war.”

It’s thought that she'll be over when Martin Sachs the Huns.

Phil Solomon saw us in the Kline offices t’other day, took us over in one corner and whispered in our ear that "The Unbeliever" was booked for 104 days solid. Then he started in to list those who would show it—Ascher Bros., Lubkin & Trinx, the Wood- lawn, Schindler’s, Century, Crawford.

and a whole lot more—and now we finished wondering how he had it down to 104 days.

A lot of the out-of-town boys were in the city last week, including Norman Samwick, owner of the Amusement and Family Theatres of Clinton, Ia.; J. D. Cuddihy of the Calumet Theatre, Cal- met, Mich.; Manager Koppen of the Colonial Theatre at Rock Island; B. J. Vogt, owner of several theatres in Co- lumbus City and South Whitley, Ind.; J. M. Oberg of the Gause City, W. E. Obridge of the Cort and Lyric Theatres, Sycamore, Ill., and Manager Bostwick of the Merrill, Milwaukee.

Messrs. Dollman and Vandawalker of the Doll-Van Film Corporation, will leave for New York May 10th over the state right here with the intention of adding to their list of successes. A special trade showing of their latest ac- quisition, "A Grain of Dust," was held in the Vitagraph projection room Mon- day of this week.

On the Firin’ Line

Dell Goodman, who left the ranks of Pathe salesmen to join the national army, writes in his latest Barrar correspondent that he is almost discouraged—that he is a private still. You’re lucky you ain’t in the guard house, Dell, private stills don’t go no more in the army than blind pigs in dry territory.

Jack Camp, “Handsome Jack” selling Metros out of Milwaukee, arrived in Chi- cago last week with the announcement that he is the father of a bouncing baby boy. His chest was extended to such dimensions that a traffic cop informed him he would have to go to the city hall and get a parade permit if he wanted to promenade the fair streets of our great city.

Sam Norvel, former Wisconsin sales- man for Vitagraph and now peddling the same line in Chicago, has his eye on a bond they sold for a quarter. He says he is going into the army. When he gets across, the Europeans will think more than ever that we are a nation of spend- thrifts.

Winnie Delo, booker of the Artcraft, Milwaukee, office, said to be the smallest booker in captivity, he measuring a few inches under five feet, lost his wallet on the train. It contained $80 and Winnie was nearly prostrated when some honest fellow returned it to him. After a pleasant talk with the head of the American game with some of the film fraternity, Delo had again lost the contents of his wallet. There were no apparent signs of suspicion of the man and Winnie had to float a loan for $10 to get home.

Clay Bond, city salesman for Artcraft is trying to corner all the business on the north side and in his frantic chase for the elusive dollar has purchased a Ford car. Clay has another who is erasing the same territory with Pathe pro- ductions, says he can call on three cus- tomers while Clay is cranking the darn thing.

Life has its little compensations. Wil- liam J. McGrath, advertising solicitor for the esteemed M. P. news, is small in stature, but when the sign painter got through with the door of his new office he was a darn sight bigger than the publication he represents.

When Morrie Salkin lived at Sixty- ninth street and Prairie avenue, it was his only home. It is said to arrive home in the evening about 11 o’clock. Now that he has moved to Forty-third street and Boul, Mich., it is rumored that he don’t go up to his office after 9 o’clock in the morning. Far be it from us to mix in family affairs, but if he ever mentioned moving into the loop, we’d view it with suspicion.

Van Gelder, one of Pathe’s salesmen, was mistaken by a film manufacturer the other day, to be George Ovey of the Ovey company. “He realized his er- ror,” said Van Gelder, “before he slipped me George’s check.”

Little “Mc,” over to Foursquare, says that now he knows “Mac” is Scotch because the latter will not invest three cents in a stamp to write a letter. We don’t think it’s money “Mc,” it’s a stiff proposition to typewrite a letter when you use the Hunt system.

Mary MacLane to Enter Vaudeville

Mary MacLane, who bares her love affairs in the Essanay “Journey’s End,” created considerable excitement both in the film world and among the general public by mysterious disappearance from the Plants Hotel, Chicago, recently.

For more than a week no trace of her could be found. Finally she turned up and called. She’s announced. She’ll hang out the Auditorium Hotel under an assumed name in order to get a rest from her arduous work in filming the Essanay pictures. She’s preparing to go into vaudeville, it is said.

Poetry to Advertise

“The Eagle’s Eye”

The Dreamland Theatre, Atlanta, Ga., advertises “The Eagle’s Eye,” the twenty episode serial in the local papers in the following manner:

The scheme of Secret Service men to catch the German spy.
You'll learn today at Dreamland if you see “The Eagle’s Eye.”
Just watch the many intrigues of the ever wily Hun, and watch how Uncle Sam clinches the deal.

Universal Studios

Used by Hayakawa

The Hayakawa Productions, which are to be released through the Haworth Pictures Corporation, are understood to be for the Haworth Company, with whom the Hayworth company has entered into a leasing arrangement.

A definite deal was reached last week by Jesse Hayakawa and F. J. Hawkins, vice-president and general manager of the Haworth Pict- ures Corporation, and Hayakawa and his company began work of production at Universal City this week.
SYNOPSIES OF CURRENT PUBLICATIONS

"THE SILENT WITNESS." Five-reel drama. Featuring Virginia Earle and Gordon Bryce. Produced by Famous Players-Lasky. Author, J. Searle Dawley. Director, Victor Fleming. STORY: A young girl, and her mother are mistaken for robbers by a woman named Mrs. Wilton. They are later proved innocent of the crime charged, when the real criminals are caught. The young girl marries, and the story is brought to a happy ending.

"THE DAGGER WOMAN." Five-reel drama. Featuring Mary Astor. Produced by Metro-Goldwyn-Mayer. Author, A. H. Waite. Director, Alfred Santell. STORY: A young girl named Maria is called upon to find a missing manuscript which is written in code. She is helped in her search by a mystery man named D'Arcy. They eventually solve the puzzle, and Maria's father is freed from an unjust accusation.

"THE YELLOW TICKET." Five-reel drama. Featuring Greta Garbo. Produced by MGM. Author, John Monk Saunders. Director, Frank Urson. STORY: A young girl named Ann is given a ticket to a concert, but she loses it. She is later found to be the rightful owner of the ticket, and she becomes famous as a result.

For Your Program

Synopses of the following plays are given in this week's issue.

For Your Program

Synopses appearing last week:

An Honest Man. An adventure story of a young man and his adventures in the city, as he tries to make his way as a writer. He finally succeeds, and wins the love of the girl he has fallen in love with.

"WHY THE BOLSHEVIK!" Five-reel drama. Produced by Famous Players-Lasky. Author, Frank Reicher. Director, Edward Sloman. STORY: A young man named Yuri is called upon to help a Russian revolutionary in his work. He is later caught, and the story is brought to a happy ending.

"TREASURE." Six-reel comedy. Featuring Harpo Marx. Produced by MGM. Author, Robert Ross. Director, Robert Ross. STORY: Harpo is called upon to help a rich man find a lost treasure. He eventually succeeds, and is hailed as the hero of the town.

"THE VENUS MODEL." Six-reel comedy. Featuring Joan Crawford. Produced by Paramount. Author, Robert Ross. Director, Robert Ross. STORY: Joan is called upon to help a rich man find a lost treasure. She eventually succeeds, and is hailed as the hero of the town.

"CYCLONE HIGGINS, D.D." Five-reel comedy. Featuring Robert Young. Produced by RKO. Author, Robert Ross. Director, Robert Ross. STORY: Robert is called upon to help a rich man find a lost treasure. He eventually succeeds, and is hailed as the hero of the town.

"MILE-A-MINUTE KENDALL." Five-reel comedy. Featuring Robert Young. Produced by RKO. Author, Robert Ross. Director, Robert Ross. STORY: Robert is called upon to help a rich man find a lost treasure. He eventually succeeds, and is hailed as the hero of the town.

Mrs. Brown, she has a variety of experiences, culminating in a dramatic climax.
THE STRENGTH OF THE WEAK

Fifteen-ree dramatic.
Featuring ALICE JOYCE.
Produced by J. Low.
Author, Edith Ellis.
Director, Tom Terris.

STORY: Her husband dead, Edith takes
her child to the city and, being unable
to find employment, she steals. She is caught
and sentenced to prison for three years.
Released, she takes the child to another
city, secures employment and finally
marries the superintendent of a prison.
And it is then her real troubles reach such overwhelming
proportions that she is about to give up,
but the silver lining to the cloud appears
sooner than Edith expected.

Distributors to Hold
Meeting on May 16

A meeting of the members and directors
of the State Right Distributors, Inc., of
which Sol L. Lesser is president, will be
held in New York on May 16, at which
time the general business of the organiza-
tion will be discussed and exhibitors desir-
ing to become members will be voted upon.
The State Right Distributors, Inc., is
comprised of state right buyers of the
United States and Canada, and was formed
for the purpose of cooperative buying of
natives of big productions for distribution
through the exchanges of its members.
Several big productions are now under con-
sideration and will be screened for the
members during their stay in New York.
Following is a list of the members and
their respective territories: Sol L. Lesser
of San Francisco, Calif., Arizona,
California, Colorado, Connecticut,
Florida, Georgia, Indiana, Iowa,
Kentucky; Edith of St. Louis, Mo.;
Leon D. Netter of Cleveland,
Ohio; and H. L. Dollman of Indianapolis,
Ind., Illinois and Indiana; Leon D. Netter
of Cleveland, Ohio, Ohio and Kentucky;
Harry M. Green of Pittsburgh, Pa., West-
er Pennsylvania and West Virginia;
Nathan Hirsh and Louis Haas of New
York City, New York State and New Jersey;
J. J. Allen of Toronto, Canada, Dominion
of Canada.

State right buyers whose territories are
not listed above are invited to attend
the meeting which will be held at the offices
of the organization in the Longacre building.

Thrift Stamp Day
Latest Innovation
Of N. Y. Theateeman

"Thrift Stamp Day" was inaugurated
at the Broadway Theatre, New York
City, during the presentation of "The
Bride's Awakening," on Wednesday,
May 15.

On that day the only money accepted
at the box office in exchange for tickets
was the small amount demanded by the
government as the war tax on theatre admissions.

The idea of "Thrift Stamp Day" be-
longs to Manager Nathan of the theatre,
who worked out all of the details. He
arranged for the placing of the booths,
at which thrift stamps were sold in the
lobby of the theatre by members of the
Mayor's Woman's Committee on Na-
tional Defense.

The plan of Manager Nathan was
made possible through the offer of
President Carl Laemmle of Universal to
accept all of the thrift stamps received
at the Broadway box office.

Hodkinson Service for
Des Moines Theatre

The home offices of the W. W. Hodkynson
Corporation at 527 Fifth Avenue,
New York, are in receipt of news-
paper clippings in reference to the open-
ing of the new Rialto Theatre in Des
Moines, Iowa.

The new house, which is situated on
Locust Street, used the Paralta play,
"Man's Man," as their first attraction.
They also announced Paralta plays will
continue to appear at the Rialto in the
order that they appear.

Abe Frankel is the managing director
and E. Metzger is the house manager
of this latest motion picture palace.

Current Issue of
Screen Telegram Shows
Two Big Film Fires

The destruction of two big motion
pictures by fire are shown in Screen
Telegram No. 2, scheduled for
May 12 by the Mutual Film Corpora-
tion.

The blaze at Waukegan, Ill., which
wiped out a dozen government
warehouses and destroyed the clearing house
which dangled from a crane, as well as the
destruction of 40,000/feet of
re-tired film, was caught by Screen
Telegram cameramen. The fire which
destroyed six pieces of the Lasky
company at Hollywood, Cal., is pictured
in the same reel.

Four war pictures show
scenes from the world great war taken
in the Alps. An interesting picture in
this section shows the mountain dogs
hauling munitions and troops traveling
on skis through the mountains.

Other pictures from France showing
methods adopted by Allies to guard
against German spies are also in the
section. The operation of aircraft guns,
are shown in Screen Telegram No. 20.

Other war scenes show the wreckage
caid by the bombardment of the Huns
in a village in Lorraine, France, and
the people returning after the bombard-
mant to hunt for homes.

Chico makes a film buy Liberty
Bonds is illustrated in a hair-raising
stunt of a girl acrobat who performed
reckless stunts while swinging on a rope
in the fork of a tree.

The arrival of Viscount I.iih, the
Mukado's new ambassador to the United
States, at Washington, where he is of-
ically received by Secretary of State
Lansing, is shown in this issue.

Theda Bara Proves
Good Bond Saleswoman

More than 15,000 persons jammed Cen-
tral Park, Los Angeles, to watch Theda
Bara sell Liberty Bonds from the top
of a "tank" during the recent bond
drive. Within her first hour as a
saleswoman for the 36th Sam the
William Fox star sold $7,000 worth of bonds
and at the end of the meeting, a two-
hour affair, Miss Bara had disposed of
a total of $40,000 of the third issue
officially received by Liberty Loan Com-
mittee representing the film industry.

Tom Bret Completes
Six Comedy Films

The Tom Bret Enterprises, with of-
ices at 616-18, 220 W. 42d Street, New
York, announce the completion of a
series of nine comedies and
titled by Tom Bret. The pictures are
being directed by Arthur Ellery and will
be published through independent
exchanges at the rate of three per week.

The company has been working at
the Victor Studios New York, and has
finished six pictures: "His Vinegar Bath," "Twixt Beds," "Why Not
Marry," "Fun With the Family," "Meas-
les Maniac," and "A Nut Sunday."
Friction Between
Regina Officials
Over Censorship

The Regina Board of Trade has protested against the close co-operation be-
tween the distributors of Oshawa and the one censor for the Province of Sas-
tatchewan, whose office is located at Winnipeg, the capital of Manitoba, in
placing Regina, the capital of Saskatchewan. The Regina board has denounced
the "shameful fact" that Saskatchewan accepts as sterling, face value, the Mani-
toba censorship of moving pictures. The statement is made that Saskatchewan
was to be entirely independent from that of Manitoba and there is a desire for the transfer of the censor's office from Winnipeg to Reg-
ina.

This expression of opinion, coming as it does from a source outside of the moving picture business, is highly inter-
teresting in the friction which has long existed in Winnipeg between the
Manitoba censors and local film men. Many decisions of the Manitoba board have vexed Winnipeg, exchange mana-
gers and now an influential body of men in Saskatchewan has protested against the "dictation" of the Manitoba Board of Censors in the Saskatchewan censorship matters.

On the other hand, if the Saskatchewan censor's office is moved from Win-
ipeg to Regina, the film exchanges will find it necessary to open branch offices in Regina. This may not be a desirable development at the present moment, in view of the great increase in federal and other taxes.

Two New Theatres

Orono, Ontario, a small village near Oshawo, Ontario, now boasts a regular moving picture theatre. Port Burwell, Ontario, also has a new moving picture theatre, which is being operated by L. A. Crawford. The Royal Theatre, Hamilton, On-
tario, which has had many ups and downs during the past three or four years, was recently sold by auction. The premises are to be converted for other purposes, it is announced.

Leo Devaney, formerly a well-known
newspaperman of Toronto, has joined the staff of the Fox Film Corporation in Canada. Mr. Devaney was, until re-
cently, the assistant sporting editor of the Toronto Globe.

No Exemptions From Tax

Howard Douglas, of Edmonton, chief moving picture censor for the Province of Alberta, has ruled that there are no exemptions for the operation of the Amusement Tax Act, which went into effect in that province on May 1. He points out that even soldiers in uniform, including returned warriors, are re-
quired to pay the tax when entering a

place of amusement, although in all other Canadian Provinces soldiers in uniform are exempt from the amuse-
ment war tax. Mr. Douglas has also de-
clared that all passes and complimentary tickets must be accompanied by the tax stamps applicable to a theatre. Mr. Douglas has notified Calgary exhibitors to this effect.

Exhibitors Scored;
Show Uncensored
City Clean-Up Film

The managers of twenty-eight mov-
ing picture theatres in Winnipeg, Mani-
toba, have been found guilty of exhib-
ing an uncensored moving picture. The
film in question was a one-reel subject
which was released by a civic commit-
tee in charge of a clean-up campaign.

Charles H. Webster, secretary of the
committee, when called upon for an ex-
planation, said: "We had no time to
run over the film or to do anything else
but give it a chance. Of course, the censor board can close the shows and arrest us, but they will not do it because there is a good
coming. If they do this, the Province
will lose a couple of days' re-
cipts from the Amusements Tax Act." It was pointed out that the members of the Clean-Up Committee were liable to arrest and prosecution over the mat-
ter and local newspapers took up the discussion editorially. No actual pro-
cussions are expected, however.

T. A. D. Bevington, of Winnipeg, re-
cently appointed chairman of the Mani-
toba Board of Moving Picture Censors,
has been given a new job by the Provi-
cional Government. He is now head of the Provincial Amusement Tax De-
tartment. T. Hedley Garland, who has been in charge of this department since its inception in March, is now chief col-
lector of the new department.

A new chairman for the Manitoba Censor
Board is to be chosen shortly.

After operating the Strand Theatre, a 200-seat house, for several months, Snider Bros., of Peterboro, Ontario, prominent local jewelers, have arranged to erect a brand new moving picture theatre to seat the hundred people Con-
tracts have been let and the work is to be rushed to completion. The old theatre is to be closed permanently after the opening of the new house.

Two exhibitors of Hamilton, Ontario, have decided to switch from short pro-
grame releases to five-reel features. They are: David Stewart, of the Red Mill, and George Swanwick, of the Prin-
cess. The latter recently paid a visit to New York, after which he signed a contract for a year's supply of Vitagraph pictures. Manager Stewart has booked a number of Bluebird and other Univer-
sal features. One reason given for the
change is the growing shortage of two-
reelers on the market.

NEW WAR EXCISE TAX
OF 15 CENTS PER REEL PER DAY PROPOSED

On top of the move by the Canadian government to increase the duty on film imports from two cents to five cents per lineal foot, making the duty on a reel of 1,000 feet no less than $50, came the provision on Oct. 24, made for the House of Commons at Ottawa, the cap-
bital, by Hon. A. K. McLean, acting Min-
ister of Finance, regarding a special levy on each reel of film on each day that it is used of fifteen cents per day. Hon. Mr. McLean's resolution, which was presented on Tuesday, May 7, reads as follows: "That it is expedient to provide that a war excise tax be levied, collected and paid on all cinematograph films and uncinematograph films, for each day that such film is used. Mr. McLean moved that his motion be referred to the Finance Committee of the House of Commons and that the Committee be empowered to confer with the Finance Committee of the House of Commons in Ottawa, and other cities went to Ottawa on Wednesday, May 8, to protest against the new assessments as proposed. The film men say that they will stand for an increase of not more than one cent per foot in import duty on films and no more. The war excise tax is out of the question entirely.

After successfully organizing the Montreal Moving Picture Exhibitors' Association, Al Bigelow, one of the most influential members of the organization, has resigned to become controller of branches with the Specialty Film Import Limited, Canadian Pathé distributors. Before his resignation from the association, Mr. Beaulne had secured the memberships of forty of the district's exhibitors during the two months that he had been in office, Mr. Beaulne had been active along many lines for the benefit of the association.

Eugene LeFevre has resigned as manager of the Crystal Palace Theatre, Montreal, and has been succeeded by another manager who joined the Montreal staff of the Speciality Film Import Limited. He was formerly with various Montreal ex-
changes.

The Montreal offices of both the Fa-
mous Players Film Service, Limited, and the General Film Company (Canada), Limited, have been moved to more suit-
able premises. The Famous Players' of-
office is now located at 437 Bleury street, while the General has moved from 243 Bleury street to No. 6 McGill College avenue. The General company is busily engaged in the handling of Kleine rele-
ases in addition to its own pictures.

The exchange managers of Montreal, Quebec, organized an Exchange Man-
agers' Association recently at a largely
attended meeting given by the Royalton
Hotel, Montreal. James O'Loughlin was
-elected president of the new organiza-
tion, which immediately got busy on
problems having to do with the new duty and war taxes in the Dominion.

At a second session, held on May 6,
an address was heard from F. R. Len- non, of Toronto, representing the Ex- change Managers' Association of that city. It was also decided to help with the organization of an association for the Maritime Provinces. Messrs. Mar- getts and Smith, of St. John, N. B., came to Montreal to get pointers for such a body. Further discussion took place at a third meeting several days later.

Pres. Wilson Applauds Farnum's Loan Film

Tremendous applause from leaders in governmental officialdom, including President Woodrow Wilson himself, is said, greeted the exhibition recently at Keith's Washington, D. C., theatre, of William Farnum's Liberty Loan boosting film. The picture was made at the William Fox studios on the Coast under the direction of Frank Lloyd, in two weeks, and half-hours snatched during the period that "True Blue" was in work.

The celluloid playlet carries a stirring appeal to everyone to do his utmost in putting the third Loan strongly and solidly over the top. And aside from its purely patriotic aspect, it is said to be a highly interesting featurette in itself.

Mutt, Chaplin's Dog Dies of Broken Heart

"Mutt," the little white mongrel that played so important a part with Charlie Chaplin in "A Dog's Life," is dead. After a siege of illness lasting four weeks the petted idol of the noted screen comedian "cashed in," having died of a broken heart, it is said, mourning the absence of his friend.

Denied the loving attention of his master, who has been touring the country in the interests of the Liberty Loan, "Mutt" refused to eat and though he had the services of a veterinarian the doctor found no remedy for the little dog's broken heart. Charlie was the only one who could feed "Mutt." He could not get used to the comedian's absence and no one could make him understand that Charlie would be back some day.

"Mutt" jumped into fame over night. He appeared at the Chaplin studio under his groom, shaking and cowering and was taken in and befriended by Chaplin. It wasn't long before they became fast friends and he followed Charlie about from morning until night. His little bits in "A Dog's Life" scored an instant hit with followers of the screen.

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TURNER & DAHNKEN GET "MOTHER" FILM

A. Blakie Dick, general sales manager for McClure Pictures, announces that this company has sold to Turner & Dahnken of San Francisco, the territorial rights to the McClure film "Mother" for Northern California and Nevada. The McClure advertising and press publicity departments are co-operating with Turner & Dahnken in the exploitation of "Mother" in this territory.

Mr. Dick also announces that McClure Pictures has closed a deal through the Piedmont Picture Corporation, whereby "Seven Deadly Sins" will be shown throughout the Dutch West Indies. Arrangements are also being made through the Piedmont Picture Corporation for a sale of the Cuban rights to "Seven Deadly Sins."

"The Warrior" starring Maciste the hero of Cahira and "Mother" starring the directingabeth Risdon have been successfully distributed by Arthur H. Sawyer and Herbert Lubin of General Enterprises Inc., via the channels of state rights.

Mr. With the exception of the mentioned territories Messrs. Sawyer and Lubin have placed these two state right productions practically in every section of the United States.

Miss Gentry Meets Charleston Coal Men

Miss Caroline Gentry, co-author with William Addison Lathrop of "The Ro- mance of Coal," which the Educational Films Corporation of America is produc- ing, was the guest of the Charleston coal operators' convention held at Charleston, W. Va.

At a special meeting of the coal men Miss Gentry told them of the progress being made with her motion picture spec- tacle. She stated that Director Frederick A. Thomson would begin active work on it the second week in May and that his company expected to visit Charleston later in the month.

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Ebony Film Corp. Signs New Star

Mattie Edwards, former vaudeville headliner, has been added to the Ebony Film comedy forces at the Chicago studios. Miss Edwards is an experienced screen actress, having been featured for over two years by Latham, when her com- pany was producing comedies enacted by colored comedians.

Miss Edwards' first picture is "Mercy, the Mummy Mumbled," prepared for the screen by Bob Horner, a story by G. A. Frampers, and directed by Ralph G. Phillips.

"A Reckless Rover," announces Luther J. Pollard, president and general man-ager, is a new subject just finished. This is an original fifteen-minute comedy di- rected by Charles David, featuring Sam Robinson, Yvonne Junior, and Samuel Jacks.

"Much Oblige," the continuity which was done by Mr. Horner, from a story by O. A. Nelson, is the new subject Mr. David is filming this week, featuring the same trio. Director Phillips also started on a new comedy, written by himself and A. B. Heath, production manager.

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Power Co. Employee Goes to Russia

HERBERT GRIFFIN.

Mr. Griffin has had a wide experience in motion picture matters and is an expert on projection. His experience and ability should prove of great value in this field.

Rothapfel Making Pictures In Key West and Miami

Wiring from Key West, Fla., S. L. Rothapfel, of The Rivoli and Rialto Theatres, New York, announces that he has secured some remarkably good motion pictures of Marine Corps ac- tivities there and has departed for Mi- ami. As a lieutenant of Marines, Mr. Rothapfel is in charge of a squad of camamen who are making pictures of that branch of the service for govern- ment records and for use in the inter- est of the Marine Corps Publicity Bu- reau. Mr. Rothapfel will visit the camps at Paris Island and Quantic, returning to New York in about two weeks, it is said.

Lawrence Filming Fox Play "For Gold"

Edmund Lawrence, who had charge of Virginia Pearson's newest drama, "Firebrand," the current William Fox special feature, will begin the work of directing the picture this week. Mr. Lawrence made his directorial debut with the Fox forces in the produc- tion of "A Daughter of France" which is said to have proven an immensely popular vehicle for Miss Pearson, al- though Mr. Lawrence screened most of the picture under the handicap of ill-
Flushing Theatre
Changes Management

The Murray Hill Theatre, located at Broadway and 14th street, Flushing, L. 1., has been leased to Charles Krummeck of Manhattan through Walter Eagan. The theatre has been entirely re-decorated from pit to dome and will play a policy of the "rigid" policy as the Two-Rigids manager. J. Flader, William Seitz, an-theater manager the large regular picture booking through the exchanges of Paramount, Arco, Metro and Bluebird. The resident manager will be Charles Riffe.

The manager of the Murray Hill Theatre, Mr. Krummeck will still conduct the Krummeck Studio, situated in the Savoy Theatre Building on West 43rd street, Manhattan, where he has established a sign painting shop catering to the mercantile and theatrical profession.

Exhibitors and Operators
Ask License Law Change

Kalamazoo, Mich.—Managers of moving picture theatres in the city and operators of moving picture machines has united in petitioning the city commissioners to amend certain ordinances relative to examination and licensing operators so that conditions now said to be working a hardship to the theatres may be removed and the present ordinance on inspection of operators must pass a rigid examination before a special board. It is sought to have this board supplanted by one which can not license without salary, who could permit operators with but one year's experience to regularly occupy the projection booths.

The petition stated that the war had depleted the ranks of the operators to such an extent that it was almost impossible to obtain such men as the ordinance now required. The petition was referred to the examining board.

Operator Severely Burned

In Chester, S. C. Blaze

Chester, S. C.—Fire at the Chestonian, a moving picture theater here, caused $1,500 loss. The blaze was kept to the operator's room, which proved to be perfectly fireproof, only a little smoke getting into the theater. The theater was not occupied and all easily got out. Two costly new machines were badly damaged and a six-reel feature picture was burned.

Failure of the fire protector on one of the machines to work caused the film to ignite. L. B. Richardson, operator, fought the blaze bravely with fire extinguishers until it got beyond his control. F. M. Abeel is manager of the Chestonian.

'Frisco Man Promoted

J. W. Allen, formerly manager of the San Francisco office of the Famous Players-Lasky Corporation, has been promoted to the position of special representative to Exchanges, and has taken up activities in connection with his new post in New York. Myron H. Lewis, formerly manager of the Los Angeles exchange has been made manager of the 'Frisco office, and J. J. Halstead, formerly assistant manager at Los Angeles, has been made manager of that office.

More Arrests Made in Sunday Closing Fight

Sandusky, Ohio—Commissioner Carl H. Stubbig is keeping up his war on Sunday amusements. In municipal court he has sworn out new warrants for the manager of the Sandusky Theatre, and George Schade, William F. Seitz, Jr., and W. H. Pope, operators. All are charged with having kept their respective places open on Sunday.

Two weeks ago the first warrants were sworn out. A week ago the second accusations were lodged, and these are the third.

New Branch Managers

Appointed by General

H. K. Evans, well known in theatrical and moving picture circles, has assumed charge of the General Film Company's Minneapolis branch. He was formerly manager of the Pathe exchange at St. Louis.

Irving C. Jacocks, a former General Film employee, has returned to assume charge of the eastern branch of the New Haven, General offices, succeeding W. V. Hart, who will, in the future, be attached to the New York City exchange.

H. H. Elder has been transferred from the St. Louis office, which he managed for a long time, and is now in charge of the Washington office of General.

First National to Move

About June 1 the head offices of First National Exhibitors' Circuit will be moved from 15 East 41st street, New York, to larger quarters occupying the entire eighth floor of the new building at 6 and 8 West 44th street.

This change has been necessitated, it is announced, by the steady increase in the volume of business carried on by the circuit since it was established.

With the publication of the first of the $1,000,000 Chaplin comedies and the taking over of "Tarzan of the Apes" and "My Four Years in Germany" for distribution throughout the United States and Canada, the suite of offices on 41st street soon became too crowded for comfort or efficiency, it is said.

Tuttle Made Manager

Beginning May 6, the Select Pictures' branch office in Atlanta came under the management of T. O. Tuttle, who is well known in Southern film circles on account of the splendid work which he accomplished in this field for George Kleine System. Until joining Select Mr. Tuttle had charge of Kleine's Atlanta and New Orleans offices.

Another Company to Handle Features

The Liberty Distributing Corporation has been formed with offices at 229 Seventeenth avenue, New York. P. E. Meyer, formerly attached to the sales forces of E. J. Flader's "Feature Show" Corporation, and New York exchange manager for the B. S. Moss Motion Picture Corporation, will be in charge as manager.

The first two subjects to be distributed by the new concern are "Open the Law," in which Mitchell Lewis portrays the leading role. This production already has been booked for a full run of one hundred days over the Loew and Fox circuits. The second feature will be "The Devil's Playground," in which Vera Mitchelken, the musical comedy star, portrays the leading role.

Exhibitor's Briefs

Albany, Mo.—F. A. Flader, formerly connected with the Birdwing Photoplay Company in New York, has leased the Liberty Theatre this city, and contemplates operating it as a first-class motion picture theatre.

Batavia, Iowa.—Ed. Sturgis and sons will start a motion picture theatre here shortly.

Philadelphia, Pa.—The West Allegheny Motion Picture Company, on 25th and Allegheny, has been purchased by Frederick G. Nixon-Erdlinger from Albert M. Greenfield, Inc., at a consideration of $30,000, $25,000 of which is assessed.

Booneville, Iowa.—E. R. Steel, proprietor of the Star Theatre at Owensville, Ind., has purchased the Star Theatre of this city and will change it as a high-class motion picture theatre.

Indianapolis, Ind.—The Hodupp-Towne Photoplay Company has been incorporated with a capital stock representation from Indiana of $6,500. V. H. Hodupp of Indianapolis has been named as the company's agent.

Pittsburgh, Pa.—After being closed since some time February, the Olympic Theatre has again opened its doors to this city's public, thoroughly remodeled and enlarged. It is announced by the proprietors, Messrs. Boziotes and Antonopolis, that the cost of remodeling reached the $175,000 mark. The opening feature was the Fox production, "Rough and Ready," with William Farnum.

Reading, Pa.—The Rex Theatre has been taken over by Walter C. Kantner of this city. The house will be entirely renovated by its new owner and the name changed to Liberty.

Tulsa, Okla.—The motion picture operators of this section held their annual convention in this city. According to an announcement there was a large delegation
First National Books "Tarzan" Film For 6,009 Days

The First National Exhibitors' Circuit has closed bookings on "Tarzan of the Apes," the company announces, up to May 10 totaling 6,009 days. These figures are said to top anything on record by a margin of picture annals, when the fact is taken into consideration that "Tarzan" was issued but two months ago.

Realizing the sure-fire box-office possibilities of the film, many of the leading exhibitors have preferred to play it on a percentage basis, and have cashed in proportion to the brains and energy they have invested in its promotion. Whenever a flat rental price has been paid by a big house the amount has been worthy of comment, it is said. In Los Angeles, for instance, T. L. Talley, who holds the First National franchise for southern California, closed a cash contract with Emil Kehrlin, Jr., proprietor of the Kinema Theatre, for $3,500 for two weeks' run.

"Tarzan" is also playing profitable weekly engagements at Toledo, Canton, and Youngstown, Ohio; the Empire Theatre, San Antonio; the Rialto, Tulsa, Oklahoma, and the Princess, Sioux City, Iowa.

John H. Kunsky of Detroit announces the opening of the picture at the Washington Theatre in Detroit the latter part of this month, while Tom Moore is getting ready to present "Tarzan" at his new Rialto Theatre in Washington, D. C.

New Ebony Series Announced by General


The Ebony Comedies, General Film reports, have gained wide popularity in the last few weeks because of their novel and forcible presentation. The use of these subjects in the same manner as a black-face act is used in vaudeville has brought excellent results.

World Film Aids Recruiting

One of the recent World-Pictures, "The Cross-Bearer," is being used with great success, it is said, by the Naval Recruiting Bureau, which operates under the direction of Josephus Daniels, secretary of the navy, as a means of procuring naval recruits. An unique plan is put into operation in this work. The picture is flashed on the screen and is then stopped at some scenic showing and treating the audience of the weakness of the Belgians by the German invaders and the speaker, who is conducting the recruiting rally, asks the audience if they will stand up for America. If they do not they are urged to enlist at once.

At the Star Casino, in New York City, over 100 recruits were secured at a single showing of the picture, it is said.

Russell Productions In Wide Demand

The increasing popularity of William Russell is reflected in his first-run bookings of "Hearts or Diamonds," which he is producing of his own company, William Russell Productions, Inc.

"Hearts or Diamonds," a strenuous type of rapid-fire action, has been described as "The Midnight Trail," "In Bad" and "New York Luck" has made him solid bookings. Exhibitors who are looking for pictures with a "full body" of action and "Hearts or Diamonds" has established a record for first-run bookings.

Among the prominent theatres which have booked this exciting drama of mystery for first-run are; The Stanley, New York; The Liberty, Seattle; The T. & D., San Francisco; Tom Moore, Washington; The Strand, Denver; The Butterfly, Milwaukee; The Green Mill, Dallas, Texas; The Rialto, Indianapolis, Ind.; The Park's, S. F.; The Palace, New Orleans, and The Strand, Cleveland.

The Woodlawn Theatre and the Drury Lane Theatre, new high-class neighborhood houses in Chicago, both opened with "Hearts or Diamonds" and reported sold-out houses and enthusiastic comments.

Hayakawa Company Uses Famous Tea Garden

The Japanese tea garden in Golden Gate Park, San Francisco, was in possession of Sessue Hayakawa and his company for an entire day last week and a number of the prettiest scenes of the current Hayakawa production were filmed there.

Sidney, one of the largest and most attractive outside of the realm of the Mikado, for years has been one of the chief attractions to the thousands who have discovered the pleasant grounds. M. Haga, owner of the tea garden, was acquainted personally with Hayakawa and Tsuru Aoki, his wife, in Japan years ago and gladly turned the place over to the star and his players when asked if he would consent to their using it.

Director Worthington writes W. J. Connelly, treasurer of the Hawthor Pictures Corporation, through which the pictures starring Hayakawa are to be released, that the owner of the tea garden placed every facility at the disposal of the company and all his pretty Japanese girls were permitted to appear in several of the scenes.

Pathé to Distribute "Moral Suicide" Film

Following the announcement that under Pathé's new feature policy, big productions made by independent concerns would be distributed through Pathé a statement this week carries the news that Pathé has acquired from the Graphic Film Corporation rights to "Moral Suicide."

"Moral Suicide" is Ivan Abramson's dramatic interpretation of the Moralscope problem with a cast including John Mason, Leah Baird, Anne Luther, Hazel Washburn, Sidney Mason, Alan Hale, Jack McLean, Claire Whitney and William Lamp.
Development of Mazda Light Projection

By Albert C. Derr, E. E. Ph. D.

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The arc light has passed through a varied history of changes and improvements, until today it has evidently reached its zenith. The improved degrees of efficiency or higher screen illumination have depended upon the various kinds and forms of control. First came the ordinary rheostat or choke-coil, then the oil rheostat, a combination of oil and choke-coil. This was followed by the compensator, which proved to be quite an advancement, then the mercury arc rectifier, motor-set, rectifier motor-generator set, and rectifier and rotary converter, changing the alternating current to direct current. The last four methods are costly and the equipment expensive.

The best carbons used with the arc light were made in Germany. When the European war broke out, shipments were discontinued. Many and varied attempts and experiments have failed to develop a very satisfactory carbon. Necessity, the mother of inventions, then suggested a new turn, which has resulted in developing and standardizing the new Mazda nitrogen lamps.

The two divisions of the General Electric Company have developed satisfactory lamps. The National Lamp Works developed a 20 ampere, 30 volt or 600 watt lamp which is very satisfactory. They have been working on a 50 ampere, 12 volt or 960 watt lamp. This, however, is not ready to offer to the public. The Edison department have developed a 20 ampere, 30 volt or 600 watt, and the 30 ampere, 25 volt or 750 watt. The Westinghouse Lamp Company have developed a 20 ampere, 30 volt or 600 watt, 30 ampere, 25 volt or 750 watt and a 30 ampere, 40 volt or 1200 watt.

The perfection of the lamps and putting them into actual satisfactory operation have proved to be two very separate, distinct and difficult problems. The developing of the lamps was one problem, putting them into actual, satisfactory operation was quite another. The question of proper housing and control proved a more vital question than at first anticipated. The old apparatus was too crude, of wrong voltage and the lamp-houses unsuitable, hence cannot be used.

Comparing the Mazda lamp in its latest perfected form with the necessary control apparatus, with the harsh, crude arc light, presents the comparison of the large, old-fashioned wooden wheel hall clock and the most perfect full jewelled ladies' watch.

Many problems enter into the Mazda question. When the line voltage on the arc-light was low, a higher adjustment, or in other words, jumping a portion of the resistance, produced the satisfactory results. This was often accomplished by tampering with the resistance. A difference of 5 or 10 amperes, or 10 to 20 volts did not hurt the lamp. With the Mazda light proposition it is different.

To explain fully we will use the 20 ampere, 30 volt or 600 watt lamp, as all others work on the same principle. The filament of the lamp burns at a very high temperature and when passing much beyond the 600 watt point, will soon burn out a lamp, the average life of which is estimated at 100 hours. Ten to twenty watts above the 600 watt point materially shortens the life of the lamp. At 19 amperes of 570 watts there is a 25 per cent reduction of light.

To take care of the variation in line voltage, different flaring points at 105, 110 and 115 volts have been used in different transformers. This had to be mechanically adjusted, by plugging in one point to the other, which has proved that a difference of 5 volts is entirely too great, either giving a loss of 10 to 30 per cent or burning out the filament. Floating adjustments have not proved sufficiently stabilizing. Automatic adjustment or fool-proof, also leave too wide a range, with practically the same injurious results. The closest experiments yet made with automatic, have proved that the amount of energy caused by the difference of one ampere is not sufficient to properly adjust, to burn at accurate 6 0.0 volts. Other difficulties have been that the operator, wishing to increase the light has gone above the 20 ampere point and burned out the lamps, which cost $6.00.

As we are the most familiar with the Lebel transformer, built by the Imperial Electrical Company, of Union City, Indiana, we will describe their overcoming of these difficulties. We have found this transformer meeting the exacting requirements, the best of anything found up to the present time.

The following types are being made:

Type A—Two unit for 20 ampere, 30 volt or 600 watt for two machines. Extra controller for the second machine.

Type F—Single unit for 20 ampere, 30 volt or 600 watt for one machine.

Type C—Two unit for 30 ampere, 25 volt or 750 watt for two machines. Extra controller for second machine.

Type D—Single unit for 30 ampere, 25 volt or 750 watt for one machine.

Type E—Two unit for 30 ampere, 40 volt or 1,200 watt for two machines. Extra controller for second machine.

Type F—Single unit for 30 ampere, 40 volt or 1,200 watt for one machine.

It utilizes a shell type auto-transformer, the most rugged and durable type known with special characteristics, which has been developed and perfected by an electrical wizard, who has already presented to the electrical world a number of satisfactory and surprising developments.

Each transformer is equipped with a very accurate ammeter, built for a special amperage. The transformer takes care of the variations...
in line voltage, ranging from 100 to 125 volts. The amperage is regulated by a controlling knob, making a series of contacts from 10 to 12 amperes, according to the line voltage. This delivers a cherry-red light, permitting the accurate focusing of the filament and also heating it. The next step is 15 amperes, then advances by steps. By a special arrangement the final delivery of current is made from the secondary, which, responding to the turn of the controller, accurately delivers the proper amperage and voltage to the lamp at all points carrying the proper ratio.

Six types of transformers are now standardized. Two are for the 600 watt, two for the 750 watt and two for the 1,200 watt. Types B, D and F, respectively, are for 600, 750 and 1,200 watts, controlling one machine only. These last are built in a single unit, containing the transformers and regulator, weighing less than 20 pounds and intended to be bolted on the wall immediately in front of the operator, below the opening through which he views the screen. It is only necessary to see that the indicator is at the 20 ampere point at all times. If line voltage advances, the must turn it back. If too low, turn it forward. Types A, C and E are made, two units, namely, transformer and controlling board for two machines for the moving picture booth of a theatre.

The cut illustrating type A shows the transformer. Types C and E are identical in appearance. One set of wires leads to the incoming line. At the other terminal they branch and lead to each of the two controlling boards, which are the same in appearance as types B and are located the same in the booth.

Type A transformer in an endurance test at the factory, carried a double load of 40 amperes for two hours, and at the Underwriters' Laboratories for three hours. As a destructive test it carried 120 amperes for about an hour without doing any injury.

The 600 watt is for short throws; the 750 watt for medium and the 1,200 for long throws. Alternating and direct current have the same effect on Mazda lamps, hence the alternating and transformer should always be used. Direct current requires a rheostat with 72½ per cent of wastage.

The loss in transforming is about 2½ to 7 per cent, the Lea-Bel loss being 5½ per cent. By actual light measurement the 20 ampere, 30 volt Mazda gave the equivalent of the 15 ampere alternating current light. The light from the arc is white and harsh. The Mazda is a yellowish tinge similar to the effect on the gold fibre screen. It is soft, penetrating and as easy on the eye as the front seat as in the rear.

The transformer being sensitive in its operation, care must be taken in following instructions in installing. When built for the 110 volt, 60 cycle, no mistake must be made in permitting it to go on a 220 volt connection, which would burn out the lamp and transformer. The two wires marked “line” must lead to the incoming line wires through a switch. The remaining two, on Types B, D and E must lead to either side of the separate controlling board, and the remaining two wires go to the lamp. Controller should always be at the low focusing point at the beginning, then gradually advanced. When these instructions are followed, there will absolutely give and deliver satisfactory results.

Additional helpful features are a close adjustment of the reflector. An arc light loses 75 per cent of the light in the lamphouse without the reflector the Mazda does the same. With the reflector only 30 per cent is lost. In adjusting, the reflector filament must be thrown between the filament of the lamp. If thrown on it, it increases the heat and causes the filament to buckle. If the reflector is 150th of an inch out of adjustment it will lose 15 per cent of the light. Adjusting in this manner, about 1/16th of an inch in you lose 30 per cent. If 1/16th of an inch out you lose 40 per cent, hence careful adjustment is necessary.

A metallic face screen, such as aluminum, gold fibre or mirror screen, add to the brilliancy and clearness of the picture. The specially made prismatic condenser also utilizes a greater percentage of the light, the center of light being a bulb's eye diverges, while the prismatic rings converge, thus overlapping.

An interesting feature is the saving in current. A 55 amperes alternating current arc lamp consumes about 600 watts, 650 watts, and 800 watts in the 600, 750 and 1,200 watt machines, respectively.

The Motograph has a very satisfactory lamp house of this kind. The Powers lamp house is arranged to hold two lamps, and instantly turns from one to the other. The Simplex lamp house is not quite ready, but will be soon.

The “Nu-Movie-Lite,” invented and furnished by H. M. Livingston, of Peoria, Illinois, is an adapter for reducing the inside of the Simplex lamp houses and used with the plano condensers. The Lea-Bel lamp house is equipped with Mazda lamp, reflector, prismatic lens and screw adjustment operated from the outside, complete and ready to replace the arc lamp house on the Simplex, Powers and Motograph back to 1912 models.

The benefits to be derived are: (1) Saving in current; (2) steady, soft, smooth light; (3) no gasses or dust, and less heat for the operator; (4) less danger and lower insurance rate.

Nicholas Power Company Improves Cameragraph Projection Machine

The Nicholas Power Company announces that since April first all Power's Cameragraphs are, without addition to list price, equipped with the Grip-o, glass peepholes in the upper magazine, both sides so that the operator can look through and see how much film remains at any much film remains at any time, together with a revolving spindle in upper magazine. All these improvements are good and will be appreciated by operators. Especially will be the glass in the upper magazine. This glass does not only in some degree reduce the fireproof qualities of the magazine, it is said.

Lasky Signs Chautard

Announcement is made by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, that a long-term contract has been entered into with Emil Chautard, the noted French motion picture producer, to direct Paramount and Artcraft pictures.
A KAY COMPANY

Golden Spoon Mary,” C, 1,000.

“Protect the Public,” E, 1,000.

AMERICAN JAPAN PICTURES

“The Land of the Rising Sun”.

AMERICAN STANDARD PRODUCTIONS

Oct. 7—“The Mystery of the Boule Cabinet,” six reels, with Sheldon Lewis.

ANTIL-VICE FILM COMPANY

“Is Any Girl Safe?” five reels.

ARGOSY FILMS, INC.


“The Celebrated Cased Silver Case.” five reels.

“Abney,” five reels, with King Baggott.

ARROW FILM CORPORATION

“The Deceiver,” nine reels, with Derwent Hall Cave.


ATLANTA DISTRIBUTING CO.

“Nine-Tenths of the Law,” six reels, with Mitchell Lewis.

BAY BEACH FILM CORPORATION

“The Barrier,” ten reels.

BERNSTEIN PRODUCTIONS

“Who Keeps It,” five reels.

“Redemption,” with Evelyn Nesbit Thaw.

BLUEBIRD

“Eagle’s Wings,” five reels, war drama.

“Even as You and I,” five reels, with Lois Weber.

“Come Through,” seven reels, with Herbert Rawlinson.

BRENNON PRODUCTIONS

“Jane Wolf,” seven reels, with Hazel Dawn.

“Fall of the Remanoffs,” eight reels, with Nance O’Neill.

“Empty Pockets,” seven reels, with N. O’Neill.

“The Return of the Lone Wolf,” with Bert Lyte.


CARDINAL FILM CORPORATION

“Joan the Woman,” eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY

One one-reel comedy per week.

CINEMA DISTRIBUTING CORP.


CINES CORPORATION OF AMERICA

“The Fated Heart,” six reels.

CLARIDGE FILMS, INCORPORATED

“The Birth of Character,” five reels.


CLINE PRODUCTIONS

“Ramona,” eight reels.

“The Eyes of the World,” seven reels.

COMMONWEALTH PICTURES CORPORATION

“The Frozen Warning,” five reels, with Charlotte.

CORONA CINEMA COMPANY


COSMOPOLITAN FILM CORPORATION

“I Believe,” seven reels, with Melton Rosser.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

“The Chosen Princess,” eight reels.

“The Grain of Dust,” six reels, with Lillian Walker.

F. P. DONOVAN PRODUCTIONS

“Billy’s Day Out,” one reel, with Billy Quirk.

“Billy’s Elongement,” one reel, with Billy Quirk.

“Billy, the Leader,” one reel, with Billy Quirk.

“Butting In Society,” one reel, with Lou Marks.

EBONY FILM CORPORATION COMEDIES

“A Black Sherlock Holmes,” one reel.

“Saying the Spy,” one reel.

“The Porters,” one reel.

“A Milk Fed Hero,” one reel.

“A Busted Romance,” one reel.

“Spooks,” one reel.

EDUCATIONAL FILM COMPANY

“High, Low and the Game,” one reel.

“The Mysteries of Crystalization,” one reel.

EFFANAGE FILM COMPANY

“The Marriage Bond,” five reels, with Nat Goodwin.

E. I. S. MOTION PICTURE CORPORATION

“Trooper 44,” five reels, with George Soulé Spencer and June Days.

EMERALD MOTION PICTURE CORPORATION

“A Slacker’s Heart,” seven reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

“Enlighten Thy Daughter,” seven reels.

ESSEX HARRIS FEATURE FILM COMPANY

“Alice in Wonderland,” five reels.

EUROPEAN FILM COMPANY

“Birth,” six reels.

EUGENIC FILM COMPANY

“Fighting for Verdun,” five reels.

JUVENILE FILM COMPANY

“Chip’s Movie Company,” one reel.

EXCLUSIVE FEATURE FILM CORPORATION

“Where Is My Father?” seven reels.

EXPORT & IMPORT FILM COMPANY

“Humility,” seven reels.

“Ivan the Terrible,” six reels.

“Loyalty,” seven reels.

“Robespierre,” seven reels.

“Tyranny of the Romans,” seven reels.

FAIRMOUNT FILM CORPORATION

“The Hat,” seven reels.

F. W. FARHAN


“Race Suicide,” six reels.

FIRST NATIONAL EXHIBITORS’ CIRCUIT, INC.

“On Trial,” nine reels, with Sydney Ainsworth.

“The Moon,” with George Fascher.

“The Sing Invincible,” six reels, with Mitchell Lewis.

“The Tarzan of the Apes,” six reels, with Elmo Lincoln.

FORT PITT CORPORATION

“The Italian Battle Front.

FRANCO FILMS, INC.

“The Natural Law,” with Marguerite Courtot.

FRATERNITY FILMS, INC.

“The Devil’s Playground,” with Vera Michele.

“The Witching Hour,” six reels, with Jack Sherrill.

“Conquest of Canaan,” five reels.

FRIEDER FILM CORPORATION

“A Bit of Heaven,” five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

“A Mormon Maid,” six reels, with Mae Murray.

FHROMA AMUSEMENT CORPORATION

“God’s Man,” nine reels, with H. B. Ware.

“My Own United States,” with Arnold Daly.

GENERAL ENTERPRISES

“The Lion,” six reels, with Jane Gail.

“The Dyer,” six reels, with Elizabeth Ridlon.

“The Warrior,” seven reels, with Maclate.

“Crucible of Life,” seven reels, with Grace Darmond.

GOLD MEDAL PHOTOPLAYS

“The Web of Life,” five reels, with James Cruz.

GRAND FEATURE FILM COMPANY

“Rex Beach on the Spanish Main,” five reels.

“Rex Beach in Pirate Haunts,” five reels.

“Rex Beach in Footsteps of Capt. Kidd,” five reels.

GRAPHIC FILM COMPANY

“The Woman and the Beast,” five reels.

“Moral Sufferers,” seven reels, with Leah Baird.

H. W. GRIFFITH

“The Birth of a Nation,” nine reels, with H. B. Walthall.

“Intolerance,” nine reels, with Mae Marsh.


HANOVER FILM COMPANY

“Maciate,” six reels.

“How Uncle Sam Prepared,” four reels.

“Camille,” six reels, with Helen Helprina.

HARPER FILM CORPORATION

“Civilization,” ten reels.

HAWK FILM CORPORATION

“Monster of Fate,” five reels.

HERALD FILM CORPORATION


HILLER AND WILK

“The Battle of Gettysburg.

“Wrath of the Gods.”

HISTORIC FEATURE FILMS

 quarterly—“Christus.”

FOUR SQUARE PICTURES

“A Trip Through China,” eight reels.


“The Bar Sinister,” eight reels.

“Her Fighting Chance,” six reels, with Jane Grey.

“White Whisker Jones,” five reels, with Orin Johnson and Reba Mitchell.

“The Sin Woman,” with Irene Fenwick, Reje Davies and C. Bruce.

“Aye,” nine reels, with Gertrude McCray.

“The Submarine Eye,” seven reels.

“Should She Obey,” seven reels, with Alice Wilson.

“The Great White Trail,” six reels, with Doris Kenyon.

“One Hour,” six reels, with Zena Keefe.

“The Cast-Off,” five reels, with Beulah Bariscale.

41
HARRY RAFF
"The Struggle Everlasting," with Florence Reed.
HARRY RAYNER
CHARLES RANKIN
RENOVATED PICTURES CORPORATION
"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.
SELECT PHOTOPLAY CORPORATION
"Humility," six reels.
SELM SPECIALS
"The Crisis," seven reels, with Bessie Eyton.
"Sire of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.
"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.
"Who Shall Take My Life?" seven reels, with Thomas Santchi and Fratise Brunette.
FRANK J. SENG
"Parentage."
SIGNET FILM CORPORATION
"The Masque of Life," seven reels.
FRED H. SOLOMEN
"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.
STANDARD PICTURES
Wm. Fox
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.
SEP. 10—"Camille.
Oct. 7—"When a Man Sees Red."
Oct. 14—"Aladdin and the Wonderful Lamp."
Nov. 4—"The Rose of Blood," six reels, with Theda Bara.
Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.
Dec. 29—"Troublemakers," seven reels, with Jane and Katherine Lee.
Jan. 5—"The Heart of a Lion," five reels, with William Farnum.
Jan. 26—"Dixie," seven reels, with Theda Bara.
Feb. 10—"Les Miserables," eight reels, with William Farnum.
Mar. 10—"Woman and the Law," seven reels, with Charles Clay.
Apr. 24—"Rough and Ready," six reels, with Wm. Farnum.
May 5—"True Blue," five reels, with William Farnum.
SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.
SUPERIOR FILM COMPANY
"The Fauce, five reels.
"The Cowpuncher," six reels.
SUPREME FEATURE FILMS
"Trip Through China," ten reels.
TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.
TRIUMPH FILM COMPANY
"The Libertine," six reels.
ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Micheleau.
"The Passion Flower," five reels.
UNIVERSAL
"Hei Morgan's Girl," five reels.
"The Hand That Rocks the Cradle," six reels.
C. S. EXHIBITORS BOOKING CORPORATION
"The Zeppelin's Last Raid," five reels with Emil Markey.
"Those Who Pay," five reels with Bessie Barriscale.
VARIETY FILM CORPORATION
"My Country First," six reels.
"The Purging Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.
VICTORIA FEATURE FILMS
"The Slave Mart," five reels with Margaret Snow.
"The Sunset Princess," five reels with Margery Daw.
VICTORY FILM MFG. CO.
WARNER BROTHERS
"Are Passions Inherited?" five reels.
EDWARD WARREN PRODUCTIONS
L. LAWRENCE WEBER PRODUCING CO.
"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.
WESTERN IMPORT
"Mickey," seven reels, with Mabel Normand.
WHOLLSOME FILMS
"The Private Rights Film Corporation
"The Public Be Damned," five reels, with Charles Richard and Mary Fuller.
"Radio Film Corporation
"Satan, the Destroyer of Humanity," seven reels.
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PATHE EXCHANGE,

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INC.

with Fannie Ward.
— Astra. "Innocent,"
with Peggy Hyland.
— Astra, "The Other Woman,"
Feb.
Feb. 10 — "Loaded Dice,"
with Frank Keenan.
—
with
Mozukin.
Feb. 17 "The Inner Voice,"
with Antonio Moreno.
Feb. 24 — Astra, "The Naulahka,"
with Marie Osborne.
Mar.
—
Diando, "Daddy's Girl,"
with Bessie Love.
Mar. 10— "The Great Adventure,"
with Mine. N. A.
Mar. 17 — Russian Art, "The Beggar Woman,"
Lesienko.
Mar. 24 — Astra, "The Hillcrest Mystery,"
with Irene
with Gladvs Hulette.
Mar. 31 — Astra, "Mrs. Slacker,"
7 — "Twenty-One,"
with Bryant Washburn.
Apr,
Apr. 14 — Russian, "The Busy Inn,"
with N.
Panoff.
—
Apr. 21 "Ruler of the Road,"
with Frank Keenan.
Apr. 28 — Diando, "Dolly Does Her Bit,"
with Marie Osborne.
—
"How Could You, Caroline?"
with Bessie Love.
May
May 12— Russian Art, "The Dagger Woman,"
with Ivan Mozukiu.
with Irene
May 19 —Astra, "The Mysterious Client,"
26 —
Jan.

27

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I. I.
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-"A Daughter

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of the West," five reels, with Marie

Castle.

Osborne.

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KEYSTONE COMEDIES
— "His Punctured Reputation," two
with Wm. Franey.
—"Dimples and Dangers," two
with Harry Gribbon.
— "Courts and Cabarets," two
with Peggy Pearce.
——
Jan. 27 "Ruined by a Dumbwaiter." two reels with Alatia Marton.
3
with William Franey.
Feb.
"A Sea Serpent's Desire," two
—
10
Feb.
with Harry Gribbon.
"Wronged by a Mistake," two
Feb. 17— "His Double Life," two
with R.
Feb. 24 — "A Tell Tale Shirt," two
with Fritz Schade.
Mar. 3 — "A Lady Killer's Dream," two
with William Franey.
Mar. 10 — "Did She Do Wrong?" two
with Harry Gribbon.
Mar. 17 — "Mud," two
with Ray
Mar. 24 — "A Safe Danger," two
with Al Edmond.
Mar. 31 — "A Playwright's Wrong," two
with Wm. Franey.
—
with Edward Brady.
Apr. 7 "Mr. Briggs Closes the Door," two
—
Apr. 14 "First Aid," two
with Maude Wayne.
—
Apr. 21 "Their Neighbor's Baby," two
with Fritzie Ridgeway.
Apr. 2S — "Mr. Miller's Economies," two
with Edward Brady and
Chas. Dorian.
with Ed Brady and Ann
May 5 — "I Love Charles Albert," two
Kroman.
May 12 — "Mr. Miller Muddles Through," two
with Ed Brady and
Myrtle Rishell
—
May 19— "Newspaper Clippings," two
with Francis McDonald.
May 26 "Are Wives Unreasonable?" two
with Ed Brady.
6
Jan.
Jan. 13
Jan. 20

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Griffith.
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PERFECTION PICTURES
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Essanay, "Uneasy Money," six reels, with Taylor Holmes.
Kleine, "Quo Vadis," eight reels.
Selig, "Brown of Harvard," six reels, with Tom Moore and Hazel
Daly.
Essanay, "Men Who Have Made Love to Me," six reels, with Mary

7
Jan. 10

UNIVERSAL FEATURES

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MacLane.

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Feb. 4 "Painted Lips," five reels, with Louise Lovely.
Feb. 11— "New Love for Old," five reels, with Ella Hall.
Feb. 18
"The Flash of Fate," five reels, with Herbert Rawlinson.
Feb. 25
"Wild Women," five reels, with Harry Carey.
Mar. 4 "Nobody's Wife." five reels, with Louise Lovely.
Mar. 11 "Beauty in Chains," five reels, with Ella Hall.
Mar. 18 "Thieves' Gold," five reels, with Harry Carey.
7 -"The Magic Eye," five reels, with Zoe Rae.
Apr.
Apr. 14 "The Risky Road," five reels, with Dorothy Phillips.
Apr. 21
The Scarlet Drop," five reels, with Harry Carey.

Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.
Jan. 21
Edison, "The Unbeliever," five reels, with Raymond McKee.
Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.
Essanay, "The Curse of Iku," seven reels, with Frank Borzage.
Edison, "The Wall Invisible," six reels, with Shirley Mason.

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SELECT PICTURES CORPORATION

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"Shirley Kaye," five reels, with Clara Kimball Young.
"The Honeymoon," five reels, with Constance Talmadge.
"Woman and Wife," five reels, with Alice Brady .
"Ghosts of Yesterday," six reels, with Norma Talmadge.
"The Marionettes," five reels, with Clara Kimball Young.
"The Studio Girl," five reels, with Constance Talmadge.
"The Knife," five reels, with Alice Brady.
"The House of Glass," five reels, with Clara Kimball Young.
"By Right of Purchase," five reels, with Norma Talmadge.
"The Shuttle," five reels, with Constance Talmadge.
"At the Mercy of Men," five reels, with Alice Brady.
"The Reason Why," five reels, with Clara Kimball Young.
"Up the Road With Sally," five reels, with Constance Talmadge.

GREATER VITAGRAPH-V-L-S-E
— "The Wild Strain,"
with Nell Shipman.
21 — "The Menace."
with Corinne
28 — "A Mother's Sin,"
with Earle Williams.
— "The Other Man,"
reels with Harry Morey.
11 — "The Woman Between Friends,"
with Alice Joyce and
Marc MacDermott.
—
Feb. 18
Wooing
"The
of Princess Pat,"
with Gladys Leslie.
— "Cavanaugh of the Forest Rangers,"
Feb. 25
reels with Nell Shipman
and Alfred Whitman.
Mar. 4 — "The Song of the Soul,"
with Alice Joyce and Walter
McGraiT.
Mar. 11 — "The Desired Woman,"
with Harry Morey.
with Earle Williams.
Mar. 18 —"An American Live Wire,"
—
with Nell Shipman.
Mar. 25 "The Home Trail,"
— "Little Miss No Account,"
Apr.
with Gladys Leslie.
— "The Business of Life,"
with Alice Joyce.
Apr.
with Nell Shipman.
Apr. 15 — "The Girl From Beyond,"
—
Apr. 22 "A Bachelor's Children,"
with Harry Morey.
with Earle Williams.
Apr. 29 — "The Seal of Silence,"
with Gladys Leslie.
"The Little Runaway,"
May 6—
with Alice Joyce.
May 13 — "Strength of the Weak,"
May 20 — "The Golden Goal,"
with Alice Joyce.

Jan.
Jan.
Jan.
Feb.
Feb.

14

4

five reels,
five reels,
five reels,
five

Griffith.

five

five

five

reels,

reels,
five

reels,

five

SELECT SPECIALS
"Over There," six reels, with Chas. Richman and Anna Q. Nilsson.
"The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.
"The Barrier," seven reels.
"The Wild Girl," five reels, with Eva Tanguay.
"The Public Be Damned," six reels, with Charles Richman and Mary

1

8

Fuller.

TRIANGLE FILM CORPORATION

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—
— "Heiress For a Day,"
with Olive Thomas.
Mar.
— "Shoes That Danced,"
with Pauline Starke.
Mar.
with Margery Wilson.
Mar. 10— "The Hard Rock Breed,"
with Wm. Desmond.
Mar. 10 — "The Sea Panther,"
with Roy Stewart.
Mar. 17 — "Faith Endurin',"
with Alma Rubens.
Mar. 17 — "The Answer," seven
—
with Myrtle Lind.
Mar. 24 "Nancy Comes Home,"
with Pauline Stark.
Mar. 24 — "Innocent's Progress,"
with Dorothy Dalton, and "The Marriage
Mar. 31 — "Unfaithful," two
with Wm. Desmond.
Bubble," three
with Alma Rubens.
Mar. 31 — "The Love Brokers,"
— "The Vortex,"
Warren and Joe King.
Apr.
— "The Boss of Lazy *Y\ with Mary with
Roy Stewart.
Apr.
with Margery
Wilson.
Barney Sherry.
with
Apr. 14 — "Who Killed Walton?"
—
Margery Wilson.
Apr.
—"The Hand the Window," with Wm.withDesmond.
Apr. 21 "Society For Sale,"
—
with Belle Bennett.
Apr. 29 "The Lonely Woman,"
—
with Roy Stewart.
Apr. 29 "Paying His Debt,"
— "An Honest Man,"
with Wm. Desmond.
May —
"Mile. Paulette,"
with Claire Anderson.
May

"I Love You." seven reels, with Alma Rubens.
Jan. 13
"Law's Outlaw," five reels, with Roy Stewart.
fan. 13
"The Argument," five reels, with J. Barney Sherry.
Jan. 20
"Flames of Chance," five reels, with Margery Wilson.
Jan. 20
"The Gun Woman," five reels with Texas Guinan.
Jan. 27
"Her American Husband," five reels with Darrell Foss.
Jan. 27
3
Feb.
"The Hopper," five reels, with George Hernandez.
3
Feb.
"Limousine Life," five reels, with Olive Thomas.
"The Captain of His Soul," five reels with Wm. Desmond.
Feb. 10
"Real Folks," five reels, with J. Barney Sherry.
Feb. 10
"From Two to Six," five reels, with Winnifred Allen.
Feb. 17
"Keith of the Border," five reels, with Roy Stewart.
Feb. 17
Feb. 24
"Little Red Decides," five reels, with Triangle Players.
24
"A Soul in Trust," seven reels, with Belle Bennett.
Feb.
five reels,
five reels,
five reels,
five reels,
five reels,
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five reels,
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reels,
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five reels,

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— "Her

May

12

May
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12-

Decision,"

Sherry.
— "Wolves
of

— "Who

five reels,
J.
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels, with Gloria

the Border," five reels, with

Is to

five reels,

five

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Apr. 22 '"The
Apr. 29— "The

May
May
May
May

J.

for

"High Stakes,"

five

five reels, with Jack Livingston.
five reels, with William Desmond.
five reels, with Margery Wilson and
reels, with J. Barney Sherry.

Hill.

44

and Evelyn

five reels, with Sir Johnston-Forbes-Robertson.
five reels, with June Elvidge.
five reels, with Ethel Clayton.
five reels, with Montagu Love and Barbara Castleton.

SERIALS

Barney

Lee

five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
Purple Lily," five reels, with Kitty Gordon.
Leap to Fame," five reels, with Carlyle Blackwell

"Th« Seven Pearls."
Viurrapa, 'The Fifhtint Trail."
Paramount, "Who Is Number Onef"
Mutual, "The Lost Express."
Universal, "The Red Ace."
Universal, "The Mystery Ship."
Pathe, "The Hidden Hand."
Vitgraph, "Vengeance and the Woman.'
Universal, "The Bull's Eye."
Pathe, "The Price of Folly."
Wharton. "The Eagle's Eye."
Pathe, "The House of Hate."
Vitagraph, "The Woman in the Web."

Roy Stewart.

reels,

five reels
five reels
five reels,
five reels,
reels,
five

Greeley.
— "Masks
and Faces."
— "The
Oldest Law,"
—
20 "Journey's End,"
27 — "Vengeance,"
6
13

Pathe,

Blame?"

— "Old Hartwell's Cub,"
—
—"Old Loves New,"

19
19
26
26

WORLD FILM CORPORATION PROGRAM
—
with June Elvidge.
"The Strong Way,"
Jan. 14
— "The
with Carlyle Blackwell
Beautiful Mrs. Reynolds,"
Jan. 21
Elvidge.
— and June
with Madge Evans.
Jan. 28 "Gates of Gladness,"
with Kitty Gordon.
Feb.
——"The Divine Sacrifice,"
with Ethel Clayton.
Feb. 11 "Whims of Society,"
with June Elvidge and Arthur Ashley.
Feb. 18 — "Broken Ties,"
— "His Royal Highness."
with Carlyle Blackwell tni
Feb. 25
Evelyn Greeley.
— "Spurs
with Alice Brady.
Mar.
of Sybil,"
—
Mar. 11 "The Wasp."
with Kitty Gordon.
with Madge Evans.
Mar. 18 — "Wanted, A Mother."
with Carlyle Blackwell.
— "The Cross Bearer,"
with Montagu Love.
Apr.
— "The Witch Woman,"
with Ethel Clayton.
Apr.
—
with Alice Brady.
Apr. 15 "The Trap,"

reels,

Swanson and

reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,
five reels,


United Theatres Endorsed by Many Western Exhibitors

H. J. Brown, of Idaho, Contracts for Four Theatres—Urges Friends to Follow

The enthusiasm with which exhibitor-members of United Picture Theatre of America, Inc., are aiding in the spread of the doctrine of cooperative operation is reflected, it is said, in the letters that pour into the United offices. Several of them have composed form letters which they are sending to their friends and fellow-exhibitors endorsing the United project and urging affiliation.

By no means the least interesting of these letters is that which has been sent out by Herman J. Brown, the president of the Exhibitors’ League of Idaho, to his acquaintances in the business. In it he states: “The United Picture Theatres of America, Inc., is destined to make the opening of a new era in our business. There is no company in the field with which it cannot compete, provided you give it your support. It is the most clean-cut business proposition that has ever been offered a retail dealer in America. The funds of this company are protected. If it does not raise enough capital ninety percent of the money turned in by you will be returned to you. Could anything be more fair? I earnestly urge every exhibitor in the state of Idaho and my friends everywhere to join United Picture Theatres of America, Inc., even if they have to go to the bank and borrow the money.

Mr. Brown adds, “I have contracted for four theatres under my management, am receiving no bonus of any sort, or the promise of any office or any other inducement, but I am working for the success of the project merely because of my confidence in its ultimate success, based on a thorough investigation, and because of my belief that it will benefit the industry.

Similarly, L. W. Brophy, secretary of the American Exhibitors’ Association of Oklahoma, writes that he has investigated both the personnel of the company and the standing of its depository and that he has found them of the highest order.

A. J. Gillingham, one of Michigan’s foremost showmen, also informs his exhibitor friends that he “knows the proposition is going over and going over big, not only because some of the biggest men in the business are affiliating themselves with it but because the whole plan is based on thoroughness.”

Meanwhile, the organization of the personnel of the United organization is rapidly nearing completion, it is announced. President Berst will in a few days be ready to give out the names of the full Advisory Board.

Gerard Feature Helps Strand Theatre Liberty Bond Sales

According to the figures compiled by the New York Federal Reserve District, the Strand Theatre, New York, led all other motion picture houses in Greater New York in the amount of Liberty Loan bonds sold in the recent drive. This enviable record, it is said, was made chiefly through the agency of “My Fours Years in Germany,” which was shown during the final week of the campaign, the entire gross income from the Gerard picture being converted into bonds.

Following the close of the double run of “My Fours Years in Germany” at the Knickerbocker Theatre and the Strand, the production was shown during the week of May 5 simultaneously at the Crescent Theatre, Brooklyn, the Academy of Music and the Mount Morris Theatre, to record crowds, it is said.

Goldwyn Pictures On Board Transports

Goldwyn Pictures are to be used to amuse American soldiers on their way to fight the foe in France, it is announced. In an effort to make our boys’ trip across the Atlantic as comfortable and as pleasant as possible, the Community Motion Picture Bureau, acting for the Government, has arranged with Goldwyn to have six of its best productions shown for an indefinite period on U. S. transports bound for Europe.

The contract for showings on the transports provides that the films are not to be exhibited ashore and that Goldwyn against monetary loss through the possible destruction of the productions by U-boat attacks.

Sidney Garrett Sells Foreign Rights to Many Feature Films

Sidney Garrett, president of the J. Frank Brockliss, Inc., exporters of films, announces the sale of Metro specials, “Revelation” and “Blue Jeans” for Scandinavia.

Mr. Garrett recently sold the entire Metro program under contract for Argentina, Chile, Paraguay, Uruguay, Bolivia and Peru.

As president of the Bengar Picture Co., Mr. Garrett has sold “Brown of Harvard” for Brazil and the “Garden of Allah” for Java and the Straits Settlements, and he has the entire Selig output under contract for Argentina, Chile, Paraguay, Uruguay, Bolivia and Peru.

Fegan Joins General

General Film Company has made a change at St. Louis, having just installed Mr. F. J. Fegan as branch manager at that point. Mr. Fegan has been for some years in charge of the Standard Film Company at Kansas City, and is one of the most widely acquainted exchange men in Missouri. He succeeds H. E. Elder, one of General’s veteran employees, who is to be transferred to another point.

Whattons Complete “Eagle’s Eye”

The Whattons have completed the filming of the nineteenth and twentieth episodes of “The Eagle’s Eye,” the serial story of the Imperial German Government’s spies and plots in America. The twentieth episode, it is said, brings the serial to a dramatic and patriotic conclusion by showing the events which immediately preceded the declaration of war on Germany by the United States.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

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We hereby certify that above report is correct to the best of our knowledge.

Mgr. __________________________ Cashier __________________________

Certified check covering the above specified War revenue Tax was mailed by me this ______ day of ______ 1917, to the Collector of Internal Revenue for the ______ District of ___________.

Mgr. __________________________

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 417 South Dearborn St., Chicago.
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Do you realize that the public wants good, cheering entertainment; that it is satiated with the gruesome melodramatic subjects flooding the market? Try clean, wholesome comedy drama and see how your patrons instantly respond with quickened interest. The George K. Spoor features are just the thing in this line.

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“A Pair of Sixes”
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TAYLOR HOLMES

“A Pair of Sixes”

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3 other sure-fire attractions
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one-a-week 52-a-year

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A gripping tale of adventure in the service of the Northwest Mounted Police
Written and Staged by Lynn Reynolds

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An absorbing drama of love and hate in Russia
Scenario by E. LLOYD SHELDON
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ADD THE MARK OF PROSPERITY TO YOUR SCREEN

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Big DRAMATIC Production, starring a woman of unusual beauty and genius

The GREAT HERBERT BRENON production with ILIODOR—who exposed RASPUTIN.

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CONTROLLING FOREIGN RIGHTS TO CHARLIE CHAPLIN’S $1,000,000 COMEDIES
LONGACRE BUILDING
General Film Company
EXCLUSIVE DISTRIBUTORS

EBONY COMEDIES

A Big Novelty Card of 1918 for Movie Audiences

REAL negro players in moving pictures—the sure gun-fire black faced act diverted to the silent drama—an attraction that never fails to satisfy the majority.

BOOK THE SERIES

A Black Sherlock Holmes
Spying the Spy
The Porters

A Milk Fed Hero
Spooks
A Busted Romance

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GENERAL FILM COMPANY, NEW YORK
THIRTY EXCHANGES

EBONY FILM CORPORATION
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There's really Only One Ticket in the field

The Future of the Industry is in your hands:

You may elect to perpetuate existing evils if you care to:

IF NOT
ENROLL NOW WITH

United Picture Theatres of America, Inc.
J. A. Berst President
1600 Broadway, New York City
Depository, Commercial Trust Company of New York, Broadway and 41st New York
Not a Territorial House Organ but an

Independent National Trade Weekly

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IN CANADA

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The Canadian Moving Picture Digest is your best and cheapest sales force.
It calls every week on every one of the 900 Canadian Exhibitors.

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"GIVE 'EM HELL"

BUY W.S.S.

Exhibitors Herald
CHICAGO LOOP
OVER THE TOP
FOR
Mothers of Liberty

Week of:
MAY 19th
Ziegfeld Theatre
Michigan Avenue

Week of:
MAY 26th
Rose Theatre
Madison Street

"They Did It in 1870" — "They’re Doing It Today"

"Kultur is not a thing of the moment, it has obsessed Germany’s military leaders throughout the ages."

Mothers of Liberty
Shows the American people that which we are fighting to eliminate.

CAST INCLUDES
Barbara Castleton, Walter Miller
Beulah Poynter and Wm. Tooker.

BOOK NOW

GREIVER & HERZ, Consumers Bldg.
CHICAGO
EXHIBITORS—What Is Your Time Worth?

Can you afford to be away from your theatres several hours each day, going about among the exchanges?

This time may be better employed at your theatres, studying your neighborhood, devising new advertising stunts and generally improving conditions about your theatres.

BOOK YOUR PICTURES FROM THE

EXHIBITORS HERALD

All the information you can obtain at the exchange is printed weekly in the Exhibitors Herald.

The hours you spend in projection rooms may be saved by relying upon Herald reviews for appraisements of pictures—and you can decide if you want to book just as well from a review as from seeing the picture, and in many cases a great deal better.

WHY WASTE THE TIME VIEWING A PICTURE WHEN YOU CAN OBTAIN ALL THE INFORMATION YOU WANT IN THE EXHIBITORS HERALD IN FIVE MINUTES?

—and any special information you may want will be supplied gratis by the Exhibitors Herald.

The Herald Service Is Only a Dollar a Year

If You Are Not Already a Subscriber
SUBSCRIBE TODAY
An Exhibitor-Exchange-Service Proposition

The Triangle Distributing Corporation is founded upon the three fundamental angles of a progressive business:—the Customer—the Product—the Organization.

Three sides form the angles of this business—the Exhibitors, the Exchanges, and Service.

The EXHIBITORS' side receives first consideration and "tops" this organization, since without Exhibitors there would be no need for Exchanges or Service. And every TRIANGLE Exhibitor is welcomed as a component part of the business.

EXCHANGES then, are operated on the principle that Exhibitors come first. Every employee who helps to construct this second side of TRIANGLE realizes that upon the welfare of the Exhibitors depends his welfare. And notice we say Exhibitors—the plural—which means careful consideration to all alike, rich or poor—great or small—old or new. This brings us to the third side of our TRIANGLE.

It is evident from the very construction of the TRIANGLE Distributing Corporation that steadily increasing profits will depend upon the cultivation and growth of the three factors—Exhibitors, Exchanges and Service.

And TRIANGLE profits are defined as a just reward for service rendered.

An expansion of the new kind of Service necessitates better Exchanges and more Exhibitors. Likewise the increasing number of Exhibitors means better Exchanges and better Service.

Exhibitors—Grasp the opportunity now of associating with TRIANGLE—the Distributing Corporation that cooperates for the mutual benefit of all.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York
Brightening Business Prospect

LITTLE while back we heard a great deal from exhibitors about business going to the bow wows; that film rental was so high no one could make a profit; that the public did not want the class of pictures producers were making; that advance deposits, contract stipulations and other conditions were making the lot of the theatre man a sad one.

Recently, however, complaints and laments of this nature have been noticeably absent and, while exhibitors have been reluctant to admit it the reason is that for sixty days business generally has been exceedingly good. This applies almost universally and the exception is those theatres in localities where competition is too great in proportion to the available patronage and also in the case of theatres whose seating capacity restricts as to the caliber of pictures possible to run.

The basic fact upon which the entire prosperity of the motion picture business rests is attendance at theatres and from all reports attendance recently has broken all records. This is probably due in a measure to general conditions incidental to the war which require the abandonment of many of the more expensive forms of amusement. Another fact is the many splendid pictures that have been offered to the public recently which came at a time when the public required diversion and refreshment from the serious thoughts of war and have been rewarded with excellent patronage.

The prosperity of the exhibitor is a positive indication of the increased prosperity that will come to the entire industry, provided only that producer and distributor continue his co-operation with the theatre-man in order that theatres everywhere may steadily mount up in popularity.

On Projectors

THE subject of projection and projectors in the abstract is one which every successful exhibitor must be familiar with.

The first step is the selection of a machine with a record of demonstrated service and once such a machine is installed the exhibitor for his own protection, should be especially wary of the salesman who endeavors to substitute another make of machine by allowing a high price for the used machine in a trade.

Obviously, the allowing of an excessive price on the used machine in order to make a sale is simply the cheapening in price of the new machine. Again, if a used machine is worth a large price to a manufacturer in a trade it is worth just as much to the exhibitor who owns it, and much more if a trade on such a basis is to result in the exhibitor being supplied with an inferior machine.

The subject of projection is a too important one in which to risk an experiment. The public generally has been educated to good projection and to supply projection of an inferior quality may cost the prestige of a theatre.

A standard machine of proven quality is the only safe course for exhibitors in this matter.

Also, the height of folly is for an exhibitor to attempt to satisfy his patrons with even the best pictures if they are projected from a machine that a long life of service has rendered inefficient.
Importance of Local Manager

ANY facts indicate that branch managers should be given greater authority in the fixing of rental prices and in the adjusting of other matters with the exhibitor.

The branch manager should have a more intimate knowledge of local conditions than officials of the home office. If he has not he should be supplanted by someone capable of gaining such an intimate knowledge of the local field.

Our attention is frequently directed to instances in which exchanges have lost business because of the inability of the local manager to make adjustments which facts in the cases seem to warrant fully, and negotiations through the home office in instances of this nature usually do not terminate satisfactorily, largely because of the necessarily limited information of the local situation possessed by the home office.

A local representative of a film company must be manager in more than name only if he is to obtain the greatest revenue the territory can yield. Conditions do not remain stationary in any territory; they are constantly changing and the branch manager should be authorized to meet these changing conditions with whatever solutions apply.

Casual Comment

Ten years in the penitentiary for Robert Goldstein, producer of "The Spirit of '76," is a graphic warning for those who may have been tempted by Huns propaganda money.

* * *

Everywhere throughout the trade there is encountered a rising note of optimism, and an excellent feature of this situation is that a close study of existing conditions warrants the assertion that the trade is veering into an immediate future of most substantial prosperity.

* * *

Negotiations seem to be under way for the elimination of the differences keeping apart of the American Exhibitors' Association and the Motion Picture Exhibitors' League. The dominant fact suggested by this situation is that one strong organization, properly conducted and with a respectable numerical membership is eminently for the best interest of exhibitors.

* * *

THE AMERICAN RED CROSS CALLS FOR SUPPORT. FOR HUMANITY'S SAKE ANSWER THE CALL!

Martin J. Quigley

S U M M A R Y  O F  C U R R E N T  I S S U E

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Chicago to Have Big Down-Town Photoplay House

Nathan Ascher, Head of Ascher Brothers Theatrical Enterprises Purchases Loop Property in West Monroe Street—Will Have 3,000 Seating Capacity

After years of delay during which period nearly every city of note in the United States has possessed itself of a large down-town theatre devoted exclusively to motion pictures, Chicago finally is to have a photoplay palace second to none in point of equipment and general effectiveness.

Credit for the long waited achievement is due to Nathan Ascher, head of the Ascher Brothers theatrical enterprises which controls a chain of neighborhood houses in Chicago. The deal, however, is a surprising one for the Ascher organisation, and will not be completed until the latter part of this week.

The site of the new playhouse is the Inter Ocean building, No. 2525 West Monroe street, and the Thompson property adjoining. The purchase price of the property has not been made public and details concerning the new theatre complex cannot be obtained at this time due to Mr. Ascher’s hesitancy in talking about the project before the deal was closed.

Need Long Apparent

Assurance of a large down-town theatre in Chicago is hailed as one of the big developments of the year in the motion picture industry. Need of such a playhouse has long been apparent to the large producers and distributors.

With the promise of a three-thousand-seat house in the loop district of Chicago producers will no longer be confronted with the problem of how to exploit pictures properly in the middle west. In the past it has always been necessary to resort to some theatre primarily designed for presentation of the spoken drama and not suitably fitted for proper presentation of motion pictures.

“Legitimate” Theatres Used

The need for a theatre of the nature Ascher Brothers intend to construct was never more forcibly demonstrated than this Spring when the producers sought downtown showings for many big war features and government propaganda productions. “My Four Years in Germany,” a First National Film, “Hearts of the World,” a M. P. E. L. Masterpiece, and “The Unbeliever,” an Edison-Kline production dealing with the war situation, were shown simultaneously in the loop district, each theatre designed for spoken drama.

“I am not ready as yet to make public the details of the new venture,” said Nathan Ascher when asked concerning the project. “The deal has not yet been completed and will not be until the end of this week.

“I will, however, say this: We are going to have as fine a theatre as there is in the country devoted exclusively to the showing of motion pictures. It will contain all the improvements which have been adopted by theatres already erected and a number of things too recently conceived to have yet been used in the construction of photoplay houses.”

Other Cities Equipped

Practically every large city in the United States with the exception of Chicago, has one or more magnificent theatres in the heart of the business center in which motion pictures are shown. New York City leads with the Astor and Rivoli — Rothapelt houses — and the Strand. Announcement has already been made of the construction of another theatre in upper Broadway to seat 5,000 persons, work upon which started recently.

Cleveland has the Stillman Theatre; the Circle Theatre in Indianapolis has attained national prominence; Grauman’s in San Francisco is one of the latest on the West coast, while Harry Davis alone recently completed his down-town Pittsburgh playhouse at a cost said to be near $1,000,000.

Washington, D. C., both Tom Moore and Harry Crandall operate down-town houses.

Neighborhood Houses Successful

The long experience of Ascher Brothers in successfully conducting their chain of outlying theatres makes them the logical ones to put through the deal they have already practically closed. Nathan Ascher is closely allied with the Jones, Linick & Scharer film interests and is also financially concerned with the Central Film Company, which exchange handles the productions of the downtown Ascher houses.

Inasmuch as the last named organization rarely, if ever, buys anything but feature films, the theatre will be of great value in giving as much profit as possible to the showings to these productions in Chicago and the Central West.

Joseph Hopp in Lively Tilt at State Convention of M. P. E. L.

National Vice-President of Exhibitors Body Resents Insincerity Charge and Hurts

“Short and Ugly” at Accuser

Hardly had Mr. Hopp finished when Robert Levy jumped to his feet and characterized the words of the speaker as “pure bunk.” He added that he could prove it was nothing more or less than “bunk.” He waved a paper which he shouted would convict Mr. Hopp of “treason.”

This is a letter written on the stationery of the Motion Picture Theatre Owners Association, known enemies of the Motion Picture Exhibitors League, and bears the signatures of C. R. Plough, Joseph Hopp and Louis Frank, he charged.

Treason Charge Made

“It is nothing less than treason for Hopp’s name to appear on stationery with one of the signers who has brought suit against members of this association, Hopp, as an officer of this association, could not be associated with him without being a traitor to our organization.”

Upon the suggestion of William Heaney the paper was given to the chairman of the session, Fred W. Hartmann, and proved to be a call for a meeting at which the Allied Amusements Association was formed.

Mr. Hopp then resumed the floor and addressing his remarks to Mr. Levy, said:

Hopp Passes Lie

“If the gentleman means to infer by his remarks that I am insincere in the stand I take he has uttered a deliberate lie.”

Many more pleasantries were exchanged between the men during the day’s session. Mr. Hopp then asked the
Los Angeles Theatremen Protest Movement to Restrict Attendance

Samuel Goldfish Brings Matter to Brady's Attention Who Enlists Vanderlip's Aid

Action to restrict school children from attending motion picture theatres in Los Angeles, said to have been sponsored by the War Savings Committee of that city, was nipped in the bud last week when the N. A. M. P. I. through an appeal to Frank A. Vanderlip, chairman of the National War Savings Committee, took steps to halt the movement.

William A. Brady, president of the N. A. M. P. I., took the matter up with Mr. Vanderlip, in New York upon receipt of a telegram from Samuel Goldfish, president of the Goldwyn Pictures Corporation, who is at present in Los Angeles on business. Mr. Goldfish wired as follows:

"A very serious situation has arisen in the city of Los Angeles whereby the school children are made to pledge themselves not to patronize motion picture theatres, thereby buying thrift stamps. This situation is so serious that the proper officials in Washington have been deprived recently of 50 per cent. of their revenue. If we as an industry allow a condition like this to develop throughout the country, it will mean the majority of exhibitors in this country to bankruptcy, thereby affecting the producers and reducing their revenue. I therefore strongly urge you to immediately call a meeting of the war committees and put this before them, so that the matter may be taken up with the proper officials in Washington immediately. I am at the Alexandria Hotel and will appreciate advice as to what action you have taken. Regards."

Theatremen Protests

Frank R. McDonald, president of the Theatre Owners Association of Los Angeles, also wired President Brady appealing him to assist in convincing the theatremen in overcoming the concerted action of the War Savings Committee.

Mr. Vanderlip took the matter up at once with C. A. Davidson, State director of the National War Savings Committee, Los Angeles, directing his attention to the seriousness of the movement and calling attention also to the fact that motion pictures had played a vital part in the Government's war plans. His letter was as follows:

"Word just comes to me from Los Angeles that there is a movement there in connection with the War Savings campaign to have the school children specifically not to attend motion picture shows. The motion picture men are naturally very much concerned about such a movement as this, for they feel that it is the sort of movement to be encouraged. I am very strong, indeed, in the belief that school children and every one else should be pledged to economize to save and to buy War Savings Stamps, but for the War Savings organization to pick out the specific thing to be refrained from it seems to me a mistake. I am certain that the general pledge scheme which has been so successful in Nebraska and which we are adopting for the whole country is the right move, but if we add to that pledge to specifically refrain from any particular type of expenditure it seems to me we are exceeding what would be good judgment."

Films Helped Government

"There is, too, another side to the matter. The motion picture people have been very well disposed, not only toward War Savings, but toward all the Government activities, and in many ways have been extremely helpful to the Government. Right at the moment many motion picture organizations are offering to carry 'trailers' on all the releases of new pictures for the next three months, and it comes particularly hard when they are operating in this way for us to specifically select them as particular ground for economy. That a child may find it necessary to economize in his motion picture expenditure if he takes a pledge to save, that it may be desirable for him to refrain from such expenditures, is undoubtedly true, but I do not think that we should start a campaign specifically to pledge school children not to go to motion picture shows."

Wrist Watch for Ince

At the conclusion of the scenes for "Tempered Steel," the fourth Petrova Picture, Madame Petrova presented Ralph Ince, who directed the feature, with a handsome Tiffany gold wristwatch with radium numerals on the face.

Cameraman La Voy Plans Third Trip To Western Front

Merl La Voy, war camera correspondent, is leaving shortly for his third tour of the European battlefronts, on an engagement with Burton Holmes, the lecturer. Mr. La Voy will travel in company with Mr. Holmes in his excursions along the battle lines.

La Voy's camera work is well known in the motion picture industry in connection with the film entitled "Heroic France," issued through the Mutual Film Corporation. More recently, returning from his second journey to the front, Mr. La Voy completed "Heroic Serbia," a picture portrayal of the personalities and activities of the Serbian front. The Serbian pictures were made under the auspices of Howard Logan of Chicago, who has presented the American Red Cross with the film.

In his work for the screen Mr. La Voy has visited the French, English and Serbian fronts, spending nearly two years in France and England and a year in Serbia. He has posed, it is stated, many of the great men of the war, including Asquith, Bonar Law, Clemenceau, Castelnau, Briand and many others. His exploits in affairs photographic have ranged from a climb of Mount McKinley in Alaska to looping the loop in an allied war plane over Mount Olympus in Greece.

An infantryman's heavy marching outfit weighs seventy pounds. La Voy's consists of about 125 pounds of camera and equipment.

Southern Exhibitors To Hold Convention

Motion picture exhibitors of Virginia, it is announced, will hold their convention this year in Gray's Armory, Richmond, on June 13, 14 and 15. A motion picture star ball will be held on the evening of June 15.

Harry Bernstein, Colonial theatre, Richmond, Va., has been named chairman of the convention and is urging every exhibitor to "come to Richmond on June 13."
One National Exhibitors Body Sought by Prominent League Men

Sydney S. Cohen of New York in Correspondence With C. C. Pettijohn Seeking to Start Movement Toward Amalgamation

Added impetus to the movement on foot to consolidate the two existing organizations of exhibitors into one national body has come about through the making public of correspondence between Sydney S. Cohen, president of the Motion Picture Exhibitors League of New York state and C. C. Pettijohn, general manager of the American Exhibitors Association.

Mr. Cohen sent forth in his missive the necessity of the two national organizations coming together under one banner and asked Mr. Pettijohn if it would not be possible for the two of them to start a movement which might result in great good to motion picture exhibitors throughout the country.

The president of the New York state exhibitors expressed a willingness to take the initiative for this movement in his organization if Mr. Pettijohn was willing to take similar steps among the members of the American Exhibitors Association.

Selfish Interest Scored

"I know, and I think you realize that there are big, clean sincere men in both organizations," reads a part of the Cohen letter, "and we may as well be frank with each other and admit that both organizations are, at present, hampered by members who have selfish interests to play."

Mr. Pettijohn in response assured Mr. Cohen of his confidence in him and added that he was willing to join with him in an effort to bring about one national organization. Mr. Cohen's letter follows:

"Believing in your sincerity and fairness and that you have the welfare of motion picture exhibitors at heart, I am addressing this letter to you in an effort to ascertain at least if it is possible within the next sixty days to bring the two national exhibitor organizations together under one banner."

"I know, and I think you realize that there are big clean, sincere men in both organizations, and we may as well be frank with each other, and admit that both organizations are, at present, hampered by members who have selfish interests to play."

Mr. Pettijohn's Co-operation

"I believe that you and I are in positions, at present, or we can at least start a movement which may result in great good to motion picture exhibitors throughout the country."

"I am willing to take the initiative for this movement in our organization if you are willing to do likewise with the members of the American Exhibitors Association. Will you cooperate with me in an effort to bring about a fair understanding among our respective members, and if possible an amalgamation of both national organizations into one united, efficient, and selfless organization which will divert itself from all side issues, and devote itself solely to the business of the motion picture exhibitors of the United States and Canada?"

Will you favor me with an immediate reply to this letter, and if you feel that we can conscientiously work together in the furtherance of a plan which will bring us all under one banner, I will be glad to meet with you and your associates and start the 'ball rolling'."

Pettijohn's Favorable Answer

Mr. Pettijohn in reply said:

"I am just in receipt of your letter dated May 13th, and I am trying to comply with your request for an immediate answer."

"While in the middle west last week, I consulted with several of the officers and directors of the American Exhibitors Association on practically the same subject mentioned in your letter."

"I believe in you, Mr. Cohen, one hundred per cent. I have the utmost confidence in the men who surround you. I have so stated to the men with whom I talked last week, and I have this day sent a recommendation to Frank J. Rembusch, our national secretary, that only a tentative date be set for our national convention and that such tentative date be not sooner than the last of August, or the first of September. In the meantime, I am willing to join hands with you in an effort to bring about one national organization; with no side issues, devoted exclusively to the business of exhibitors and ever ready to co-operate with any other branch of the industry for our common good."

Potent War Factor

"Uncle Sam has recognized us as a potent factor in this great world war. He needs us, and I personally believe we will be worth more to him under one banner—the banner under which all American people are this day united—his banner."

"I am ready to meet you."

Mr. Pettijohn in his talk earlier in the month before the Motion Picture Exhibitors Corporation of the Northwest, expressed practically the same sentiment as conveyed in his letter to Mr. Cohen. He urged the exhibitors present, who were members of the Motion Picture Exhibitors League of America, to go to Boston and "clean house" and once this was done the American Exhibitors Association would be willing to meet them on a 50-50 basis in negotiations tending toward one national body of exhibitors.

New Ruling Sought

For "Rose of Blood"

In an effort to have a ruling of Federal District Judge Carpenter set aside in which the jurist refused to grant a writ of mandamus against Major M. L. C. Funkhouser in connection with the Fox production "Rose of Blood," Attorneys Schwartz and Friedman, representing the film corporation, appeared early in the week before the United States Circuit Court of Appeals in Chicago.

The attorneys took with them a print of the picture which they exhibited to Federal Judges Evans, Alschuler and Baker, sitting jurors. When the case came up before Judge Carpenter, after Major Funkhouser had refused to issue a permit, a lengthy deposition from George Creel of the committee on public information was read into evidence in which the government official expressed himself as favorably disposed toward the picture.

J. BARNEY SHERRY AND TWO SCENES FROM "HIGH STAKES"

LEFT—AN INTERESTING S. W. E. IN WHICH WILLIAM DYER, HARRY CLARKE AND BEN LEWIS TAKE PART. CENTER—J. BARNEY SHERRY, STAR OF "HIGH STAKES." RIGHT—A TENSE MOMENT WITH MR. SHERRY AND HARVEY CLARKE.
Goldwyn Adds Stars to Roster And Plans to Double Output
Geraldine Farrar to Make Six; Pauline Frederick Eight Pictures, Says Goldfish

In its second releasing year Goldwyn Pictures Corporation will double the number of its productions from the present basis of twenty-six annually to thirty-two, a news item in a left-hand margin just made from California by Samuel Goldfish, president of Goldwyn.

This step will be good news to thousands of exhibitors and comes in direct response, it is said, to exhibitor demands and their whole-hearted support of Goldwyn since the company was organized.

During its second twelve months Goldwyn will publish: Geraldine Farrar, six productions; Pauline Frederick, eight productions; Mabel Normand, eight productions; Mae Marsh, six productions; Madge Kennedy, eight productions; Rex Beach, six productions from an anonymously famous author, and six productions with a popular male star, whose name cannot be announced at this time, it is said.

"Within a fortnight," says Mr. Goldfish, "Miss Farrar will begin her first Goldwyn production, and it is good news to be able to tell of her association with our company. From the day of her entry on the screen this brilliant artist has been a sensational success, and our plans for her future foretell a doubling of her popularity through the selection of ever greater screen stories than she has ever had before.

Pauline Frederick Popular

"Miss Frederick unquestionably ranks as one of our greatest emotional actresses; a beautiful woman of rare charm and constantly increasing popularity, both with the public and exhibitors. Owners of theatres everywhere have had proved to them her great box-office drawing power.

"It gives me great pleasure to witness the successes of Miss Normand, Miss Marsh and Miss Kennedy, three of our stars who have carried us so far forward during our first year as a producing organization.

"Heretofore, as is generally known, there has been usually but one Rex Beach production annually. Every production ever made from one of his famous stories has made money for exhibitors. Goldwyn is assured of six Rex Beach productions in a single year, thus guaranteeing six additional titles in each year when theatres playing his productions will do capacity business.

"I am not yet ready to announce by name the popular male personality to be starred by Goldwyn, but I am assured in advance of his great popularity with the American public.

Announce Plans in June

"In June we shall announce our marketing or releasing plans and policies for the coming twelve months. The
Universal Makes Big Changes
In Distribution Organization
Wipes Out Bluebird, Jewel and Other Brand Exchanges—Under One Head Now

The Universal Film Exchanges, Inc., on May 20, took over the business of all of the branch exchanges distributing Universal products in the United States, with the exception of a few exchanges not controlled by the producing company, it is announced.

Universal attractions will hereafter be handled by Universal Film Exchanges, Inc. These exchanges also will handle the output of Jewel Productions, Lois Weber productions, Bluebird plays, Century Comedies, and Lyons and Moran Comedies.

It is in combining the numerous interests that economy in distribution will be practiced, the company states. For a long time Bluebird controlled its exchanges and Jewel also had exchanges, entailing a large overhead expense in rents, salary of office force, deliveries and incidentals. With the combining of the exchanges, this excessive expense will be saved. Eventually the saving will be felt by the exhibitors, it is said, who will be given the benefit of the economies caused by the new system.

Many Exchanges Affected

The following exchanges will be taken over by the new corporation: Independent Film Exchange, Pittsburgh, Pa.; Universal Film Exchange, Detroit, Mich.; Universal Film & Supply Company, Kansas City, Mo.; Universal Film & Supply Company, St. Louis, Mo.; Universal Film & Supply Company, Oklahoma City, Okla.; Universal Film & Supply Company, Fort Smith, Ark.; Universal Film & Supply Company, Wichita, Kan.; Universal Film Exchange, Chicago, Ill.; Universal Film Exchange, Milwaukee, Wis.; Universal Film Exchange, Denver, Colo.; Universal Film Exchange, Salt Lake City, Utah; Universal Film Exchange, Butte, Mont.; Film Supply Company, Portland, Ore.; Film Supply Company, Seattle, Wash.; Film Supply Company, Spokane, Wash.; California Film Exchange, San Francisco, Cal.; California Film Exchange, Los Angeles, Cal.; California Film Exchange, Phoenix, Ariz.; Laemmle Film Service, Minneapolis, Minn.; Laemmle Film Service, Omaha, Neb.; Colonial Film Exchange, Sioux Falls, S. D.

Laemmle Film Service, Des Moines, Ia.; Cincinnati Buckeye Film Company, Cincinnati, Ohio; Cincinnati Buckeye Film Company, Columbus, O.; Cincinnati Buckeye Film Company, Louisville, Ky.; Central Film Service, Indianapolis, Ind.; Rex Film Service, Albany, N. Y.; Victor Film Service, Buffalo, N. Y.; Victor Film Service, Cleveland, O.; C. H. MacGowan, general manager of Universal, left New York last Saturday, accompanied by six assistants, for a trip around the entire circuit for the purpose of effecting the taking over of the exchanges by the new corporation. Before leaving, Mr. MacGowan said that the change would automatically go into effect May 20 and be working smoothly in every one of the exchanges.

Plans Carefully Arranged

Notwithstanding the tremendous amount of detail work necessary to bring about the change, it is said that the preliminaries have been so carefully arranged that no confusion occurred. All of the necessary forms have been printed and the hundreds of banks with which Universal does business in the several cities changed the accounts to the name of the new holding company.

The change in the method of distribution does not mean that changes will follow in the Universal sales organization. All of the branch managers will retain their position, but hereafter will be given assistance by the home office that will lead to greater possibilities for themselves and for the exhibitors served by them, it is said.

MALITZ AND ENGLER
GET PRISON TERMS

Convicted by a jury in the United States Court, Brooklyn, of having conspired to smuggle rubber into Germany and of conducting a campaign of pro-German propaganda by attempting to show that the devastation in Belgium was as great as alleged, Felix Malitz and Gustave Engler, former officers of the American Correspondence Film Company, were sentenced to terms in the Federal penitentiary at Atlanta, Ga. Judge Martin T. Manton sentenced Malitz to two years in prison and pay a fine of $5,000, and Engler will serve eighteen months.

Two Aviators Die
On French Front

Spencer Alden and Philip Mosser, aviators who were recently killed while in the service of the United States, were formerly employees of the Wharton studios, Ithaca, N. Y. During the time they were attending Cornell University they worked in several of the serials and other pictures which were produced at that time.

Howard Cody, known as the nervous property man in the motion picture business, who did all the heavy work-off scenes for "The Eagle's Eye," has enlisted in the medical department, following the completion of the serial story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service.
Mutual Adopts Every-Other-Week Plan Of Issuing Five Part Productions

Past Experience Has Shown Large Waste Through Summer Period Says President Sheldon

The Mutual Film Corporation announces a contract for the distribution of a series of five-part productions from the studios of the American Film Company, Inc., one every other week beginning May 27.

A new whirl of activity is sweeping through the Mutual and plans are under way for the publication of a series of special productions, it is said. An announcement of these is shortly to be issued from the offices of James M. Sheldon, president of the Mutual. Mr. Sheldon is dividing his time between the Chicago and New York offices of the Mutual in his negotiations and operations.


More Goodrich Films

The preliminary arrangements have been made for the production also of a series of feature productions starring Edna Goodrich. Production will start shortly in New York studios. It is planned to give Miss Goodrich more prominent productions and bigger vehicles than any of those in which she has previously appeared.

The Mutual schedule of short length productions of feature quality including Billie Rhodes in Strand Comedies and the Screen Telegram, the Mutual news reel, will be maintained, it is said. In addition a series of one-reel specialty pictures of a new type and extraordinary quality is shortly to be announced. "The prospects are exceedingly bright for Mutual," observed President Sheldon. We have by the contract just announced a consistent sequence of high-class productions featuring Mary Miles Minter, William Russell and Margarita Fisher. We have almost ready to announce, a series of special features of the very first magnitude, featuring one of the best known stars of the screen. We have a well established and constantly improving news reel, the Screen Telegram. I do not need to make comment on the Strand Comedies, they have set a standard of their own in the trade.

Explains Bi-weekly Plan

"There may be some question as to why we have adopted an every other week release for the five-part productions on our regular schedule. In the first place it was desirable to make room in our releasing plans for the special productions that are to come. Then, also it is wise to take cognizance of the fact that the schedules of the last few summers show that there has been a large waste in productions released through the summer period. Too many pictures without adequate drawing power have been crowded into the summer market.

The picture business has reached a stage of development and maturity where it must from now on take cognizance of the slackening of the theatrical market in the warmer months. We have some lessons to learn from the stage in this game, and one of them is that the public must not be overfed on production in the summer. Do you know that one big group of film producers and distributors recently took under consideration a plan to suspend all releases for six weeks, beginning July 1st? We are not that radical. There is a good business to be had right through the summer, but it appears that the best commercial course is to release fewer productions and work them harder. This is better policy both for us and for our customers, the exhibitors. Longer runs are coming in steadily, as evidenced by the reports coming from the Mutual's branches.

Business Growing

"We are enjoying a pleasant growth of business. The fact that the William Russell Productions, entitled "Hearts or Diamonds?" is making a decidedly sensational success in various quarters of the country. It has had the distinction of being the production presented at the opening of several of the biggest new theatres in the United States. We have others with their big box office possibilities to come.

"There is a decided healthy trend in business among the theatres. Better showmanship is making for the theatre prosperity and is having a most favorable reaction on the manufacturers and distributors of pictures."

Goldwyn Detroit Mgr. Dies in Denver Cola.

Abraham I. Shapiro, until recently Goldwyn's branch manager at Detroit, died at Denver, Cola., on May 12.

Mr. Shapiro resigned about two months ago to enter the army, but was rejected on the grounds of poor health. After spending several weeks in New York, where his family lives, Mr. Shapiro went to Denver. He was met at the station by W. S. Rand, manager of Goldwyn's Denver branch, but was so ill that he collapsed before he could be gotten to the hospital, and died the following morning.

Jerome Abrams Gets New Appointment

Jerome Abrams, who has been district manager of the Foursquare Exchanges for the south ever since their inception, has been appointed special representative and called to New York to prepare for special duties.

Plans of a large nature, it is said, have been formulated by George Backer, president, and Jacob Wildberg, treasurer of Foursquare Pictures, and these will embrace the city of Mr. Abrams in various sections of the United States. Mr. Abrams will start at the various Foursquare Exchanges on his way west. His trip calling for his presence in every territory between Ohio and the Pacific coast.

Standard Gets Foursquare

Foursquare Pictures has just signed a contract with the Standard Film Corporation for the exclusive distribution of the Foursquare product in the Kansas City and St. Louis territories. The arrangement is along lines similar to those entered into with the Southwestern Film Corporation of Dallas, it is announced.
Affiliated Distributors Adds $150,000 to Original Investment

Corporation Increases Capitalization to Meet Demands of Co-operative Plan

Although but a month old, the Affiliated Distributors Corporation, last week increased its capitalization from $100,000 to $250,000, it is announced.

This addition to the original investment was deemed desirable, according to Charles C. Pettijohn, general counsel of the Affiliated, to take care of the overwhelming response with which the cooperative plan back of the Affiliated has been received by exhibitors.

“We want to be in a position to meet every demand that will make for the furtherance of the ‘direct from producer to exhibitor plan,’” said Mr. Pettijohn. “While we thought our original capital was more than ample to take care of the development of this idea, three weeks of operation has shown us that this movement is going to grow much faster than our most sanguine expectations, and that additional capital is desirable to take care of this rapid expansion.”

Reason for Increase

“The founders of the Affiliated are determined that the desire on the part of exhibitors in sections not yet organized into booking association for participation in the benefits of this organization shall be instantly heeded. "It takes money to seed organizers into these sections and get these local bodies under way, and this added capital is to be devoted, in part, to seeing that such bodies are properly placed on their feet. Since the Affiliated is absolutely paying its own way, without calling on exhibitors for a penny for promotion expenses, this recent action of increasing the capitalization in so short a time shows how much confidence we have in the soundness of our plan. "Those responsible for the organization have been so encouraged by the way it has been received that they have expressed a willingness to put unlimited funds into the project, if necessary, to make its cooperative advantages operative immediately on a nation-wide scale.”

One-Half Fund Paid

Meetings for the purpose of perfecting arrangements for the association of exhibitors booking organizations with the Affiliated were held recently at Chicago and Indianapolis. The Chicago gathering, in Fraternity Hall, resulted in more than one-half the trust fund, necessary to complete such an affiliation, being paid in at the meeting, it is said.

Other territories well on their way toward the consummation of their trust funds are Pittsburgh, Cleveland, Detroit, Minneapolis, Salt Lake City, Philadelphia, and New York. Meetings are also scheduled for St. Louis, Kansas City and Cedar Rapids.

First National Man Joins National Army

Harry Sunshine, well known among exhibitors in the metropolitan district through his activities as head of the poster and advertising accessory department of the First National Exchange, at 509 Fifth avenue, New York, recently resigned his position to become a member of the National Army.

Sunshine was given a farewell dinner by Mr. Harold D. Cary Wilson and his associates prior to his departure for camp, at which time he was presented with a handsome wrist-watch and other signs of esteem. Mr. Sunshine is now located at Camp McClellan, Anniston, Ala., as a member of the 1st Company, Recruit Detachment, 5th Brigade.

‘Tempered Steel’ Ready First Week of June

"Tempered Steel," Madame Olga Petrova's fourth picture, made by the Petrova Picture Company, will be distributed by the First National Exhibitors' Circuit during the first week of June.

This screen drama, which is said to be a unusual example of the art of working up suspense, is the first of the Polish theatre's pictures to be directed by Ralph Ince. George Middleton, well known as the author of several successful legitimate plays, wrote the original story, which was scenarized by Mrs. Case Russell.

Chicago Manager Promoted to New York

Dan Michalove is now in charge of the New York City exchange of the Triangle Distributing Corporation, having succeeded C. B. Price on May 15.

GRACE VALENTINE

Who appears in the leading role of "The Unchastened Woman," at Rialto De Luxe Production.

Mr. Michalove was formerly exchange manager at Minneapolis and later at Chicago. Prior to this he was associated with the S. A. Lynch Enterprise, Inc., in the South. C. B. Price will now act in the capacity of Triangle's special traveling representative.

LONE STAR CORP.

Declares Dividend

Ten per cent of the outstanding preferred stock of the Lone Star Corporation, a $1,500,000 concern, will be redeemed at 110, plus accrued dividends, on and after May 15, according to announcement issued from the offices of the corporation in Chicago.

The Lone Star Corporation is the concern organized for the merchandising of the series of twelve comedies featuring Charles Chaplin, produced by the Lone Star Corporation and distributed through the Mutual Film Corporation. A large percentage of the original capital represented by the stock has been returned to the stockholders. Meanwhile the pictures are said to have a long working life ahead.

Petrova Gives Red Cross Talk in Philadelphia

Madame Petrova made a special trip on May 16 to Philadelphia at the invitation of Harry Schwulde, secretary and treasurer of the First National Exhibitors' Circuit, and delivered an interesting talk at the Stanley Theatre on behalf of the Red Cross Fund. This was the first time that Olga Petrova has made a personal appearance at any picture house in Philadelphia, and the audience was so enthusiastic it is reported, that the Polish artiste was recalled again and again.

In addition to speaking for the Red Cross, Madame Petrova recited some of her original poems and sang one of her own songs. Philadelphia will be visited again, it was announced, when Petrova starts on her extensive trip from New York to the Coast in the interest of the United States thrift stamps.
Mandamus Sought In Chicago Court For Gerard Film

Funkhouser Charged With Unlawfully Eliminating Scenes From Pictures

Charging that eliminations made in the First National Exhibitors Circuit production "My Four Years in Germany" were ordered "arbitrarily, capriciously and unlawfully" by Major M. L. C. Funkhouser, censor of motion pictures in Chicago, a petition has been filed in the Superior court of Cook County, asking for a writ of mandamus against the censor restraining him from enforcing the cut-outs ordered and that a permit be issued for the picture in its entirety.

The petition was filed by Attorney Adolp Marks representing the First National Exhibitors Circuit and states that Major Funkhouser in ordering eliminations from the picture disregarded entirely the wishes of the committee on public information. The bill follows the sending of messages to George Creel, Frank O. Lowden, governor of Illinois, and other officials seeking the removal from office of Chicago's censor.

German Brutality Eliminated

According to information furnished the court several scenes depicting German brutality which were said to be based on actual facts, were cut from the film. It further recites that the film has been approved by the committee on public information and that it has been produced in other cities in its entirety. The elimination of the scenes as ordered by Funkhouser seriously impairs the success of the picture, the petition charges.

Among the scenes cut by the censor and which the bill seeks to have restored to the picture is one showing an American soldier drawing a sword from the body of a German soldier who had insulted women. Two scenes showing a young girl and an old woman killed by Germans also have been deleted. "Your petitioner represents that the scenes so ordered to be eliminated from said picture are important and show acts as they actually occurred and took place by officers in the German army," the petition states in part. "Your plaintiff is informed and believes that the said eliminations were ordered arbitrarily, capriciously and unlawfully by the said Major M. L. C. Funkhouser for the purpose of hindering the United States to some extent in its prosecution of the war against the German Empire."

Ulterior Motive Charged

The bill also charges that the eliminations were made for the purpose of preventing the true causes from becoming accurately and vividly known to the people of the city of Chicago and that not only the plaintiff is being unjustly deprived of its property but that the people of Chicago are unlawfully deprived from acquiring the information which would be at once a help in enduring what must be endured and a determination to continue until the just cause of our people shall have been indicated and established.

The petition has been assigned to Judge William Fenimore Cooper of the Superior court.

Glaum Pictures Popular

Owing to the splendid success achieved by "An Alien Enemy," the first Louise Glaum Paralta Play, it has been decided by the executives of the W. W. Hodkinson Corporation and Paralta Plays, Inc., to publish a series of Glaum pictures as part of the regular Hodkinson Service.
H. H. Van Loan has been located and I claim the record. He wrote me from the stationery of the Hotel Stowell, Los Angeles. Probably Van isn't stopping there, but when the fish cakes and salt fish were served on the side and came in under the doorman's guard and came in for lunch.

There's a new arcade up on 12th street with movies and all the catch penny devices in the world in the lobby. The name of the place is "Podsusa." Must have been named after a fortune teller.

Nickel machines are all right but we are reminded of the fact that a nickel machine may be in perfect order and yet not work for a cent. Give that guy chloroform before he does some real damage.

Bert Ennis is at it again and you can hear him bumping the typewriter for a free bagger. Bert's the lad that can handle all comers. Didn't he kill Faciste with a printing press?

Harry Poppe, of the Yorke Film Corporation, has just dropped up an epistle from a six thousand foot elevation, said levation being in the heart of the Sierra Nevada Madre Mountains, and Harry aid that during the day it was so warm top the hill that the boys got all "hot by but at night they nearly froze to death. I know a time when Harry was amping and bedding was scarce. In order to keep warm he took two big Newfoundland dogs to bed with him to keep the frost bites away. And in the morning he would kick the dogs out of the tent, and called that airing the blankets. "Doggone the dog days, eh, Harry?"

Never sit on a man unless you know he will stand for it. I didn't mean you.

It is not simply beets, potatoes, corn and string beans that one raises in his hill-hoed back yard; it is the average human life.

A motion picture star, not of the first diance, has just lost a suit for $44,000 owing breach of contract. Even in the matter of litigation, the artists of the drama have the actors in the legitimate beaten a mile.

Craufurd Kent has signed up with the Luxe Pictures. Craufurd is a splendid actor and has appeared in many stage and screen offerings, some of which are as follows: "The Woman You Gave Me," "The Pink Lady," "Our Miss Gibbs," "My Little Friend," and in many of Alice Brady's productions.

Jules Cowlis, of "Buck Moe" fame, is just undergone an operation on his lid for "actor locks." Jules had his lid shaved to the bone, so he could try a coon lead in Mae Marsh's new production. Jules is the best in that line and should star.

The Stanley Theatre has just been renovated and in it's new dress looks fine. The new floor is a delight to the eye and speaking of tiles, reminds us that the latest craze since the warm weather hit us is buying straw hats.

Jules Burnstein, over there in the Brokaw Building, is saying nothing, but is hustling to beat the band. I am very much mistaken if Jules hasn't another big picture to put over right soon.

Grace Valentine takes the Lombardi Limited to California. Grace was starred in "The Unchastened Woman," which may account for the speed.

One of Triangle's directors, J. W. McLaughlin, has just started work on a new picture for William Desmond. It is to be a big picture of the Canadian Northwest. Well, Desmond has the ability and the physique to put it over to the best advantage.

The Auditorium of Mamaroneck, N. Y., has just been given a new dress of white and looks most attractive. The picture fans are pleased with the program as provided each week. Alice Brady was the star last week.

Chas. C. Pettijohn, of the Affiliated Distributors Corporation, made a flying trip out of town last week and came back with the bacon.

It's a mighty dead town that boasts of its cemetery, but in some towns most of the live ones are to be found there.

As soon as the Herald reported last week that Benny Ziedman had joined the army, the report came in that Hindenburg was dead. Probably died of fright. Go to it, Benny.

Not many nights ago several scribes and elders of the picture art were enjoying a little subrosa dinner in a restaurant of the unlicensed class in Greenwich Village, and while a dame was doing an esoteric dance of the aesthetic kind, in came the vulgar cops and pinched the outfit. After a fast ride in the "jass" wagon all were allowed to go home, but some of the elders look awful sheepish when you meet 'em on the street nowadays. Must have been some job to fix things up home way, by gum.

The Mena Film Corporation has made "Restitution," for which we are thankful. So many of the companies don't.

The new Government projection rooms in the Customs House, New York, for the screening of export films is a step in the right direction, and since it is said that Nicholas Power projectors are to be used the Government is assured of the highest type of projection.

Today all roads lead to the Red Cross and the allied picture and stage folks are keeping to the road. "There's no short cut to success."

Nuff said.

New York City, May 21, 1918.

HE'S ALIVE ON PAY DAY, THOUGH

A "STILL" PICTURE OF JOHNNY MINES, THE WORLD COMEDIAN, WHO IT IS SAID DOES NOT BELIEVE IN SIGNS, THE TIE IS LOUD ENOUGH TO WAKE HIM UP TO SAY NOTHING OF THOSE ICE CREAM PANTS.
Plaintiffs Complete Testimony in Suit Against General Co.

Attorney for Defense Asks for Dismissal of Case—Justice Reserves Decision

After hearing testimony all week in the $2,000,000 suit of two of the preferred stockholders of the General Film Company against a number of prominent film men in New York, the plaintiffs rested their case on Friday. Immediately following Attorney Edward P. Grosvenor's announcement, Judge Samuel Seabury made a motion before Supreme Court Justice Mullan asking that the case against the defendants be dismissed.

Judge Seabury based his motion for the dismissal of the suit upon the following points:

"The first motion is based on the ground that no testimony has been introduced to show that the defendants committed any act which in any way impaired the rights of the preferred stockholders.

"Second, that it has not been shown that any dividends have been paid out of the General Film Company's capital, while it has been affirmatively established that any dividends paid to the common stockholders of the co-defendant company were paid solely out of surplus profits.

"Third, that it affirmatively appears that the sole purpose of this action is to enable the plaintiffs to receive a larger share of the funds created as the result of the government's anti-trust actions against many of the co-defendant corporations, and lastly on the ground that there has been no evidence introduced to show that the contracts of April 21, 1910, were unfair, inequitable or unjust to any parties interested in the General Film Company, as alleged in the complaint."

Justice Reserves Decision

Justice Mullan reserved his decision after listening to a number of other motions. Judge Seabury took an exception to the ruling and then announced that he would take up the defendant's case Monday. It is expected it will take a week to present the defendant's side of the case.

An expert certified accountant testified last week that an alleged profit and loss deficit of $153,320 existed and that $45,000,000 had been paid for motion picture films between the years 1910 and 1916 by the General Film Company, co-defendant in the suit.

Judge Seabury later made a motion to have the testimony of the expert accountant stricken from the court records. The attorney contended that the accountant had based his figures on an examination of the books of only two or three of the co-defendant corporations. The Justice refused the motion and thereupon the defendant's counsel offered the four additional motions above mentioned.

General Federation of Women's Clubs Discuss Censorship

Movement to Pass Resolution for State Control of Films Defeated

The subject of motion pictures and their regulation created considerable interest, it is said, at the biennial meeting of the General Federation of the Women's Clubs held at Hot Springs, Ark., the first week of May. A special conference was held Wednesday afternoon, May 6, under the auspices of the Department of Civics, of which Mrs. Bessie Leach Priddy of Michigan was chairman.

It was intimated that the conference should discuss the subjects of local regulation and the Better Film Movement. Emphasis, however, was laid on the subject of State Censorship by some of those at the head of the Department of Civics and this crept into the program.

Among those who spoke were Mrs. Elizabeth Richley Desseiz, of New York City, who discussed "Motion Pictures as a Constructive Factor in the Community"; Miss Sara Elizabeth Edwards, of St. Louis, spoke on the Better Film Movement through a request made to the National Board of Review for a speaker: "Local Regulation," by John M. Dean of the board of censors of Memphis, Tenn., "State Censorship," by Mrs. Guy Blanchard, of Chicago, who was a leader in that State seeking to have a State censorship bill passed at the last session of the Illinois legislation; and Mrs. Myra Kingman Miller, president of the National Federation of College Women.

The group in favor of State censorship endeavored to railroad through a resolution in favor of State censorship. There was a considerable wrangle at the conference over the subject, which resulted in the suppression of the resolution. The General Federation suggested by resolution that State federations make surveys of motion picture exhibitions in their respective States.

Dr. Ellis P. Oberholtzer, secretary of the Pennsylvania State Board of Censors, who was present working for support for a congress of State boards of censors and State censorship throughout the country, said: "The ideals toward which women engaged as you are in this field of work public service should strive is the enactment of adequate laws in the forty-four commonwealths which still have no film censorship, and then for a national congress of censors to formulate common rules and standards by which all of them can and will abide."

Fire Destroys Film At Navy Department

Rear Admiral Benson and other high navy officials experienced the sensations of a gas attack when a film, showing certain naval experiments, caught fire during its projection. The room in the State, War and Navy building devoted to experimental work, instantly filled with a dense, choking smoke.

The film was the only one in existence on the subject, and was totally destroyed. If the experiment is to be recorded, the work will have to be "shot" again.

ANTI-AIR CRAFT GUN IN STREETS OF LONDON

ONE OF THE INTERESTING SCENES IN THE TIMELY WAR FEATURE, "THE LAST RAID OF ZEPPELIN L-21," THE INTERSTATE FILM COMPANY'S PRODUCTION BEEN DISTRIBUTED BY GENERAL FILM COMPANY.
HE week disclosed a number of excellent pictures and several of average worth, but none of the specially "big" caliber. One of the most satisfactory offerings is Madge Kennedy in "A Fair Pretender." This picture throughout is of very high order and proves an excellent entertainment. The work of Tom Moore is especially notable.

Paralta issues a Bessie Barriscale production, "Rose O' Paradise," which is well up to the splendid Paralta standard and offers Miss Barriscale in a congenial role which will prove satisfactory to the legion of Barriscale admirers. The production is well directed throughout by James Young.

A production worthy of especial attention is a screen classic novelty offering, "The Million Dollar Dollies," with the famous dancers Rosika and Yanel Dolly. The story is novel and the entire production has been lavishly staged. This is a high order novelty picture with players of considerable reputation among theatre-goers that gives evidence of attaining a big success.

An independent issue, "Mothers of Liberty," starring Barbara Castleton who is identified with several good successes, notable "Parentage" and "On Trial" is a patriotic picture that does not follow the beaten track and carries a forcible message. At the premier showing at the Ziegfeld Theatre, Chicago, it was exceptionally well-received.

A new Hayakawa picture, "The White Man's Law," is issued by Paramount. In this picture the Japanese star does his customary capable work and the story which has an Oriental flavor is interesting. The photography and settings are especially noteworthy. Another Paramount issue is "The Biggest Show on Earth" with Emil Bennett. This is a circus story with a novelty twist. Miss Bennett's work while not up to the standard shown in recent pictures is satisfactory. The picture is an average offering.

Vitagraph offers Alice Joyce in "The Triumph of the Weak," directed by Tom Terries. This is a good picture and the great popularity of Alice Joyce makes it a very desirable attraction. "Men," issued by the Foursquare exchanges is a strong picture, with a domestic tangle theme and is well handled. The attractive Anna Lehr is the featured player.

A Triangle drama, "Her Decision," is a powerful picture, well acted and well staged. It is one of the best pictures of the week. "The Man Hunt" with Ethel Clayton is a very entertaining comedy drama, a type of picture that is very much in demand.

**Bessie Barriscale in "ROSE O' PARADISE"**

Barriscale drama; six parts; directed by James Young; published May 27

As a whole .................. Very good
Story ......................... Well developed
Star ......................... Excellent
Support ...................... Fine
Settings ...................... In keeping
Photography ................ Developers
**Monroe Salisbury and Ruth Clifford in "THE GUILT OF SILENCE"**

Bluebird drama; five parts; directed by Elmer Clifton; published May 20

As a whole .................. Good
Story ......................... Excellent
Stars ......................... Virile
Support ...................... Strong
Settings ...................... Remarkable
Photography ................ Fine

With the exception of a number of incongruities which creep in apparently as the result of faulty cutting, "The Guilt of Silence" is a virile, masterful story of the Klondike gold fields. Monroe Salisbury, combating the forces of nature with the wilds of the north as a background, is at his best and gives a sterling performance in the role of "Silent" Matthew, robbed of speech through burial in a snow pocket.

There are many and varied snow scenes in the production of wondrous grandeur in which dog teams are shown plowing their way through drifts almost too formidable for them to negotiate. The cast is well balanced, including Alfred Allen, Betty Schade and Sam De Grasse.

The story: Matthew, a Klondike prospector, has made his strike, is robbed on the eve of his departure for the states by a man and woman with the aid of a treacherous half-breed. In his pursuit of the pair he falls into a snow pocket and is rescued by Harkness. With his return to consciousness, his power of speech is gone. Harkness, prior to leaving for the gold fields, marries a girl who Matthew recognizes as one of the pair which had robbed him. Harkness scorches his advice and idea on women and his power is gone. Harkness arrives seeking his father. Her love for Matthew is stifled when she apparently apprehends him in a compromising position with her step-mother. When Harkness returns he finds a baby in his home and his wife accuses Matthew, who falls a victim of a shot from Harkness' revolver. The shock restores his speech and when matters are explained, the woman and her child are rescued and Matthew is restored to Mary's good graces.

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Ethel Clayton in

"THE MAN HUNT"

World comedy-drama; five parts; directed by Travers Vale; published June 17

As a whole ............................................................ Entertaining
Story ................................................................. Good
Star .......................................................................... Charming
Support ..................................................................... Good
Settings ..................................................................... Ample
Photography .................................................................. Clear

Except for a considerable amount of padding, "The Man Hunt" is a very good picture. While not altogether new as to plot, the story is not of the hackneyed type. It revolves about a young woman who is determined to marry the man of her choice, but as it happens, the young man in question will not marry her until she assures him that she loves him. And finally she is forced to acknowledge her love for him and the wedding takes place.

Gold mining districts, Monte Carlo, luxurious American homes and a western lusher camp are the scenes in which the various phases of the story take place. The settings are all in keeping with the atmosphere of the story and the photography is excellent. Rockcliffe Fellowes plays the leading male role to advantage. Ethel Clayton is charming in the role of Betty Hammond, the determined girl.

The story: Left a large fortune and no one to help her take care of it, Betty Hammond starts out to find a man who will meet all her requirements. She finds him in Jim Ogden, her childhood sweetheart, but Jim refuses to marry her until she can tell him she loves him. But the thoughts of love had not entered Betty's mind during her plan of the campaign, and it had to come slowly, but it did and they were happily married, out in the hut where Betty held Jim captive.

Roy Stewart in

"WOLVES OF THE BORDER"

Triangle drama; five parts; directed by Cliff Smith; published May 19

As a whole ............................................................ Fair
Story ................................................................. Fair
Star .......................................................................... Unconvincing
Support ..................................................................... Suitable
Settings ..................................................................... Western
Photography .................................................................. Good

Much hard riding, a spectacular gun fight, and highly efficient camera work are the outstanding features of "Wolves of the Border." As a whole it is not quite up to the standard of western plays starring Roy Stewart. This star has been much better treated in many of his former vehicles and the weakness of the story apparently is responsible for the lack of appeal in the present picture.

The camera work, however, is splendid. Triangle has a reputation for its western productions and in point of settings the present picture is the equal of any and the superior of many this company has produced. Josie Sedgwick has the leading feminine role. Others in the cast are Frank McQuarrie, Jack Curtis, Louis Durham and Curley Baldwin.

The story: George Merritt, a young ranch owner, through misrepresentation on the part of Pete Wright, foreman of an adjoining ranch, is put in the light of being a cattle rustler. Warner, his employer, believes his story and a bitter hatred springs up between him and Merritt. Ruth Warner, in love with Merritt, is forbidden his company. In the meantime Pete leads a gang of Mexican bandits in an attack upon the Warner ranch and abducts Ruth. Merritt with his rangers puts the outlaws to flight and returns Ruth to her father. Warner, realizing that he has been duped, buries the hatchet, and bids the young people continue their broken courtship.

Madge Kennedy in

"A FAIR PRETENDER"

Goldwyn comedy-drama; six parts; directed by Charles Miller; published May 19

As a whole ............................................................ Good
Story ................................................................. Familiar
Star .......................................................................... Charming
Support ..................................................................... Excellent
Settings ..................................................................... Ample
Photography .................................................................. Fine

Arm in arm with Tom Moore, Madge Kennedy romps through this light, joyous story, leaving a trail of happiness which adds another success to her short but formidable list. To be sure, the plot is an old friend but a good one, and "The Fair Pretender" is very acceptable entertainment.

The attempt of two people, one a stage-struck stenog-
Anna Lehr in

"MEN"

Bacon-Backer drama; six parts; directed by Perry K. Vercroft; published Four-Square exchanges

As a whole: Excellent; Story: Well constructed; Star: Good; Support: Capable; Settings: Appropriate; Photography: Clear.

Guaranteeing to interest the majority of adult audiences, "MEN" represents a very well constructed offering, a production that is out of the ordinary and one that has been handled in an intelligent manner.

The story of how two sisters, separated in childhood, become the near victims of one man, affords a domestic tangle along new lines, and while the tangle is being unraveled provides interesting entertainment for its spectators.

Anna Lehr, Gertrude McCoy and Robert Cain have the leading roles, and their support appears Huntley Gordon, Bradley Barker, William H. Toker, Charlotte Walker, Ida Darling and Fred Radellife. The story has been adapted from the stage success by Harry S. Sheldon.

The story: Laura Burton retires the love of an honest artist to accept the flattering attentions of Hamilton, a society pet that has not, however, that she has been betrayed and returns to her mother. She reads of Hamilton's engagement to Alice Fairbanks and makes plans to save the young girl, who, in reality is her sister, adopted by Fairbanks in childhood. Laura and her mother arrive in time to prevent the completion of the ceremony. Hamilton is denounced, Alice free to marry the man she really loves and the young artist returns to claim Laura.

Dorothy Dalton in

"TYRANT FEAR"

Paramount drama; five parts; directed by William Neill; published April 20

As a whole: Good; Story: Fair; Setting: Pleasing; Support: Strong; Photography: Superb.

Paramount has added another to the already long list of Klondike productions containing many beautiful snow scenes which will undoubtedly do much to add to the mental comfort of the sweltering public during the hot summer months. The usual high-class settings are much in evidence in "Tyrant Fear," which casts Miss Dalton in the role of the wife of a beast, a dance hall favorite and finally the loved one of a morally rejuvenated easterner.

The story: Allaine Grandet is sold in marriage to Jules Latour, a trapper, by her father, Paula Grandet. As a climax to his constant brutality, Latour turns her over to James Dermot, who offers to pay the husband well for his wife's appearance in the Northern Star dance hall. Once in the dance hall, she is put up as the slate in a card game between Dermot and a miner, the dance hall proprietor being the loser. She resists her new owner, and is aided by Dane, the piano player, who is shot down by Dermot. She, in turn, shoots the dance hall proprietor and escapes with Dane, whom she nurses back to health. He seeks to marry her, but she apprises him of the fact that she has a husband. The finding of Latour's body in the snow simplifies matters for the couple.

May Allison in

"THE WINNING OF BEATRICE"

Metro drama; five parts; directed by Harry L. Franklin; published May 20

As a whole: Fair; Story: Average; Support: Good; Settings: Appropriate; Photography: Excellent.

This is an average program feature with a few subtleties that draw laughs, a safe robbery, a charity bazaar, a deathbed confession and a few other things that have been in pictures very seldom, particularly first class.

While May Allison does her bit to help the story along the result is not equal to "Social Hypocrites," her former production on this program. It will probably interest, but it will not excite much unusual comment.

Supporting Miss Allison are Hale Hamilton, Frank Currier, Stephen Gratton, John Davidson, Frank Joyner and Ivy Ward. The story was written by May Tully.

J. Barney Sherry and Gloria Swanson in

"HER DECISION"

Triangle drama; five parts; directed by Jack Conway; published May 12

As a whole: Excellent; Story: Good; Stars: Strong; Support: Efficient; Settings: Appropriate; Photography: Good.

Dealing with the self-sacrifices of a girl who gave herself in marriage to her whole-hearted employer that she might smooth life's highway for her betrayed sister, "Her Decision" carries a keen heart interest theme which is bound to win approval. The stars, J. Barney Sherry and Gloria Swanson, commendably cast in parts seemingly made to order for them, are ably supported by a capable cast.

There are many strong scenes and the production moves just rapidly enough to keep the interest on edge. There is a strong climax when Gloria, convinced of the lack of character in a former admirer, declares her love for the man she has married in order to finance her sister though her trouble.

The story: Her sister, betrayed by a dissolute young millionaire, Phyllis Dunbar, seeks aid of her fiance, Bobbie Warner, but is refused. In desperation she turns to Martin Rankin, her employer, who has proposed to her and been refused, with an offer of marriage if he will see her sister through her trouble. Rankin finally agrees and the ceremony is performed. He assures his young bride that they will live as paupers for a year and if he does not win her love by that time he will make her free to marry Bobbie. A visit to a dance hall conducted by Bobbie dispels what love there has been between the two and she returns to her home and gives her love freely to Rankin.

World to Publish "Hitting the Trail"

Director Dell Henderson having completed "By Hook or Crook," starring Carlyle Blackwell and Evelyn Greely, has commenced work on "Hitting the Trail," written by Roy Somerville, a well-known short story and scenario contributor. Mr. Blackwell and Miss Greely will play the principal roles and Muriel Ostirrhe and John Bowers will be members of the supporting company.

The locale of the story is the famous East Side of New York and the story tells of the redemption of a woman's soul.
Susse Hayakawa in
"THE WHITE MAN'S LAW"
Paramount drama; five parts; directed by James Young;
published May 20

As a whole..........................Excellent
Story..................................Good
Star....................................Impressive
Support.................................Fair
Settings....................................Good
Photography..........................Appropriate

The story of a conquest for the affections of a Sudanese maid between a native prince and an unprincipled English nobleman furnishes another powerful vehicle for Susse Hayakawa in "The White Man's Law." The Japanese star, as John A. Ghenghis, the Oxford graduate son of an Arabian sheik, has a role wonderfully sympathetic to his talents.

In point of settings the picture is a masterpiece. Delightful scenes abound, and excellent camera work contributes much to the success of the production as a whole. Jack Holt does some excellent work as Sir Harry Falkland and Florence Vidor as Maida Verne is charming.

"TRIUMPH OF THE WEEK"
Vitagraph drama; five parts; directed by Tom Terris; published May 20

As a whole..........................Good
Story..................................Enjoyable
Star....................................Excellent
Support.................................Ample
Settings....................................Appropriate
Photography..........................Perfect

"The Triumph of the Week" is as enjoyable an Alice Joyce feature as has been published in quite some time. The story, while not of a heavy nature, is dramatic, has been handled in an appealing fashion and is thoroughly wholesome.

Director Terris has given careful attention to little details—those little things which are true to life and which, at the present time, are so greatly in demand. The picture starts out with plenty of action and continues throughout without ever attaining any great tension, but is entertainingly told.

Miss Joyce gives a sympathetic interpretation of the young wife, who is forced to steal to feed her infant, is sent to prison later marries the young superintendent of a department store and through breaking her parole is forced to return to prison to finish her sentence. The role of the husband is well played by Walter McGrail. Edith Jensen's work as "Diamond Mabel" stands out very strongly and each of the members of the supporting cast handled their roles in a capable fashion.

"The Triumph of the Week" in point of interest production, is a first-class picture and it should make a direct appeal to all classes of audiences. The story is the work of Edith Mills.

The story: Edith Merrill, forced to steal for her baby, is sentenced to prison, but is released on parole. She is not allowed to return to her job. Her parole period then is the only thing she can do to make things pretty hard for Edith. Assured of her husband's love, she returns to the prison to finish her sentence and then comes home to love and happiness.

Enid Bennett in
"THE BIGGEST SHOW ON EARTH"
Paramount drama; five parts; directed by Jerome Storm;
published May 20

As a whole..........................Excellent
Story..................................Good
Star....................................Average
Support.................................Appropriate
Photography..........................Clear

"The Biggest Show on Earth" presents an old theme with a new twist. It is a pretty production carrying with it an interest in the story of the failure of a pretty girl going to boarding school, her entry into a family which is very proud of its ancestors and her final triumph in love.

The production has been artistically done, the circus scenes are excellent, and while the story is a hackneyed one, there is perhaps sufficient appeal to make it interesting to the majority of picture theatre goers. Florence Vincent is the author.

Enid Bennett has an appealing role and while it in no way compares with her role in "Naughty, Naughty," she is pleasing to look upon. Supporting her are Melbourne MacDowell, Earl Rodney, Ethel Lynn, Carl Stockdale and Bliss Chevalier.

The story: Roxie learns that her father is to be sent to a penal colony in South America, she wants to help him, but he is too proud to accept her help. The circus is a new idea in the park. So she accepts the idea of joining the circus but later breaks down. The Police are very much interested in her and she breaks down, but she is later saved. As soon as Owen Trent sees Roxie, he thinks she has found the only girl. But her dream is quickly shattered when Mrs. Trent learns that Roxie is the daughter of a circus owner. However, when Owen Trent comes to her home and offers her a job, she is pleased and accepts. The circus, as usual, is a success and the young people are allowed to continue their courtship.

Story "Viviette" for Paramount Star

Vivian Martin, that charming little Paramount star, it is announced, is soon to appear in a film version of William J. Lock's sprightly tale, "Viviette," which in book form has been exceedingly popular and which, it is thought, should make a most entertaining picture.
**The Periscope**

Many a m. p. artist has "risen to the top" on a write-up.

Eadweard Muybridge discovered motion pictures in 1872, but it took Maurice Tourneur to discover Muybridge in 1914.

**Metcalfe Reviews a Filum**

Life, "one of the countless funny journals," now given over entirely to alluring jokes and pictures by the Walker family, won't admit that there are any good motion pictures. In a recent issue its dramatic critic takes pleasure in drawing comparison between the film version of "The Blue Bird" and the latest production of Maeterlinck's fairy tale. As a critic Metcalfe would make a good office boy for Klaw & Erlanger.

**Cupid Gets Two-Gun Hart**

Well, we see where Bill Hart has been roped, thrown and branded by Dan Cupid and now he calls his girl up every night from Los Angeles and reads subtitles to her. And his girl, mind you, lives in Butte, Mont. But what's a few long distance calls (war tax added) between big hearted Bill and a Montana rancher's daughter.

*Audent recent censorship agitation in Virginia a Richmond paper had the following to say: "We take it that the moving picture people will welcome the proposed censorship. It will relieve them from criticism and, we are confident, will increase their business." We take it censorship is about as welcome to producers as the rainy season in California or the dry movement to the saloonkeepers.*

**Edith's Last Press Notice**

We knew something would happen to "Edith," that lioness Marie Walcamp slapped in the face for jumping onto her back from a tree. She up and died last week.

Report has it that Anita Loos has applied for a divorce from her husband. There ought to be a pun in that somewhere. With Anita Loos what will Palm do, or something like that, but we can't think of one just now.

**Kessel Makes a Prophesy**

Ad Kessel, the man who discovered Southern California as the happy hunting ground for film producers, says the star systems are all wrong and that days are numbered. Sounds reasonable, doesn't it, coming from the man who started Charlie Chapin, Doug Fairbanks and Mary Pickford on the road to success.

*It would seem to be a good plan when staging a charitable entertainment at which a motion picture star is to be the big attraction, to first catch your star. Crowds around Carnegie Hall, New York, it is said are still waiting for Chaplin to put in an appearance. He's three weeks late now.*

Have all the love-sick maidens gone to the country to become farmerettes? We haven't received any burning epistles written to Billy West in over two weeks. His P. A.'s shipping.

**More Hints for Exhibitors**

(Prepared at great expense by a specially trained staff of "stunt suggestors." Remember we dominate the field of hints.)

*"A Broadway Scandal"—This is a bird of a title and possesses all kinds of advertising possibilities. There are a number of different kinds of scandals to pull which will give you all the publicity you care for. We mentioned but a few of the popular brands. If you're a live-wire, you can probably think of others. Hire a prominent church-worker to buy wine for an actress and the leading lady and husband have wife walk in on the party. Get in touch with a veterinarian and tell him to start something. That will be enough, as they are said to be up on the latest methods of attracting attention. At the height of the trial, step in and announce your show.*

*"The Winning of Beatrice"—For advertising this feature get a flock of goats and alter neatly labeling them, "Don't let this goat get your goat, but go to see Beatrice," turn them loose on Main Street. As an advertising stunt nothing surpasses a few wild goats, especially of the Billy persuasion. J. R. M.*
Canadian War Tax Menace

By W. A. Bach

If legislation at present before the Canadian government passes, the film industry in Canada today would seem to be facing most certain extinction.

The report from the Canadian government that a specific duty of five cents per linear foot will be placed on moving picture films is the last straw that will "break the camel's back."

This new tax means just an increase of 250 per cent over and above what the exchanges are now paying to import their films from the United States.

In other words, on a five-reel production the tax will amount to $250 over and above the print cost and it can be readily seen that ignoring all other business taxes, income levies, etc., that the cost of product is raised so high that it is impossible to make the corresponding increase in the retail sales price to the exhibitor.

Increase Three Cents Per Foot

The increase in the tax per linear foot is to the amount of three cents, the original tax being two cents before the present pending legislation.

It is the consensus of opinion of film men in Canada today that the exhibitors are right now paying maximum retail for film if they wish to make any profit.

Admission prices have been generally raised to fifteen cents and the only possible way left to meet a raise in his film rental to accommodate this war tax would be another increase in his admission price to twenty cents or twenty-five cents.

This move, of course, would be suicidal to small exhibitors and there is a great deal of doubt expressed as to whether even the 800 and 1,000 seat houses would get by with it.

Situation Extremely Serious

Claire Hague who has been assisting the Government with much of their propaganda work through the medium of the motion picture has been reported as stating that the situation is extremely serious and that unless some amendment is made to the legislation the motion picture industry in Canada is face to face with elimination.

The Government is being interviewed and the entire situation explained to them by the various members of the Industry at the time of writing, but what the result will be is a matter yet to be decided.

French Aces Shown in News Reel

The current issue of Gaumont Graphic No. 6, it is announced, showing the fighting aeroplanes and some of the most prominent of the French "Aces," including Adjutant Garaud, a mere boy in appearance, who has twelve air victories to his credit, and Lieutenant Madon, who has brought down twenty-six German flyers.

Other French subjects show the arrival of Secretary of War Baker in Paris, and some French War dolls which have been created by wounded soldiers.

The usual news activities in the United States are also shown, including intensive work in trench warfare, the entertainment of the marines on their weekly half-holiday, and the training of college boys as reserve officers to be used in case of later emergency.

The reception tendered the famous "Blue Devils of France," at City Hall, in New York City, is part of this news reel as well as the reception in Washington by President Wilson of Viscount Ishii, the new Japanese Envoy; the dissolving by dynamite of 25,000 tons of steel for highway building and the inspection by Army officers of alligator hide which is to take the place of leather for many war purposes.

Vance’s Story “No Man’s Land”

“No Man’s Land” is the title of Bert Lytell’s next picture, his second as a star under the Metro banner. It is to be a picturization of the novel of the same name by Louis Joseph Vance, and was adapted for the screen by Mr. Lytell and Le Viss, head of the scenario department at Metro’s west coast studios.

Caprice, Mix, Brockwell, Lee Kiddies
And Walsh on Fox Schedule for June

Five productions from the Eastern and Western studios are to be published as special features next month by William Fox, according to the June schedule, which has just been announced.

This is the order in which the pictures will be issued: June Caprice, "Blue-Eyed Mary," June 2; Mix, "Ace High," June 9; Brockwell, "The Scarlet Road," June 16; Lee Kiddies, "The Kid Is Clever," June 23; Walsh, "Foot of the Aces," June 30; "Blue-Eyed Mary," says Daisy Janewski in what is said to be one of the most appealing parts she has yet had. The supporting company consists of Helen Tracy, Blanche Hines, Bernard Randall, Edward J. LeSaint from the story and scenario of Charles Kenyon; George Walsh in "The Kid Is Clever," June 30, a surprise photo play said to be built on an original dramatic structure.

June Caprice Has Appealing Role

The first of the announced films, "Blue-Eyed Mary," shows dainty June Caprice in what is said to be one of the most appealing parts she has yet had. The supporting company consists of Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean, Henry Hallam and Florence Ashbrook.

"Ace High" is said to be a perfect vehicle for the fast-riding Tom Mix. Kathleen Connors, Lawrence Peyton, James O’Neil, Jay Morley, Golda Madden, Pat Crigan, Lloyd Perl, Virginia Lee Corbin and Lewis Sargent appear in Mix’s support.

In "The Kid Is Clever," the last special feature for June, the athletic George Walsh is provided, it is said, with another of the action and "stunt" productions which have won him such high favor.

The first of the Sunshine Comedies for June will be "Wild Women and Tame Lions," in which several kings of the forest and a score of pretty girls combine to produce a record-making laughbringer, under Henry Lehrman’s direction.

Cast of “Honor’s Cross” Presents
Many Favorites of Silent Drama

Screen players of unusual merit, it is said, are in the cast of "Honor’s Cross," the Selexart production distributed by Goldwyn. Few motion picture productions can boast a company of players whose individual talents are so admirably fitted to portray types, the excellence of which makes "Honor’s Cross" one of the most interesting plays of its kind.

As Jane Cabot, Rhea Mitchell, the star, gives a performance destined to put her at the top of the ranks of motion picture favorites. In turn, she is a cabaret dancer, a waitress, a wife, Miss Mitchell, it is said, has enjoyed a successful cinema career since forsaking the vaudeville stage.

To Herschel Mayall is entrusted the important role of Hon. Thomas Dolan, a corrupt politician. It is a part said to be full of big opportunities. Edward Coxen is another prominent screen artist whose work in "Honor’s Cross" is certain to win commendation wherever the Selexart production is seen. He has the role of Lee Stevens, a sturdy mountaineer lured to the city by Dolan.

Roy Laidlaw plays the role of "Gentleman Jim" Cabot, a former lightweight pugilist, but later a fighting heavyweight boxer. Adele Farrington, as Marian Cabot, mother of Jane, does marked credit to a difficult role. As "Gentleman Jim’s" wife, Miss Farrington has many emotional moments. Joseph J. Dowling is the typical mountaineer, the role he has.

Two More Mutt and Jeff Cartoons

The next two Bud Fisher animated cartoons that William Fox will release will be "Superintendents" and "Torsional Artists" in both of which Mutt and Jeff pen-and-ink their way to triumph as janitors, and then as barbers.

World Pictures Buys West Story

"The Wraith" is the title of a story by Paul West which has just been purchased by World Pictures. It is considered one of the best stories from the pen of Mr. West, who has been a prolific contributor to magazines and to the screen.
Paralta Completes "Shackled"

The final scenes of Louise Glau's second Paralta Play, "Shackled," have been completed, and the picture is now in the laboratories of the Paralta studios, Los Angeles, where it is being assembled.

The play is taken from an original story by Lawrence Mccloskey, which deals with the life of Lola Dexter, a young girl alone in the world. Lola's life is apparently wrecked through her love for Walter Cosgrove.

On the eve of Cosgrove's wedding to Edith Danfield, he tells Lola that his funds are exhausted and that he is to marry this girl whose fate is a man of wealth. Griev-striicken Lola goes away from the little town and arrives in Palm Beach, Fl., where she becomes the companion of a man whose limbs are paralyzed and who is spending the winter months in that resort. Lola's sunny disposition awakens new interest in life for the man. He falls in love with her and she consents to marry him. They return to his estate, where she finds that he is the father of the girl Cosgrove married. The story gathers in force, it is said, until the final climactic

Two Dual Roles in This Triangle

A new feature picture of the South and West has been put into production at the Triangle Culer City studios, it is announced, under the working title of "The Heritage." The feature is being directed by Raymond Wells. Jack Richardson will play the part of the "heavy," while Irene Hunt will appear as his leading woman.

In "The Heritage," both Jack Richardson and Miss Hunt play dual roles. As two young people in the South, they experience a love romance which ends unhappily. Then the action jumps to the West, where they again meet as the son and daughter of the former sweethearts. The climax of the play is reached as they work out their own happiness in a unusual manner. Of the cast the last include Jack Livingston, Dot Hagar, Burwell Hamrick and Buster Irving.

Gaumont to Publish Serial

The Gaumont Company will soon have ready for state rights buyers, it is said, what may aptly be called an amazing serial in ten two-reel episodes. This is an up-to-date story of the Monte Cristo type, featuring a man who returns "from the dead" to avenge his wrongs, and aid others who have been oppressed. The serial will be called "The Man From the Dead."
**Keeny Features Distributed by William L. Sherry**

The first picture of the Frank A. Keeny Pictures Corporation, "A Romance of the Underworld," will be published in about two weeks, according to an announcement by William L. Sherry, through whom the Keeny pictures are to be distributed.

Mr. Sherry recently resigned from the vice-presidency of the Paramount Pictures Corporation to devote his time to other interests, including the distribution of the Keeny pictures. He is still one of the largest stockholders in the Paramount, it is said.

The second Keeny picture, "Marriage," by Guy Bolton, was run off last week for the first time in the projection room of the Keeny studio, 13th Street and Main, Hollywood. Those who saw it declare that it is sure to "go over big." They comment especially upon its superior quality as an artistic production and upon the dramatic force and intensely human appeal of the story. Both pictures star Catherine Calvert.

"A Romance of the Underworld" is superior to the average underwater picture," says Mr. Sherry, "because it is handled in such a manner as to show nothing offensive at the same time drives home forcibly a great moral lesson. I believe it is the kind of picture every one ought to see and will be glad to see the day when the drug and opium traffic in Greater New York and depicts conditions truthfully and vividly. It is not merely a 'crusading' picture. It's an appealing human story, with plenty of thrills and dramatic incident. Furthermore, it is highly instructive, as it shows Greater New York scenes and landmarks, such as Blackwell's Island, the Bowery, Chinatown, the East Side, Little Italy, the Tombs and Criminal Courts Building, with the familiar Bridge of Sighs, well known to all of us who have read about it. The scenes are really there.

A reviewer has characterized the picture as 'the best of its kind,' and I am inclined to agree. Mr. Sherry has spared to make the Keeny picture what pictures really ought to be, and I know the results will show as soon as they get to the public."

**Universal Co. Drops Hall, Farnum and Johnson From List**

The contracts of three Universal stars—Ella Hall, Franklyn Farnum and Emory Johnson—expired last week and were not renewed, it is announced.

The names of several well-known screen actresses are under consideration to fill the places left by the failure to renew the Hall contract, and it is said Universal will have an important announcement along these lines in the near future.

As a result of the departure of Miss Hall, another star combination is broken up. Ralph Gravett, who was signed by Universal recently and is said to be the youngest leading man of the screen, instead of playing opposite Miss Hall, will be seen with Priscilla Dean. After being signed by Universal, Graves was loaned to Maurice Tourneur, who is producing "Romance of Life" and desired the services of Graves for the picture. Graves' work in "Sporting Life" will be completed in about two weeks, when he will proceed to Los Angeles to fulfill the terms of his contract.

**Essanay Rounds Up Gang Film Thieves in the Forest City**

The Essanay Film Corporation has begun a vigorous campaign against film pirates and has succeeded in obtaining the first conviction under the criminal statutes for film thefts in Ohio.

Action was taken in Cleveland, where Joe Morrow was arrested and found guilty in the county court of receiving stolen property and of contributing to the delinquency of a minor. The punishment sentence is one year in prison and $500 fine.

Lee Friedman was also convicted of larceny. Sentence has not been pronounced, the court reserving decision until the completion of the trial of another man who is charged with receiving stolen property.

This is but the first of a series of prosecutions which Essanay is conducting. It is said, Action will be taken on criminal grounds in several cities as soon as the evidence is completed.

In Cleveland it was shown that the films which were received were from an organized band which made a business of pirating films. Essanay discovered that several Broncho Billy and Chaplin films were missing in that city. Andrew J. Callaghan investigated and discovered that films were being shown that did not come from the authorized exchanges. There were three pictures, all of which were found that business was conducted from a shack in the outskirts of the city. The place was raided and the two arrests followed. Twenty-five 16mm films, some of them belonging to Essanay and several to other companies, were found.

The detectives also took Lee Friedman into custody. The boy confessed to the theft, it is said. Friedman admitted taking several films from the exchange for which he worked.

The former method of prosecuting film pirates was to bring civil suit. It has now been shown that criminal action can be taken and it is believed that this will go a long way toward breaking up the practice of falsifying films.

**Lincoln Stars in His Own Picture**

E. K. Lincoln, who has been engaged in the making of a feature picture in California for the past three months, is expected to arrive in New York this week, his representative, T. E. Letendre, announces.

Mr. Lincoln will bring with him from the coast, it is said, a stirring picture of the north and west, which he made under the direction of W. Christy Cabanne. His plans of distribution will be announced upon his arrival.
James R. Grainger to 

Exploit “Cleopatra” 

During Chicago Run

Following a ten days’ campaign of intensive exploitation under the direction of James R. “Jimmie” Grainger, the Fox production “Cleopatra” with Theda Bara will start an indefinite run at the Colonial Theatre, Monday, May 27. This is the first appearance in Chicago of this film, long held up in the courts due to a legal battle with the censor over eliminations demanded.

Mr. Grainger was selected by General Manager W. R. Sheehan of the Fox Film Corp., because of his long experience in exploiting big features. An extensive newspaper campaign has already begun and the billboards of the city bear evidence of Mr. Grainger’s faith in the possibilities of advertising.

An orchestra of twenty-five pieces has been engaged to furnish the music during the Colonial run of the picture and the theatre will be decorated in Oriental settings to blend with the atmosphere of the production.

“Mothers of Liberty” 

Greiver & Herz Film 

Opens at Ziegfeld

“Mothers of Liberty,” the latest state right purchase for Illinois and Indiana by Greiver and Herz, opened at the Ziegfeld Theatre last Sunday night for a week’s run, at the conclusion of which it will be shown at the Rose Theatre for another seven days. Following this, many of the larger neighborhood houses will play the production.

The production, which was made by the Monopol Picture Company of New York, is in six reels, and while it deals with the war and peace problem, it is not a war picture. It has been termed a patriotic spectacle, and has been endorsed by leading government and army executives because of the good it is destined to do the allied cause.

The picture clearly demonstrates, it is said, that German Kultur is not a new phase of propaganda in the Central empire, but was in vogue during the Franco-Prussian war in 1870.

Greiver and Herz are now completing arrangements for the showing of the picture throughout the territory controlled by them. Attractive lobby displays are to be had for exploiting the picture, which include twenty-four sheets, three styles of photographs and two styles of 22 x 24 photographs. Despite the fact that eight prints of the picture are available, Mr. Greiver asserts, this amount has proved insufficient.

Move to New Studio

The Camel Film Company announces that the Camel studios, Chicago, have moved into their new building at 950-954 Edgecombe Place.

W. R. Heaney Heads 

Illinois Unit of 

Affiliated Corp.

William R. Heaney was elected president of the Exhibitors’ Booking Corporation of Illinois at a meeting of the directors of that corporation held Monday of this week in the offices of the Motion Picture Theatre Owners’ Association.

Through his election Mr. Heaney becomes chief executive of the local unit of the Affiliated Distributors Corporation.

W. D. Burford, of the Aurora Theatres Company, was elected vice-president. H. A. Gundling, secretary; Maurice A. Choyinski, treasurer, and Sam Gold, auditor. Joseph Hopp and Louis Frank were chosen national directors. The appointment of two directors signifies that the unit is incorporated under the two-hundred booking days plan.

The seven directors of the corporation are M. A. Choyinski, H. A. Gundling, Joseph Hopp, William Heaney, Abe Ostrovsky, J. Cooper, W. D. Burford, Sam Gold, Clyde Bates, George Hopkinson and Louis Frank.

The directors were chosen at a meeting held a week ago at which time Dee Robinson of Peoria and William Seiger signed up for $100 worth of stock each. Another meeting of the stockholders will be held this week at which time, it is believed, plans will be made for securing the additional members necessary for the venture and also for putting the booking plan into operation.

PERSONALS

“By George”

The weather being always a good topic of conversation, we might as well start in on that. We are able to state, after careful observation, that it is warmer than it was when the temperature was lower. But that’s to be expected. So much for the weather.

S’far as we know, although we haven’t seen them all, Mr. Frank B. Rogers of the local Pathé exchange, is the first exchange manager to don a straw helmet for the summer season. We was just waiting for Frank to start things off and $1.50 or $2.00, or what should one pay for a hat, in order to bedeck our dome.

Quite a number of Universal celebrities were active in our town the past week, including Harry I. Burman, general manager; Marie J. Jeppson, who included Chicago in his itinerary of a country-wide visit to exchanges. Harry Levy, manager of Universal’s industrial department, was with us, and Mrs. Carlisle Ellis, chief scenario writer, also spent a few days in our midst. Levy is considering opening a Chicago office. We’ll gladly find room for him.

Arthur McMillan of the American Projector Company, has gained sufficient strength after his recent serious illness to be able to leave St. Luke’s hospital. He promises to buck up and doin’ in the near future, and his many friends are waiting to shake his hand and congratulate him on his recovery.

He was standing by the curbing in State street last Saturday, was Bill Weaver, associate editor of Screen Opinions, when, becoming conscious of a nibbling at his left shoulder, he turned to find a horse munching his coat.

Now, Bill’s been in the city six months, having left Boone, Iowa, at that time, and to our way of thinking he is city broke. Bill don’t know whether the brute was trying to make him a good companion out of him or whether it’s part of an initiation a trained reviewer has got to go through.

Frank Flaherty, of the local Four-square office, is in New York on business and is expected back soon with a lot of good film and considerable deposits. If we can get the news out of him, we’ll spring it next week. Anybody can dicker with him for the films.

H. E. McDorman, formerly owner of the Frances Theatre, Twelfth street and Western avenue, has assumed the management of the Dearborn Theatre, at Dearborn and Division. Roger Sullivan has moved to the north side, too. Something wrong with the west side?

“Jack” Meredith made his debut last Wednesday night as manager of the Kedzie Theatre, at Twelfth and Kedzie, and if opening night is any criterion Jack will never rejoin the ranks of film salesmen.

Bayley and Banford, the busy “B’s” of the Goldwyn exchange, were both out of the city last week, one in Iowa and the other in Illinois. Both report successful trips and as they had no chance to communicate with each other before we saw them, we’re inclined to believe them.
Leo A. Ochs has returned to New York after spending a week with C. W. Bunn, local manager for United Pictures, Inc. He appeared contented with the way things were going and announced that Harry Miller, of the Rose, has signed up for first runs on the United program.

H. A. Brink, one of the powers that be with the Affiliated Distributors, arrived in town last Friday at 11:30 a.m., pulled up Lou Frank and Joe Hopp by the roots, and took them to Milwaukee on the 12 o'clock train in the interests of his new project. We think he got Hopp's consent to accompany him about forty miles outside of our city.

Rex Weber, at one time director for the Titan Pictures Corporation, and more recently supervising the "Birth of a Race" production, is back in Chicago again. Rex isn't ready to make public his new connection, so we didn't press him.

Two more of our local theatre managers have joined the colors. Manager Mrs. Altland, of the Star Theatre, Thirty-fifth street, has joined the navy, and Louis Breakea, owner of the Broadway Theatre, will join the National Army on May 25.

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**On the Firin' Line**

La-Veen, first name George, heard of him? Yes, he's with Universal and darn near a headliner. The company offered $40 in prizes for the salesman who would get the most contracts for Bluebirds and Alice Howell comedies. Friend George, he copped the whole forty bucks. We're beginning to think that maybe that bird's got a right to page himself.

This being the season for week-end auto trips, Bert's, Sedell, Morrie Salinger and H. McMillan, accompanied by their better halves, motored to Hobart, Ind., last Sunday. Sedell brought the Bevo and McMillan provided ham sandwiches, handiwork of the Mrs., and a good time was had by all. During the excitement brought on by the fishing and country air, the Salkins are said to have partaken of the ham sandwiches, but this is confidential.

Speaking of Salkin. Some low-browed hound has been stealing the lacteal fluids from his doorstep, and the other morning about 5 o'clock Morrie put on his rubber-heeled shoes, picked out a point of vantage and waited for the thief. He was still waiting when it came time to go to work. Ain't thieves the obstinate critters. We'll bet Morrie will either catch him or quit taking milk.

Louis Noto has left the Mutual Film Corporation and has accepted a position as special sales representative for the Universal, working out of the Chicago office.

James P. Reilly, formerly of the Triangle sales staff, has joined the Metro ranks. He will cover Illinois territory.

There's a smile on the face of Walter Altland, of Foursquare. They've added to his north side territory. He's on commission. More territory, more commission, hence the smile. Simple? What?

Walter Hickey, who has been managing the Grand Theatre in Green Bay, Wis., has resigned his position and returned to Chicago, where he will probably resume selling films. Hickey has just been apprised through the casualty lists of the death of his brother, a member of the Rainbow division, in France.

Merrill Nelvin is now in charge of the Foursquare shipping room. He was formerly connected with the local Universal branch.

Spencer, of United Picture Theatres, spent the last week in Milwaukee, and reports that ten exhibitors in "Fable" city have signed up for his proposition.

Aaron Saperstein, of the Mutual sales force, is booking for the Irving Theatre, South Halsted street, in addition to his other duties.

I. Van Gelder, of the Pathe sales force, has answered the call of Uncle Sam, and last week of this week for Jefferson Barracks, Mo. Those Pathe salesmen must have a reputation for fighting with the government, we thinks.

Benny Edelman, whose three years of service on the road for Universal is said to be almost a record for continuous service, the company, has ceased his gadding and joined the local sales force. 'Ware the pitfalls of the big city, Benny. May your record continue unbroken.

Bert Monroe, operator de luxue of Pathe, ain't a salesman, but we don't devote a column to operators and we got to get them somewhere, so when Bert comes along with his neuraglia bad and what's the use of having anything like that if nobody knows about it?

**Orchestra Hall Opens With Motion Pictures**

**For Summer Season**

When Maerlinck's "The Bluebird," a Paramount production, was presented at the Orchestra Hall, Monday, May 6, it marked the opening of motion picture entertainment in "the home of the symphony orchestra" for the summer season.

The premiere proved a success, as was evidenced by the large crowds who turned out despite the unsettled weather conditions. And the audience's appreciation of the artistry of the production found expression in enthusiastic applauses.

In addition to "The Blue Bird," a Burton Holmes travelogue and a Bray cartoon were shown. A fifteen piece orchestra, under the direction of Arthur Dunham, was augmented by organ selections and a chorus of voices.

The stage setting consisted of an attractive arrangement of flower boxes and greens.

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**Ebon's New Star**

**In "Millionaire Piker"**

Luther J. Pollard, president and general manager of the Ebon Film Corporation, Chicago, producers of the Ebon comedies being distributed through the General Film Company, announces "A Millionaire Piker," as the latest laugh-maker from their studio. Sam Robinson, who is fast making a name for himself as a real comedian, is the leading light in this subject. Mr. Robinson has a part, it is declared, which offers him great scope for the display of his wonderful versatility as a comedian. The genuine negro humor is forcefully brought out in this fifteen minutes of laughs, it is said.

The usual supporting cast, Yvonne Junior and Samuel Jacks, assist in getting over the many funny situations. The production was written for the screen by Bob Horner, from a story by Ralph R. Weddell. It was directed by Charles N. David.

A story, as yet unnamed, written by production manager A. B. Heath and director Ralph G. Phillips, directed by the latter, is rapidly rounding into shape.

Mattie Edwards, a former leading comedienne with Lubin, is featured in this vehicle.

**Mary Anderson Plans Big W. S. S. Tour**

Mary Anderson, petite star of the Hayakawa Company and former Vitagraph actress, has been urged by a patriotic citizen of Missouri to make an automobile trip across the continent in a campaign he has inaugurated in behalf of the war saving's stamps.

Miss Anderson's correspondent, who does not wish to have his name mentioned, offers to furnish the automobile and to pay all the expenses of the trip. Hayakawa, who has campaigned enthusiastically for the Liberty Loan bonds, approves of the idea, and Miss Anderson in all probability will arrange to proceed on the tour upon the completion of the next Hayakawa production.

**"King in Khaki" Next**

**Lockwood Metro Film**

Having completed "Lend Me Your Name," a farce comedy adapted by Fred J. Balshofer and John B. Clymer from Francis Perry Elliott's novel of that name, to be issued by Metro on May 27, Harold Lockwood is preparing for his appearance in his starring vehicle to follow.

As the subject for this newest Lockwood production, Henry Kitchell Webster's novel, "A King in Khaki," has been selected, instead of "Pals First," which was previously announced. Though its title savors of the military, "A King in Khaki" is in no sense a war story, it is said.
"A DOLL'S HOUSE.

Five-reel drama.
Featuring ELSIE FERGUSON.
Produced by Artcraft.
Author, Harriet Dixon.
Director, Maurice Tourneur.

STORY: Nora had been reared as a doll, not being allowed to think for herself. Her husband falls ill and is forced to seek a change of climate. Not having the money to tide them over, Nora makes a loan. The money lender is an unscrupulous cad, and the husband, fearing his position as the Bonner hired man, constant association brings the friendship into love and Jean, through her charming self, is able to bring happiness to Ted, his father and herself.

"HOW COULD YOU, JEAN?"

Five-reel comedy-drama.
Featuring MARY PICKFORD.
Produced by Artcraft.
Author, Eleanor Hoyt Brainard.
Director, William D. Taylor.

STORY: Deprived of her income, Jean becomes a cook in the Bonner household. She meets Ted Burton, son of a dyspeptic millionaire, and in order to be near Jean, Ted secures a position as the Bonner hired man. Constant association brings the friendship into love and Jean, through her charming self, is able to bring happiness to Ted, his father and herself.

"THE GUILT OF SILENCE.

Five-reel drama.
Featuring MONROE SALISBURY.
Produced by Bluebird.
Author, Ethel Hall.
Director, Ralp Ince.

STORY: Young Smith, rescued from a terrific storm by Harkness, had lost his voice, but he regained it in time to save his wife, but missing Mary, the girl he loved, and brought to Harkness a realization of his shortcomings.

"TEMPERED STEEL.

Five-reel drama.
Featuring MME. PETROVA.
Produced by Petrova.
Author, Mrs. L. Case Russell.
Director, Ralph Ince.

STORY: Lucille Caruthers leaves her father's house to become an actress. She becomes successful and, with her leading man, signs a contract with a new manager, but her leading man becomes jealous of the attentions of the new manager and endeavors to throw vitriol at her on the eve of her first performance under the new management. She kills her would-be destroyer and after the success of the evening confesses to her crime. The ending is not the tragedy expected.

"CONFESSION.

Five-reel drama.
Featuring JEWEL CARMEN.
Produced by Fox.

STORY: Bride of gold and Mary starting on their honeymoon, are held up and everything taken from them. They are forced to spend the night in the hotel lobby. Bob comes upon a murdered woman and is held for the murder. He is found guilty and sentenced to hang, but a thrilling surprise comes at the end.

For Your Program

Synopses of the following plays are given in this week's issue.

BLUE-EYED MARY.

Five-reel comedy-drama.
Featuring MARILYN PRICE.
Produced by Fox.

STORY: Young girl's attempt to clear the name of her father, whose mysterious death has been attributed to suicide because of misappropriation of funds which he held in trust, although many times oppressed, she is successful in a fight to clear the family name, and that is not all.

LOVE'S CONQUEST.

Five-reel drama.
Featuring LINA CAVALIERI.
Produced by Paramount.
Author, Emory St. John.
Director, Edward Jose.

STORY: After promising to marry the man who rescues her child, she learns her promise and refuses to keep it. This embitters the people against her and yet she pleads to have her vow revoked. But when the man who was to have married her is about to be sentenced for murder her love for him awakens, she acquires him and her following announcement is the cause for great rejoicing.

"VIVIETTE.

Five-reel comedy-drama.
Featuring VIVIAN MARTIN.
Produced by Paramount.
Author, William J. Locke.
Director, Walter Edwards.

STORY: The love of a foolish young maiden nearly results in a tragedy in the poor family, but the refusal of one of the men to participate in the duel averts it. Event brings the young lady to her senses and things pan out to her ultimate happiness.

"THE MYSTERIOUS CLIENT.

Five-reel drama.
Featuring IRENE CASTLE.
Produced by Artcraft.
Author, Fred Wright.

STORY: Harry Nelson, a dissolve law- yer, is called upon by a mysterious client to assist her in obtaining an envelope to a certain vault in safety. He encounters many strange adventures and an explanation of the why and wherefore is a complete surprise.

"WHO IS TO BLAME?

Five-reel drama.
Featuring JACK LIVINGSTON.
Produced by Triangle.
Author, E. Magnus Ingleton.
Director, Frank Bagards.

STORY: The interesting story of how a little Japanese rickshaw driver brought to America by Grant Barton succeeds in saving the young man from the web of Tonia Marsh, an adventuress, and giving him to the woman who loves him.

"OLD HARTWELL'S CUB.

Five-reel drama.
Featuring WILLIAM DESMOND.
Produced by Triangle.
Author, Mable Richards.
Director, Thomas N. Heffron.

STORY: Bill Hartwell's one joy is his drunken father, and he goes so far as to break the jail to rescue him. He is denounced by all the villagers with the exception of the minister and his daughter. Mary Lane awaken's new interest in the heart of Bill and brings a great change in his life.

"THE GOLDEN GOAL.

Five-reel drama.
Featuring HARRY MOREY.
Produced by Vitaphone.
Author, Laurence S. McCloskey.
Director, Paul Scardon.

STORY: Determined to win his love and then cast him aside, Beatrice Walton, a young society girl, has John Doran, a sea- faring man, employed on her father's estate and at the critical moment has him dismissed. John plans to secure a sufficient amount of money that he might make Beatrice his wife, but in the upward climb he descends upon something which brings him a great amount of happiness.

"THE MAN HUNT.

Five-reel comedy-drama.
Featuring ETHEL CLAYTON.
Produced by World.
Director, Travers Vale.
STORY: From childhood Edith Ham mond determined that the Almighty should propose to the man she wanted to marry, but, when grown to womanhood and after tiring of the attentions of foreign titles, she demands that the man take her father's name and marry her. However, he flatly refuses. The ending will surprise you. (Review in this issue.)

"THE CABARET."
Five-reel drama.
Featuring CARLYLE BLACKWELL.
Produced by World.
Directed by Harry Knoles.

STORY: How an unsuccessful artist is victorious in love over his three successful artist companions is well told in this new World production. It carries with it interest, pathos, humor and drama.

Rex Beach's Drama
Booked Heavily in New York and Boston

What is said to be the biggest booking of the spring season in New York was given this week by Marcus Loew to the Goldwyn Distributing Corporation for Rex Beach's southwestern romantic drama, "Heart of the Sunset." This feature will usher in the summer season at every Loew theatre in the metropolitan and suburban zones, covering a period of seventy odd days.

The Loew booking was obtained by Alfred Weiss, one of Goldwyn Distributing Corporation's vice-presidents, and covered the following Loew houses: Fulton, Greeley Square, Hoboken, Lincoln Square, National, Newark, New Rochelle, New York Theatre and Roof, 116th Street, Orpheum, Palace of Brooklyn, Victoria, American, Avenue B, Bijou, Boulevard, Broadway, Circle, DeKalb, Debevec Street, 6th Street, 4th Street, Warwick, West End.

During the past few days Mr. Weiss also closed a first-run contract for Boston with the Metropole Theatre, in the hub of the Washington street downtown district of the Hub.

Miss Kennedy Renews Her Goldwyn Contract

Madge Kennedy is the latest Goldwyn star to sign a new and still longer term contract with the Goldwyn Pictures Corporation, under whose name and auspices she made her successful debut in motion pictures. Miss Kennedy's original contract with Goldwyn still had a long time to run, but so great has been her success and so enthusiastic is Goldwyn about her, that the company wished to get the wonderful little comedienne to cast her lot with it for years ahead.

This announcement definitely puts an end to the rumor about Miss Kennedy's return to the stage as a star under David Belasco's management.

Since her debut pictures last spring, Miss Kennedy has scored heavily in "Baby Mine," from Margaret Mayo's stage success; in "Nearly Married," from Edgar Selwyn's stage play; in "Our Little Wife," an Avery Hopwood hit; and in "The Danger Game," a melodramatic comedy, written for her by Roy Somerville.

Tom North Appointed Division Manager of Pathe Eastern Field

Tom North, one of the best known and most popular men in the big Pathe organization, and editor of the company's official house organ, the Pathe Sun, has been appointed division manager with jurisdiction extending over the entire eastern district.

North's appointment follows closely on those of Ralph O. Proctor, for the middle western and W. S. Wesseling for the southern districts to work under the direction of Sales Manager F. C. Quimby.

For more than twenty years Mr. North has been associated with successful ventures in the field of amusements. His first connection was with Price's floating operas, showing on the Ohio and Mississippi Rivers. Then he was with Julianthea melodramas. He was with Gentry Brothers' show, with Charles Whitaker, and with Lincoln J. Carter. He also conducted drama, was a booker for Vitaphone prints, and was the director of the Leffley-Bratton Company. He was press man for the Ringling Brothers Circus for several years and booked and directed road attractions for Harry Aiskin for three years. In San Francisco, Mr. North organized and directed sixteen road companies. He is known as "Kick." Later he was in charge of the V-L-S-E Seattle office. The movement for adequate advertising of motion pictures in the Little Dippers received its first impetus through him. Seattle still ranks foremost in the opinion of many as a result of the pioneer work done by Mr. North.

Tom North joined Pathe as Manager of the Super Feature Department, handling special engagements of such features as "Les Misérables," and "The German Curse in Russia." When Tarleton Winchester took charge of all publicity, Mr. North became editor of the Sun and has built the photographic division of Pathe's exploitation work with marked ability and success. His appointment as division manager is in every way a reward of merit. Pathe announces.

Mutual's News Reel Shows Ky. Derby Day After Event

Orchestra Hall, Chicago, showed the running of the Kentucky Derby, May 13, forty-eight hours after the turf event at Churchill Downs. This is one of the features of Screen Telegram No. 23 for May 15.

The event shows the spectacular race at every stage; the monster crowd of 40,000 people; Governor Stanley of Kentucky; Major-General Hale, Commandant of Camp Zachary Taylor, at the head of the famous Signal Corps of the English Army, and many other notables in army, political and social life.

Manager W. F. Clements, of Orchestra Hall, has booked the Screen Telegram for seventeen weeks, and has a special pre-release arrangement with Mutual to get special service as fast as it is released off the drying drums.

Barrymore to Do Series of Pictures For Paramount

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, announces the addition of John Barrymore to the list of Paramount stars. Mr. Barrymore's work on the stage and screen has placed him in the front rank of leading actors of to-day. He has signed, it is said, for a series of pictures, work on the first of which will shortly begin at one of the famous studios of the Famous Players-Lasky Corporation.

This engagement marks Mr. Barrymore's return to the screen as a Paramount star. Several years ago he made his motion picture début under this banner, among his initial film hits being "The Man from Mexico," and "Are You a Mason?" His work before the camera immediately proved his adaptability to motion picture acting and he rapidly became a popular among followers of the photoplay. After a triumphant season in the silent drama for Famous Players, Mr. Barrymore returned to the stage to take up engagements which resulted in several other big successes on Broadway.

Mr. Barrymore's initial picture will be an adaptation by Charles E. White, from Willie Collier's famous play, "On the Quiet," in which Mr. Collier toured America twice and presented for a long run in London productions by Thomas and was acclaimed everywhere as a splendidly conceived and genuinely humorous farce.

Tom Geraghty Writes Play for Miss Glaum

With his adaptation of "Toby" in production, Tom J. Geraghty has started work on an original story for Louise Glaum, which has been assigned to Division of Wallace Worsley of the Paralta studio.

Geraghty's story deals with an interesting phase of life that is typical of the east side of New York, it is said, introducing a character that is extremely human and unlike the accepted theatrical type evident in many present-day photodramas.

Robert Brunton, manager of Paralta productions, is planning on reproducing an entire east side street, modeled from a street of the same name, especially in New York for this purpose.

Mr. Geraghty's stories have met with unusual success, he having the adaptations of "A Man's Man," "Turn of a Card" and "With Hoops of Steel," starring Henry Walthal, to his credit.

President's Life in Films

With the sale of the territorial rights to "The Last Raid of Zeppelin Z-12" well underway, the Interstate Film Company, its producers, announce that they have commenced work on a production, the title of which will be announced at a later date, and which will, it is said, be an historical chronology of the life of our president, Woodrow Wilson.
**London Opera House Has Been Remodeled For Summer Season**

A wonderful transformation has been made in the Grand Opera House, London, Ont., in order to obtain a summer garden effect for the coming season. The interior has been made into a bower of flowers, with entirely new lighting arrangements, while the ventilating system has been overhauled and remodeled. To make this change a carload of floral decorations were imported from the States, while seven hundred yards of new draperies were bought in Toronto. The theatre’s electrician was sent on a tour of American theatres to get ideas, and the suggestions of theatre decorators of several cities were obtained.

The whole theatre was repainted and redecorated by a staff of twenty men in less than forty-eight hours, and during this time the changes effected included the installation of a new stage setting, remodeling of the ladies’ room, installation of many lighting fixtures, special decoration of the orchestra pit, overhaul of the ventilating system, hanging of new box and lobby draperies and the renovation of the entrance. New carpets were laid, new furniture and flower baskets were placed in various parts of the theatre.

A. J. Small, owner, and J. R. Minhinick, manager, have also closed contracts for a new film service. The policy of the theatre will be to present first runs of Goldwyn and Metro features, and the contracts will include the film of Charlie Chaplin and Lonesome Luke subjects. Programmes will be changed twice each week, with matinees each alternate Saturday and Sunday.

One of the features of the Y. M. C. A. War Fund Campaign in Montreal, Que., was the erection of a Y. M. C. A. portable moving picture theatre in Dominion Square. Many of the latest releases were presented in the hut during the campaign.

The Montreal Screen Club is now officially on the map. The new quarters at 319 University Street were ready for occupation on May 13 and the first event was a house-warming affair and billiards in which he is included in the equipment and arrangements have been made for the opening of a restaurant.

The first president is J. J. O’Brien, of Royal Flower Building, and the secretary-treasurer is John Smythe. The club is the first of its kind in Canada. Membership in the organization has been thrown open to all men associated with the moving picture business in the city.
Leading Showmen Endorse “Tarzan”
As Drawing Card

In recent communications to the headquarters of the First National Exhibitors’ Circuit, three of the leading motion picture showmen of the United States have expressed themselves in interesting terms regarding the manner in which “Tarzan of the Apes” has gone over under their auspices.

“All of the recent highly gratifying experience with ‘My Four Years in Germany,’ ” writes S. Barret McCormick, managing director of the Circle Theatre, Indianapolis, “I thought that our house attendance record would stand for some time to come. But such was not the case. Two weeks later, when we came to reckon up the box office receipts for ‘Tarzan’ we were pleasantly startled to find that the big spectacle of jungle life had the edge on Ambassador Gerard’s revelations by the price of two Liberty Bonds, to use a patriotic simile. I never saw a straight romantic picture go over in such smashing style.”

Aaron Jones, of the firm of Jones, Linick & Schaefer, who are now showing “Tarzan” at the Colonial Theatre, Chicago, seems equally enthusiastic about the film’s reception.

Chicago Likes Film

“According to past history,” says Mr. Jones, “Chicago is a difficult city in which to exploit a film of pretentious calibre to the fullest degree, but ‘Tarzan’ gives every evidence of being a marked exception to this rule. Box-office figures tell the story in the briefest and most eloquent form, and the figures already at hand from the Colonial are the best we have scanned in a long, long time. The cool weather we have had for the past two weeks has drawn the crowds back to indoor entertainment, and ‘Tarzan’ has reaped the benefit. We have played to packed audiences since the opening day, and the end is not yet in sight. We feel that the universal appeal of ‘Tarzan’ and the moving picture business will flourish, war or no war.”

As secretary of the Exhibitors’ Film Exchange, Inc., of the northwest, no one is in a better position to gauge the power of production to pay dividends to itself and the business associates than Mr. Frederick V. Fisher.

“We have just closed a record-breaking run with ‘Tarzan of the Apes’ in the Coliseum at Seattle,” writes Mr. Fisher, “and you may quote me to the effect that we have never played a more profitable or better liked picture in any of our theatres throughout this part of the country.”

United States distribution is conducted by the George Kleine System throughout Canada and the Kleine System is routing the picture through the General Film exchanges as a result of the recent service cooperation entered into between the two companies in that territory.

Elizabeth Sears
P. A. for American Leaves for France

Mrs. Elizabeth Sears, for the past eight months, publicity director of the American Film Company, Inc., left Chicago on May 6 on her way to France. Mrs. Sears will remain in New York for several weeks to announce, when she will sail for three months in the war zone. She will go abroad as a representative of Today’s Housewife, and will gather material for a series of articles for this magazine as well as for several others.

Mrs. Sears has for years been one of the best-known newspaper women in the middle west. She was connected with the Omaha World Herald, the Memphis News-Scimitar, and the Kansas City Star before going to New York. Three years ago she undertook the organization and the editorship of the first motion picture comic magazine, Film Fun, for the Leading Film Company. She severed her connection with this magazine to become publicity director for the American Film Company last August. Mrs. Sears has been a regular contributor to Harper’s, the Ladies’ Home Journal, Woman’s Home Companion and other magazines. For several months past Mrs. Sears has been conducting a War Time Journal for Today’s Housewife, written especially as a means of helping women readjust their lives to the exigencies of war.

Tsuru Aoki Will Be Seen in Hayakawa Play

Tsuru Aoki, according to announcement from the Hawworth Picture Corp., has one of the important roles in Susse Hayakawa’s initial picture, upon the production of which he is at present engaged with his own independent company.

This dainty daughter of Japan, although bearing the screen name of Tsuru, is not a prototypical Japanese star, and is no stranger to the camera, having appeared in a number of photograph dramas during the past four years and frequently in striking roles in the pictures in which her husband has been starred.

Tsuru Aoki, although raised in this country from early childhood by relatives, who brought her to Southern California from Japan, retains, it is said, all the alluring characteristics of the little brown maids of the “land of the rising sun,” and her charming personality, reflected on the screen, together with her natural portrayal of the roles in which she has been so successful, has not only won her the affection of the hosts of admirers throughout the land.

William Worthington, who is directing the Hayakawa productions, says Miss Aoki, as the present production fits her splendidly and is certain to win her new laurels.

Foursquare Gets France Film

“The Natural Law,” which was produced by the France Films, Inc., is to be distributed in all parts of the United States, through the Foursquare Pictures. Contracts to this end were signed this week by George Backer and Jacob Wildberg, president and treasurer of Foursquare, and the subject will be issued immediately, it is said.

South Lifts Ban On Sunday Films
Clergy Coinciding

Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures, who has been making a survey of recreation conditions in a number of cities of the South for the Playground and Recreation Association of America, has just returned to New York, and reports he sees a liberalizing tendency in the business regarding the opening of motion picture theatres on Sunday afternoons, due to the pressure of military needs. He visited Wilmington, Greenville, and Charlotte, N. C., Columbia, Charleston, and Spartanburg, S. C., Augusta, Atlanta, and Macon, Ga., and Jacksonville, Fla.

“All of these cities,” Mr. Cocks says, “have a strong feeling about preserving the sanctity of Sunday, and the closing of commercial entertainments on that day. In view of our present attitude by the church has not made good in solving the problem of Sunday activities of the soldiers in neighboring cantonments, there is naturally the recognition of the need of some form of commercial entertainment on Sunday afternoons.

In Chattanooga, where the ministers have not objected to the use of pictures on Sunday and the citizens feel that the community atmosphere has been improved by the religious, have not interfered with the church services. The influence on the non-church group has been found to be decisive. The clergymen have agreed not to oppose motion pictures in the city auditorium on Sunday afternoons if no admission charge is required. Some fine motion pictures are being shown now in Charleston.

“In all the towns mentioned,” Mr. Cocks adds, “the exhibitors have been peculiarly alert to the needs of their cities and have exercised discernment in the selection of pictures. In this way they have won the respect of their com- munities. This has formed a marked relationship upon the further use of pictures for the soldiers on Sunday afternoons. A characteristic of the motion picture exhibition in the southern cities is that one man usually controls practically all the shows in a given community.”

Increased Demand
For Big Features

With the completion of preparations for the distribution with the two new U. S. Exhibitors’ Booking Corporation productions, “Men” and “The Crucible of Life,” Frank Hall is keeping his committee of selection busy, it is said, with a view to finding, at the earliest possible moment another picture that measures up to his special production standards.

Starting with Tom Ince’s “The Zep- pelin’s Last Raid,” Mr. Hall’s first choice for the U. S. Corporation, and taking into account ‘Wild Bill James, How Pay,” “The Belgian” and “Just a Woman,” the demand for pictures with special advertising involves, is, according to Mr. Hall, much greater than the supply.
Minneapolis Exhibitor Asks Court
To Expel Northwest Corp. Officers

Edward F. Hinz in Bill Charges Election of Directors on May 8 Illegal Because of Provisions in By-Laws

Dispelling the apparent harmony which followed the rather stormy session of the Motion Picture Exhibitors' Corporation, Edward F. Hinz, prominent Minneapolis theatre owner and one of the leaders of the insurgents who unsuccessfully sought to break the organization slate at the annual election, has filed complaint in equity in the district court of Hennepin county, asking that the election of directors and officers of the corporation be declared illegal.

While the complaint, which was filed through Attorney John G. Priebe, bears only the signature of Mr. Hinz, it is the general belief that he is backed by action by practically all the exhibitors who fostered and sought the election of those elected "by-mail" tickets.

Specifically, the complaint charges that the election was illegal because of a section in the by-laws which provides that a majority of the stockholders must be present at any meeting where the election of officers is taken up.

Dan Chamberlin, Ralph Parker, Clyde Hitchcock, Fred Upam, Joseph Friedman, William H. Deeth, Dan Eselin, William Watson, Ellsworth Cameron and the Motion Picture Exhibitors' Corporation of the Northwest are named in the complaint, which requires that an answer be made within twenty days of the serving of the summons.

Treasurer Resigns

Dan Eselin, one of those named, and who was elected treasurer by the executive board, has already resigned without taking up the duties of his office. No reason was set forth in his communication to the M. P. E. C. of N. W., which simply requested that his resignation be accepted at once.

The petition sets forth that at the election on May 8 there were present eighty-seven stockholders, representing eighty-seven shares of stock. The stockholders, the bill relates, were allowed to vote at the election but did not constitute a quorum according to the provisions of the by-laws of the corporation.

It was the ruling of President James G. Gilosky that the election was illegal which roused the storm of criticism and disclosed the fact that the election the previous year was also illegal. It was then with the approval of the majority of exhibitors present that the famous "sauce for the goose is sauce for the gander" demand was made and the election allowed to stand.

The bill asks in conclusion that the court declare that election null and void, and that the corporation be allowed to enter into possession of the theatre, the corporation to conduct business for the purpose of holding an election of directors according to the provisions of the by-laws and such further relief as the court might deem just and proper and for costs and disbursements.

Steffes Opposes Action

William A. Steffes, who headed the insurgent ticket upon which Mr. Hinz also had a place, expressed himself as being opposed to the action taken by the latter in asking the courts to unseat the newly elected officers.

"Perhaps Mr. Hinz is technically right; perhaps he is not," said Mr. Steffes, "that is for the courts to decide. You can say for me, however, that I am unalterably opposed to the action of Mr. Hinz and cannot see how any good can be accomplished through the course he has taken."

We have elected new officers for the ensuing year by a vote of a majority of the members present at the convention and there seems but one thing to do—abide by their decision and work with all the enthusiasm we would have shown had the other candidates been chosen to lead the destinies of the M. P. E. Corp. of the N. W."

Drastic Theatre Law
Declared Illegal by Little Rock Court

Little Rock, Ark.—The picture show ordinance of the city of North Little Rock, which requires that all moving picture shows must be conducted in fireproof buildings, constructed according to specifications provided by the city, was declared invalid by Chancellor Martineau in a decision handed down in the case brought by George B. Rose, Little Rock attorney.

The suit was brought by Mr. Rose, on the ground that the ordinance was unjust and arbitrary, soon after the second passage of the measure in April, 1917. Mr. Rose, in an amendment to the complaint, afterwards filed, claimed that the ordinance was passed in order to give the proprietor of the only picture show in town a monopoly on the business.

The complaint alleged that Mr. and Mrs. Rose owned a brick building at 221 Main street, formerly occupied by the Aptco Theatre, which was suitable for a motion picture theatre, and that the operation of the ordinance prevented their deriving revenue from the building. The ordinance once passed and then repealed was an attempt to prevent the operation of the building, so that Mayor Pixley urged and obtained the passage of soon after he came into office.

It is probable the case will be tested in the Supreme Court.

Indianapolis Exhibitors
Form Booking Unit
In Record Session

Indianapolis, Ind.—A record for time in the formation of a unit was established in this city when in one day this week directors and officers were elected and application for a charter made by the Exhibitors Booking Corporation of Indianapolis, one of the financial backers of the new project met with twenty-five Indiana exhibitors in the Claypool hotel, and the total amount of stock, $4,800, was subscribed in the morning. At the afternoon session F. J. Rembusch, Shelbyville; C. R. Andrews, Muncie; Hugh O'Donnell, Washington; R. C. Barton, Indianapolis, and A. C. Zearing, Indianapolis, were elected directors. In the evening the directors met and elected officers as follows:

Hugh O'Donnell, Washington, Ind., president.
A. C. Zearing, Indianapolis, Ind., vice-president.
F. J. Rembusch, Shelbyville, Ind., second vice-president and national director.
R. C. Barton, Indianapolis, Ind., treasurer.
C. R. Andrews, Muncie, secretary.

Machine Operators
Ask Wage Increase
To Meet H. C. of L.

Washington, D. C.—A considerable increase in wages for projection machine operators will go into effect here May 20, under a new schedule now being submitted to exhibitors by the operators' union. The schedule new effective became operative in April of last year. The increase is asked on account of the increased cost of living in Washington. A minimum wage of $20 a week for an evening run of five hours or less, Sunday matinees included, is provided in the schedule, with sixty cents an hour for all extra matinees. One hour of relief is demanded at Sunday or other matinees, to be paid for by the management, and if an operator is required to work without supper relief, he is to be paid for one hour extra at the rate of sixty cents an hour.

Theatres with a seating capacity of 500 or more, running eight hours or more a day, are required to employ three journeyman operators. Eight hours is to comprise a full day's work, and no operator will be allowed to work overtime except in cases of extreme emergency. Minimum pay for overtime hours is to be at the rate of 60 cents an hour, with time and a half, or 90 cents an hour, for overtime. A number of exhibitors, it is said have signed the new schedule.
**Cleveland Film Man**

**At Liberty on Bond**

Starts Habeas Corpus

Cleveland, Ohio—Clarence A. Thompson, Cleveland manager of the World Film Corporation, who has been under arrest here for an alleged violation of the “blue sky” law, has obtained his liberty on bond of $1,000, pending a hearing on habeas corpus proceedings begun by his attorneys.

Judge Morgan, who admitted Thompson to liberty on bail, was told by the local police authorities that the film exchange manager has been arrested at the request of Detroit authorities, who wired that there was a charge against him in the Michigan city for selling stocks without license.

Mr. Thompson’s attorneys have announced that when hearing came up they would show that the arrest of their client was the result of a near blackmail scheme on the part of the men who bought stocks from him.

**Bankruptcy Petition Filed Against Oneonta Exhibitor**

Oneonta, N. Y.—An involuntary petition in bankruptcy has been filed in Federal Court against Granville J. Ackley of Oneonta, who conducts the Happy Hour Theatre. The petitioning creditors are Keenan & Wells of Oneonta, creditors for over $1,000. It is charged that Mr. Ackley gave a chattel mortgage to Morris Ackley for $600 on equipment of the theatre in order to defraud the creditors. The liabilities are said to be at least $4,700, and assets unknown.

**Exhibitor’s Briefs**

Stromsburg, Neb.—The motion picture theatre being constructed by John A. Johnson, this city, is rapidly nearing completion.

Wichita, Kan.—A new motion picture theatre is to be erected in this city by the Peerless Theatre Company. C. C. McCollister, now managing the Star Theatre, will be the manager for the new house, which is to be known as the Wichita.

Hartford, Conn.—John F. Sullivan, who owns the Park Theatre, this city, has purchased the Circle Theatre.

New Orleans, La.—A motion picture theatre, to be known as the Orpheum, to seat 2,300 and said to cost $200,000, will be erected in University Place, this city.

Reading, Pa.—Walter C. Kantner has secured a lease on the Rex Theatre, and after making extensive repairs will reopen it under the name of Liberty.

Chicago, III.—The Schaefer Theatre Company has increased its capital stock to $20,000.

E. St. Louis, III.—Plans have been completed for the erection of a new motion picture theater at Illinois and Collinsville aves., this city, under the ownership of Joseph Erber and Paul Cohn.

Rockwell City, Ia.—Mrs. Lulu M. Suter of Shenandoah, has purchased the Empress Theatre from G. L. Meholin.

Wilmingon, Del.—The Newkirk Theatre Company has been incorporated with a capital stock of $100,000 to build, lease and operate motion picture theatres. The incorporators are M. L. Rogers, W. G. Simpler and L. A. Irwin.

New York, N. Y.—Louis and Carrie Goldstein and Elias Mayer have incorporated the Grand Street Theatre Corporation for the purpose of managing motion picture theatres. The capital stock is valued at $1,000.

Edgewood, W. Va.—The New Alpha Theatre, recently closed, will be remodeled and shortly reopened to the public.

Saco, Mont.—Fire damaged the Majestic Theatre, this city. No estimate of the loss has been made.

**“Fits Is as Bad As Fires,” Sez He**

It was the Sunday afternoon matinee at the Royal Theatre, New Castle, Ind. Everything had been running smoothly and the orchestra leader had just roused the musicians to fitting orchestration of the climax of the picture when—

A mad rush began for the exits.

Chief Operator Guy D. Hammitt said the panic from the box office and rushed to the projection booth thinking the film had caught fire. Finding nothing there he ran to the middle of the house, where a man in the midst of an epileptic fit had caused the trouble.

Some time after when peace had been restored, the manager resumed, Hammitt wiped his beaded brow and remarked, “fits is as bad as fires,” with which sentiment Pete Kaler, manager of the theatre, heartily agreed.

Chicago, III.—A. E. Whitbeck, of the Chicago United Theatres, Inc., laying plans prepared for the erection of a motion picture theatre at 63rd and Union Avenue, this city. The cost, it is said, will be $360,000, and the building will have a seating capacity of 2,000.

Brooklyn, N. Y.—Miller-Weiss Amusement Company have laid plans completed for the erection of a motion picture theatre at 1059 Manhattan Avenue.

Philadelphia, Pa.—Another motion picture theatre for West Philadelphia is in the course of construction at 53rd and Chestnut Streets. The cost is estimated at $100,000.

**Big Features Corp.**

**Covers the Field**

**With Special Films**

Louisville, Ky., is fast becoming a market for the distribution of big production pictures. The activities of the Big Feature Rights Corporation, of which Col. Fred Levy and Lee L. Goldberg, are the president and secretary, respectively, for example, give one an idea of the foot hold the film business has secured there. The local company is known as a state rights’ concern, and deals only in product that represent the ultimate in manufacture. The concern by reason of its franchise in the First National Exhibitors Circuit, operates in Kentucky and Tennessee only.

President Levy is always on the alert for big features and scarcely a month passes, it is said, in which new screen plays are not3

James Gerard’s book, “My Four Years in Germany,” has just been acquired, while “Tarzan of the Apes,” “The Fall of the Romanovs,” “The Staple,” “Empire Pockets,” and the Petrova pictures, as well as the new Chaplin comedies represent only a partial list of the fifty odd pictures distributed by Levy.

The offices of the company are in the Rex Theatre building, where the entire third floor is utilized for the general offices, film inspection and shipping department.

40
A KAY COMPANY

"Golden Spoon Mary,"
"The Land of the Rising Sun,"

AMERICAN JAPAN PICTURES

"Raising the Tone Cabinet,"
"The Murder of the Moule Cabinet,"

AMERICAN STANDARD PRODUCTIONS

Oct. 7—"The Mystery of the Moule Cabinet,"
"The Puzzle Cabinet,"

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?"

ARGORY FILMS, INC.

"Where D'ye Get That Stuff?"
"The Celebrated Stilelow Case,"
"Abner," five reels, with Edna Barton.

ARROW FILM CORPORATION

"The Deemster," nine reels, with Derwent Hall Caune.

ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

REX BEACH PICTURES CORPORATION

"The Barrist," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BLUEBIRD

"Eagle's Wings," five reels, war drama.
"Even as You and I," five reels, with Louis Webber.
"Come Through," seven reels, with Herbert Rawlinson.

BRENN PRODUCTIONS

"Lone Wolf," seven reels, with Hazel Dawn.
"Fall of the Romanoffs," eight reels, with Nance O'Neill.
"Empty Pockets," seven reels.

CARDINAL FILM CORPORATION

"Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY

One onecent comedy per week.

CINEMA DISTRIBUTING CORP.


CINES CORPORATION OF AMERICA

"The Fated Hour,"

CLARIDGE FILMS, INCORPORATED

"The Birth of Characters," five reels.

CLUNE PRODUCTIONS

"Samson," eight reels.

COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," five reels, with Charlotte.

CORONA CINEMA COMPANY

"The Curse of Eve," seven reels, with Earl Markey.

COSMOPOLITAN FILM COMPANY

"I Believe," seven reels, with Melton Rossmeyer.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.
"The Grain of Dust," six reels, with Lillian Walker.

F. P. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Elagomen," one reel, with Billy Quirk.
"Billy the Governor," one reel, with Billy Quirk.
"Butting In Society," one reel, with Lou Marks.

EDUCATIONAL FILM COMPANY

"High, Low and the Game," one reel.

EFFANCE FILM COMPANY

"The Marriage Bond," five reels, with Nat Goodwin.

E. I. S. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and June Daye.

EMERALD MOTION PICTURE CORPORATION

"A Slackers Heart," five reels.

ENLIGHTENED PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

JUVENILE FILM COMPANY

"Chip's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility," seven reels.
"On the Terrible," six reels.
"Loyalty," seven reels.
"Reinepierre," seven reels.
"Tyranny of the Romanoffs,"

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

"On Trial," nine reels, with Sydney Ainsworth.
"Allomory," with George Fischer.
"The Sign Invisible," six reels, with Mitchell Lewis.
"Tarzan of the Apes," six reels, with Elmo Lincoln.

FORT FITT CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.

"The Devil's Playgound," with Vera Michelena.
"The Witching Hour," six reels, with Jack Sherrill.
"Conquest of Canaan," five reels.

FRIDLER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mac Murray.

FROHMAN AMUSEMENT CORPORATION

"My Own United States," with Arnold Daly.

GENERAL ENTERPRISES

"The Liar," six reels, with Jane Gail.
"Mother," six reels, with Elisabeth Riedon.
"The Warrior," seven reels, with Maciste.
"Crucible of Life," seven reels, with Grace Darmon.

GOLD MEDAL PHOTOPLAYS

"The Web of Life," five reels, with James Crus.

GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

GOOD MEDAL FILM COMPANY

"Moral Suicide," seven reels, with Leah Baird.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Walton.
"Intolerance," nine reels, with Mac Marsh.

HANOVER FILM COMPANY

"Maciste," six reels.
"How Uncle Sam Prepares," four reels.
"Camille," six reels, with Helen Hesporia.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg.
"Wrest of the Gods,"

HISTORIC FEATURE FILMS

APR. 30—"Christus,"

FOUR SQUARE PICTURES

"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"Walter Thos Guest," five reels, with Orrin Johnson and Rhea Mitchell.
"The Sin Woman," with Irene Fenwick, Rene Davies and C. Bruce.
"A Honeymoon of 1,000," five reels, with Gertrude McCay.
"The Submarine Eye," seven reels.
"Should She Obey," seven reels, with Alice Wilson.
"The Great White Trail," six reels, with Doris Kenyon.
"One Hour," six reels, with Zena Keefe.
"The Cant-Off," five reels, with Beenie Barriscale.
HARRY RAPF

"The Struggle Everlastingly," with Florence Reed.

HARRY RAYER


CHARLES RANKIN


RENOVED PICTURES CORPORATION

"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SELIB SPECIALS

"The Crisis," seven reels, with Bessie Lyon.
"Beware of Strangers," seven reels, with Bessie Lyon and Thomas Santchi.
"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.
"Who's That Like My Life?" six reels, with Thomas Santchi and Fritzie Brunette.
"The City of Purple Dreams," six reels, with Bessie Lyon and Thomas Santchi.

FRANK J. SENG

"Parentage.

SIGNET FILM CORPORATION

"The Masque of Life," five reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbit.
Sept. 20—"Camille.
Oct. 7—"When a Man Sees Red.
Oct. 14—"Aladdin and the Wonderful Lamp.
Nov. 4—"The Rose of Blood," six reels with Theda Bara.
Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbit.
Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.
Dec. 16—"The Heart of a Lion," six reels with William Farnum.
Dec. 20—"Du Barry," seven reels, with Theda Bara.
Jan. 10—"Cheating the Public," seven reels.
Jan. 17—"The Forbidden Path," six reels, with Theda Bara.
Feb. 10—"The Miserables," eight reels, with William Farnum.
Mar. 10—"Woman and the Law," seven reels.
Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.
Apr. 15—"The Blind Man," seven reels, with Charles Clary.
April 21—"The Soul of Buddha," five reels with Theda Bara.
May 5—"True Blue," five reels, with William Farnum.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUPERIOR FILM COMPANY

"The Faust," five reels.
"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Michelle.
"The Passion Flower," five reels.

UNIVERSAL

"Hell Morgan's Girl," five reels.
"The Hand That Rocks the Cradle," six reels.

C. S. EXHIBITORS BOOKING CORPORATION

"The Zepplin's Last Raid," five reels and Enda Markay.
"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.
"The Pursuing Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.

WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


L. LAWRENCE WEBER PRODUCING CO.


WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

WHOLESALE FILMS

Sept. 16—"Cinderella and the Magic Slipper," four reels.
Sept. 23—"The Penny Philanthropist," seven reels, with Peggy O'Neill.
"His Awful Downfall," one reel with Rex Adams.
"Little Red Riding Hood," five reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.
PATHE EXCHANGE, INC.

Jan. 6—“His Punctured Reputation,” two reels, with Wm. Franey.
Jan. 15—“Dimples and Dangers,” two reels, with Harry Gibbon.
Jan. 27—“Ruined by a Dumbwaiter,” two reels with Alatas Marton.
Feb. 1—“A Sea Serpent at Home,” two reels, with Wm. Franey.
Feb. 10—“Wronged by a Mistake,” two reels, with Harry Gibbon.
Feb. 17—“His Double Life,” two reels, with Wm. Franey.
Feb. 24—“Tell Tail Shirt,” two reels, with Fritz Schade.
Mar. 1—“Lady Killers,” two reels, with Harry Gibbon.
Mar. 10—“Did She Do Wrong?” two reels, with Harry Gibbon.
Mar. 17—“Mud,” two reels, with Ray Griffith.
Mar. 21—“A Safe Danger,” two reels, with Al Edmond.
Apr. 7—“Mr. Briggs Comes to Town,” two reels, with Edward Brady.
Apr. 14—“First Aid,” two reels, with Mende Wayne.
Apr. 21—“Their Neighbors’ Baby,” two reels, with Fritzie Ridgway.
Apr. 28—“Mr. Miller’s Economics,” two reels, with Edward Brady and Chas. Dorian.
May 5—“I Give Charles Albert,” two reels, with Ed Brady and Ann Kroman.
May 12—“Mr. Mudder Muddles Through,” two reels, with Ed Brady and Myrtle Rishell.
May 19—“Newspaper Cables,” two reels, with Francis McDonald.
May 26—“Are Wives Unreasonable?” two reels, with Ed Brady.

UNIVERSAL FEATURES

Feb. 4—“Painted Lips,” five reels, with Louise Lovely.
Feb. 15—“New Love on Old Hall,” five reels, with Nell Shipman.
Feb. 18—“The Flash of Fate,” five reels, with Herbert Rawlinson.
Feb. 25—“Wild West,” five reels, with Harry Carey.
Mar. 4—“Nobody’s Wife,” five reels, with Louise Lovely.
Mar. 11—“Beauty in Chains,” five reels, with Ella Hall.
Mar. 21—“Thieves’ Gold,” five reels, with Harry Carey.
Mar. 28—“The Girl Who Wouldn’t Quit,” five reels, with Louise Lovely.
Apr. 7—“The Magic Rose,” five reels, with Dorothy Phillips.
Apr. 14—“The Risky Road,” five reels, with Dorothy Phillips.
Apr. 21—“The Scarlet Drop,” five reels, with Harry Carey.

GREAT VITAGRAPH-V.L.-S

Jan. 28—“A Mother’s Slip,” five reels, with Earl Williams.
Feb. 4—“The Other Man,” five reels, with Harry Morley.
Feb. 11—“The Wooning of the Wilder Pat,” five reels, with Gladys Leslie.
Feb. 28—“Cavannah of the Forest Rangers,” five reels, with Nell Shipman and Alfred Whitman.
Mar. 4—“The Song of the South,” five reels, with Alice Joyce and Walter Mcgrail.
Mar. 11—“The Desirid Woman,” five reels, with Harry Morley.
Mar. 18—“An American Live Wire,” five reels, with Earl Williams.
Mar. 25—“The Home Trail,” five reels, with Nell Shipman.
Apr. 1—“Little Miss No Account,” five reels, with Gladys Leslie.
Apr. 8—“The Business of the Life,” five reels, with Alice Joyce.
Apr. 15—“The Girl From Beyond,” five reels, with Nell Shipman.
Apr. 23—“A Bachelor’s Children,” five reels, with Harry Morley.
Apr. 30—“The Seal of Silence,” five reels, with Earl Williams.
May 6—“Little The Runaway,” five reels, with Gladys Leslie.
May 13—“Strength of Will,” five reels, with Alice Joyce.
May 20—“The Golden Goal,” five reels, with Alice Joyce.

WORLD FILM CORPORATION PROGRAM

Jan. 21—“The Beautiful Mrs. Reynolds,” five reels, with Carly Blackwell and June Young.
Jan. 28—“Gates of Gladness,” five reels, with Mahope Evans.
Feb. 4—“The Divine Sacrifice,” five reels, with Algy Gordon.
Feb. 11—“Whims of Society,” five reels, with Ethel Clayton.
Feb. 18—“Broken Ties,” five reels, with June Elvidge and Arthur Ashley.
Feb. 25—“His Royal Highness,” five reels, with Carly Blackwell and Evelyn Greetley.
Mar. 4—“Spurs of Steel,” five reels, with Alice Brady.
Mar. 11—“The Wasp,” five reels, with Kitty Gordon.
Mar. 18—“Wanted,” five reels, with Mahope Evans.
Mar. 25—“The Way Out,” five reels, with Carly Blackwell.
Apr. 1—“The Cross Bearer,” five reels, with Montage Love.
Apr. 8—“The Witch Woman,” five reels, with Ethel Clayton.
Apr. 15—“The Trap,” five reels, with Alice Brady.
Apr. 22—“The Devil’s Feathers,” five reels, with Kitty Gordon.
Apr. 29—“The Leap To Fame,” five reels, with Carly Blackwell and Evelyn Greetley.
May 6—“Mask and Faces,” five reels, with Johnston-Forbes-Robertson.
May 13—“The Oldest Man,” five reels, with Ethel Clayton.
May 20—“Journey’s End,” five reels, with Ethel Clayton.
May 27—“Vengeance,” five reels, with Grace Valentine and Barbara Castleton.
June 3—“The Interlude,” five reels, with Kitty Gordon.
June 10—“The Cabaret,” five reels, with Carly Blackwell.
June 17—“The Man Hunt,” five reels, with Ethel Clayton.

SERIALS

Pathé—“The Seven Pearls”
Vitagraph—“The Fighting Trail”
Paramount—“Who Is Number One”
Mutual—“The Lost Boys”
Universal—“Universal, The Red Ace”
Universal—“The Mystic Spider”
Pathé—“The Hidden Hand”
Vitagraph—“Vengeance of the Woman”
Universal—“The Bull’s Eye”
Pathé—“The Price of Polly”
Vitagraph—“The Eagle’s Eye”
Pathé—“The House of Hate”
Universal—“The Woman in the Well”
Society Drama and Detective Play
On Triangle’s May 26 Program

A drama of society, "Old Loves for New," featuring Margery Wilson, is given in feature at Triangle May 26 program. The story is by Adela Rogers St. John. Opening amid scenes of luxurious New York society, the plot relates how a shallow and thoughtless debutante is married to the worldly secon husband, who promptly abandones her. Later in the environment of the rugged but picturesque West, after many trials and thrilling experiences, their loveless marriage develops into a real romance.

"High Stakes," the second picture of the week, features J. Barney Sherry in the part of a modern Raffles, said to be a distinctly-different character from that portrayed by him in "Her Decision." Jane Miller, a new leading woman, will make her debut in this adventure with Triangle, playing opposite Sherry. Dick Rosson is also a member of the supporting cast, which is large and adequate.

The environment is that which surrounds the aristocratic side of life in London. "High Stakes" relates the story of a gentleman burglar, who having once come into contact with the brighter side of life, realizes the happiness that comes from a clean conscience. Accordingly, he makes restitution for his misdeeds and through the love for his little son his ambling is stimulated to the development of a life of honor and happiness.

Arthur Soutar wrote "High Stakes," which was sceneitized from the story published in the Red Book Magazine by Cinema Exchange. Arthur Hoyt directed the production.

Mae Marsh Starring in "All Woman"
Announced by Goldwyn for June 2

Three new productions are in immediate prospect at the Goldwyn studios, it is announced. The Mae Marsh feature for June 2 is a dramatic photoplay from the original story of F. L. Lloyd Sheldon called "All Woman." This is to be issued in place of the same star’s "The Glorious Adventure," which became one of the leading Marck film, and due, probably, about the middle of July.

"All Woman" is being directed by Hobart Henley and the new production is said to give the star a stronger dramatic role than any she has had. "All Woman" tells the story of Susan Sweeney, "the good girl who tamed a bad town.

Mabel Normand is at work on "The Venus Model," written by H. R. Durant, of the Goldwyn scenario staff. It is a story of a stig beyond and ambition, and a star, and a man, and a bathroom which he has bathed and dubbed the Venus Model. It recalls, Goldwyn announces, Mabel Normand’s happiest adventures on the screen and provides many moments of laughter, suspense and genuine charm.

Budge Kennedy is busy at Fort Lee, N. J., on "The Service Star," written for her by Charles A. Logue. Despite the title, this is not a war story, it is said. The only part the great world conflict plays in the drama is to serve as a background for a thrilling, intensely modern story. Charles Miller, who directed Miss Kennedy in "The Fair Pretender," is supervising the new production.

More Snakeville Comedies Coming

Snakeville comedies have proved so popular with the public that exhibitors all over the country have been asking for more. The company announced, therefore, they will issue a second block of ten comedies as soon as all of the first ten are distributed.

The last film of the first set will be issued May 25, and the second set will, it is announced, be released June 1. The remainder following through June and July, one week apart. The General Film Company is handling these productions.


Baby Osborne in "Daughter of West"
Heads Pathe Program for Week May 26

Another of the Baby Marie Osborne series, "A Daughter of the West," heads the program to be published by Pathe for the week of May 26th.

This reel production affords a view of the little girl star in a new role. There are western thrills aplenty in "A Daughter of the West," it is said, and there are scenes in which Baby Marie, in appropriate cow-girl garb, rides her own pony which has been induced to "buck" a bit. Baby Marie rides like a veteran of the range, and there is an exciting denouement in which she captures and holds prisoner the villain of the piece, a six-footer, till aid comes. Other amusing scenes are those in which she appears with her little colored boy playmate, a youngster, who is developing real skill as a screen player.

The 12th episode of "The House of Hate," Pearl White’s serial, is also published on this program. Pearl is trapped in a gangster’s den and employs wireless to send an S. O. S. to Antonio Moreno.

The Harold Lloyd comedy is called "Fireman. Save My Child." It is in one reel and the action crowded into this number would support a three-reeler, according to Pathe.

Part III of "Britain’s Bulwark," one reel, shows the hardships endured by the British army in the campaign in Mesopotamia. There is renewed interest in the Mesopotamian situation just now, following the British victories, in which Archie Roosevelt, son of T. R. of Oyster Bay, played no inconsiderable part.

"In Southernmost Mexico" is a one-reel Pathe scenic film, which shows the southern part of the Crimea, principally Sebastopol.

Hearst-Pathe News No. 44 will be published Wednesday, May 29th and No. 45 on Saturday, June 1st.

Emily Stevens to Do "A Man’s World"

Emily Stevens, the Metro star, has begun work in a screen version of Rachel Crothers’ powerful problem play, "A Man’s World." June Mathis pictured the drama and Herbert Blaché, assisted by Leander de Cordova, is directing the production, which pleads for an equalization of unjust standards and social laws.

"A Man’s World" offers Miss Stevens exceptional acting opportunities, it is said. She plays Frank Ware, a novelist, who is an ardent advocate of the double standard of morality and bitterly denounces the existence of "A Man’s World," where the single standard applies to woman.

Billie Rhodes a "Flapper" Role

Saucy Billie Rhodes gives the simple rustic maid some pointers on flirting in "Her Rustic Romeo," the latest Strand Comedy, it is said.

The little flapper vamp is a pastmaster in the art of ensnaring the gilded youth, so when she takes a hand in a bucolic romance and instructs the unsophisticated country maid in the wiles, what chance has the poor dube philosopher? It’s marry the girl or come across with the heart-balm coin, and the rustic swain decides on orange-blossoms. This comedy is to be published by Mutual May 25.

Belle Bennett in "Iron and Lavender"

Belle Bennett, whose last appearance was in an April Triangle production, "The Lonely Woman," will shortly be featured in "Iron and Lavender," a new play under the direction of Gilbert P. Hamilton. Joe King will appear as her leading man.

This drama, according to Triangle, is a pretty tale of life in the South and is said to be filled with touches of chivalry and charm. Miss Bennett is exceptionally well cast, it is stated, as the daughter of the South, shielded and protected from the sordidness of the world.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

**NAME OF THEATRE**

**ADDRESS**

**OWNER**

**CITY**

**STATE**

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### RECAPITULATION

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Total

We hereby certify that the above report is correct to the best of our knowledge.

Mgr.________________________ Cashier.

Certified check covering the above specified War revenue Tax was mailed by me this_______ day of_______, 1917, to the Collector of Internal Revenue for the________ District of________.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 417 South Dearborn St., Chicago.
Mildred Considine Declares People Should Content Themselves With Screen Conduct of Players

Mildred Considine, a scenario writer of note, has risen to the defense of motion picture actresses and actors in general, and in a communication to the Herald makes reply to a letter from L. M. Rubens, manager of the Princess Theater, Joliet, Ill., which was printed in these columns under the caption "Box Office Angle of a Star's Indiscretion."

Mildred Considine contends that the private affairs in the lives of the player people are strictly their own business, and that it is a breach of good taste to pry into them. Her letter in full follows:

[To the Exhibitors Herald]: May I say a few words in defense of the moving picture actresses and actors from a standpoint of business association and personal acquaintance? This is in answer to a broad attack by an exhibitor in your magazine against the stars and their friends.

First of all, I firmly believe that the private affairs in the lives of the player people are strictly their own business, and that the public should not pry into them. There is no need for any one to pry into them, for, who of us all, public and even exhibitors, would care to have all of the incidents of our innermost existence bared to the public for discussion and judgment. As far as morals are concerned, I know from experience that the morals of the picture actresses and actors compare favorably with the morals of participants in any other walk of life, and if the public would content itself with what the actresses or actors give of themselves on the screen, which, after all, is as much as they are entitled to, there would be less gossip and more enjoyment. As a rule, the player people are regarded in an attitude of intolerance, and the smallest and most unimportant incident pounced upon and enlarged until it has assumed a significance all out of proportion with the truth.

There isn't a harder-working lot of people in the world than the common players. As to loyalty, I don't think that they have sufficient time to indulge in it. I know from constant association with them that they would put up the biggest howl if they regarded their actions with a little less intolerance and a little more humanity, vicious gossip would make no impression.

I ask you, Mr. Exhibitor, isn't it unfair to express such mid-Victorian opinions when there are greater problems to be kept on this serious war time? Are our brave soldiers any the less valuable because of some trifling incident in their private existence? No! General Frohman, Lord Woodstock, the former having the best for us! Well, this is a parallel case-why should our actresses and actors be less valuable as entertainers because of anything which may occur in the private lives, for on the screen we get the best that is in them! Think this over, and believe that I am sincere when I say that I'm for them all on the screen and off!

Sincerely yours,
MILDRED CONSIDINE.

The writer of the above has scored several successes as a scenario writer, among them being the adaptations of "Ghosts of Yesterday," "Romance of the Underworld," and "Common Clay." W. L. Robinson, the British aviator, whose introduction of Zeppelin brought it down ablaze to fall among the ruins its bombs had caused. This enemy disaster is already current history from the newspaper accounts. The Zeppelin L-21's fate, and the filmed account will undoubtedly be a great drawing card at theatres where it is shown.

Educational Corp. Issues "Mexico Today"

The Educational Film Corporation of America announces that, beginning next month, it will publish a series of twelve single-reel films entitled "Mexico Today." This is the work of George D. Wright, a young American who has been settled in Mexico City for several years, and in partnership with a native Mexican, has received, it is said, extraordinary local interest in the series. The educational aspect is the dominating one, and the Mexican life and the Mexican people are the subjects of the one-reel films.

Tourneur Selects An Excellent Cast For "Sporting Life"

Unusual interest centers in Maurice Tourneur's first independent production, "Sporting Life," now being made at the Tourneur studios at Fort Lee, N. J. This is due, it is said, to Mr. Tourneur's phenomenal success with the production of the same title. Tourneur has produced a wide variety of photodramatic offerings for Paramount and the World Film, including "The Box Bird," "Prunella," the Elise Ferguson vehicles, etc., but his production of "The Whip," as a box-office attraction, is looked upon as one of his greatest efforts.

There are many interesting things attached to the history of "Sporting Life," which was written by Cecil Raleigh and Seymour Hicks and which enjoyed a phenomenal run at the Drury Lane in 1897. It duplicated its London hit in New York in September and had one of the longest runs in the history of the metropolitan stage, and as a touring attraction it created box-office records wherever it went.

Briefly, the story of "Sporting Life" deals with the efforts of Malet de Carteret and his wife, Olive, to get possessions of a large farm in the town of Lord Woodstock's horse, Lady Love, the Derby favorite. The vein of romance involves the young nonentity and his love for his pretty daughter, Norah. There are a number of thrilling scenes, it is said, including one never before presented on the screen.

Maurice Tourneur has selected, it is announced, an excellent cast to interpret the roles in the screen adaptation of "Sporting Life," and Willette Kershaw will play Olive de Carteret. Miss Kershaw was a leading member of the famous Princess Theatre stock company of which Holbrook Blinn was the director. She was also in "The Country Boy," played the star part in "The Unchaste Woman" and was seen in Sir Herbert Tree's revival of "Henry VIII."

World Pictures Signs New Screen Star

Miss Theresa Maxwell Conover, said to be one of the foremost actresses on the American stage, has cast her lot with World Pictures and in the future will appear in important supporting roles.

Miss Conover has the distinction of having appeared in more Broadway successes than any other star. Even the late Clyde Fitch had such a high opinion of her services that he always had her in his productions whenever the opportunity presented itself. Miss Conover received her training under Augustin Daly and had played in many of the early plays of Charles Frohman. Simultaneously World Pictures purchases what is said to be a remarkable story by H. J. Smith and available from Carl Mitchell, dramatic editor for many years of the Kansas City Post. The story bears the title of the " Moral Dead Line" and the contract for the rights has been signed.

The story will be cast and placed in work within a short time. It is the first story that Mr. Mitchell has ever written for pictures. Formerly Mr. Mitchell was general press representative for Winthrop Ames.

General Films to Distribute Feature "Raid of Zeppelin L-21"

After all preparations had been made to distribute "The Last Raid of Zeppelin L-21" on a state right basis, the plans of the Interstate Film Company were changed to secure a wider distribution, it is said, through General Film Company. The latter company announces that it has undertaken to handle the "Zeppelin L-21" feature through its thirty exchanges in the United States and Canada. Special one-sheet and three-sheet posters are now being prepared by General Film Company, and slides and other advertising material will be immediately available for this exceptional "punch" film, it is said. "The Last Raid of Zeppelin L-21" is said to be a condensed, exciting and connected war adventure, the climax of which is the victory of Great Britain's anti-aircraft defenses against the colossal Hun dirigibles which had bombarded England and the environs of London. Presented in two-reel form, the picture necessarily is one of action clear through. Its heroes are anonymous, except for Lieut.
OFFICIAL CALL

Eighth Annual Convention

of the

Motion Picture Exhibitors' League of America

and

Exposition of the Motion Picture Industry

Boston, Mass., July 13-20, 1918

To All State and Local Organizations of the
Motion Picture Exhibitors' League of America:

BECAUSE the motion picture industry has been singled out by the President of the United States and publicly commended for the service it has rendered in aid of the government in carrying on the war, and because it has rendered the greatest service of any single industry in the country, it is of the utmost importance not only to the industry as a whole, but to the country at large that the annual convention and exposition to be held this summer be the biggest and largest of any convention and exposition in the history of the business.

Shortly after the declaration of war the President called upon the motion picture industry for aid and the aid was promptly given. That aid has been great, but the opportunity exists to make it greater. At the last convention a split occurred in the ranks of the exhibitors which for a time looked as though it might have disastrous effects, but the convention held in Washington last winter partially healed that breach. The time has come when it should be entirely healed in order that the exhibitors of the United States may give the greatest possible measure of service to the government.

Because of the vastly important work that is ahead of the exhibitors of the United States during the coming year, and because of the great importance of this convention, I call upon all state and local organizations to pay their per capita tax in order that they may be able to elect a full quota of delegates and alternates to this convention.

The exposition this year will be held jointly by the Motion Picture Exhibitors' League of America and the National Association of the Motion Picture industry. During the week of the exposition I earnestly invite all organizations connected with and affiliated with the motion picture industry to hold their annual meetings and conventions simultaneously with the exposition. The National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers have already scheduled their conventions for this time.

Because of the facts outlined above, I, Lee A. Ochs, by virtue of the power invested in me, as president of the Motion Picture Exhibitors' League of America, do hereby call the annual convention of said Motion Picture Exhibitors' League of America to be held at the Mechanics' building in the City of Boston in the State of Massachusetts from July 13-20, inclusive, and do hereby designate the Copley Plaza Hotel as the official convention headquarters.

Issued this 2nd day of May, 1918.

LEE A. OCHS, President,

Motion Picture Exhibitors' League of America.
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Distributed by General Film Company, NEW YORK
Thirty Exchanges
SUPPLEMENTARY
OFFICIAL CALL
Eighth Annual Convention
of the
Motion Picture Exhibitors' League of America
and
Exposition of the Motion Picture Industry
Boston, Mass., July 13-20, 1918

To All Members of the National Executive Committee:

The by-laws of the Motion Picture Exhibitors' League of America providing that the members of the National Executive Committee shall be called into executive session three days prior to the opening of the annual convention of the league, I hereby call upon said members of said committee to meet at the Copley Plaza Hotel, in the city of Boston, on Tuesday, July 9, at 11 a.m.

To All State and Local Organizations:

And, furthermore, as the said by-laws also provide that no state or local organization shall have representation in or shall be permitted to participate in the deliberations of the convention unless said state or local organizations shall have paid their per capita tax to the national treasurer;

'And as it is a matter of supreme importance to have the attendance of full quotas of delegates and alternates at this, the most important convention in the history of the league;

I do hereby call upon all state and local organizations to put the amount of their per capita tax into the hands of the national treasurer as soon as possible.

Ernest H. Horstman of Boston, Mass.

Lee A. Ochs, President Motion Picture Exhibitors League of America.
EXHIBITORS—What Is Your Time Worth?

Can you afford to be away from your theatres several hours each day, going about among the exchanges?

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All the information you can obtain at the exchange is printed weekly in the Exhibitors Herald.
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"Masks and Faces"

Story by Charles Reade
With the most remarkable cast ever assembled for stage or screen

CAST INCLUDING

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SIR JAMES BARRIE
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GERTRUDE ELLIOTT
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NIGEL PLAYFAIR
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NEW YORK TRIBUNE:
"Never before has such an aggregation of notables been seen on the screen. We recommend it to every one."

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"It has a quality and a character that makes it highly interesting and entertaining. Acting is a rare delight."

MOTION PICTURE NEWS:
"World has a good bet in this all-star production. Will appeal to high-class audiences and it will prove a worthy entertainment."

MOVING PICTURE WORLD:
"Unusual attraction. Merits of screen version insure its success. Array of names is a remarkable one."

NEW YORK REVIEW:
"Most remarkable cast. Play is thoroughly interesting. You should like "Masks and Faces"; it is decidedly a screen novelty."

DRAMATIC MIRROR:
"A super-excellent production."

EXHIBITORS TRADE REVIEW
"A mighty good attraction for all first-class theatres."
THE suspension of Major Funkhouser from his position as second deputy superintendent of police may mean his eventual retirement from any further contact with the censoring of motion pictures in Chicago. An interesting fact in connection with the temporary removal of Funkhouser is that notwithstanding the criticism that has been heaped upon him because of his unreasonable censorship methods, his suspension apparently has been brought about because of other reasons entirely. While the charges against him have not been announced it is understood that they are chiefly concerned with insubordination and a disregard of the authority of his superiors—just about what might be expected from a colossal "bull-head," whose verdicts on films continually flew in the face of reason, equity and common sense.

**W**ith the opening of the projected three thousand-seat theatre in the downtown district of Chicago, Nathan Ascher will assume his rightful position among that select band of distinguished motion picture theatre impresarios headed by Rothapfel and Edel, of New York.

**L**ITTLE alarm need be felt over the so-called movement to restrict theatre attendance by the encouraging of children to forego this amusement and invest their nickels and dimes in war-saving stamps. In the government's program for the encouragement of national thrift the motion picture theatre is not marked for attack. In fact the reverse is true, for motion pictures are being regarded by governmental agencies as an all-important element in maintaining the proper morale of the people.

**UNIVERSAL**'s "The Kaiser" is thoroughly entitled to the extraordinary success that is meeting it everywhere—it anticipated the mental attitude of a vast number of people in the United States by several months and gave them the sort of picture about the Kaiser that they now want. Undoubtedly a deluge of similar pictures will follow, but the alertness of Universal in being the first in the field will make certain a big reward.

DECREASED production has received a severe jolt in the announcement of Goldwyn and Select that these companies will shortly commence a one-week schedule.

STJT instituted in the Chicago courts last week indicated that promoters of "The Birth of a Race" only promised about three thousand per cent profit. The kindest conclusion to come to concerning the promoter is that he should have his head examined.

THAT dynamic duo, Lubin and Sawyer, having added the capable Ralph Ince to their forces may be expected to put over something of first-water importance.

CAPTAIN WILLIAM FOX, of the Allied Theatrical and Motion Picture Team wound up his campaign for Red Cross contributions in a blaze of glory on Monday night. During the time Mr. Fox has been in charge of the collection of funds for this noble work he has given evidence of an ability for leadership and a determined aggressiveness which leaves no doubt that he was a very fortunate choice for the position and that he has thoroughly succeeded in making the theatrical and motion picture interests "put their best foot forward."

THE future of the news weekly is one of tremendous possibilities. That this is fully appreciated by the government is indicated in their plans to supply the companies producing these subjects with certain footage at a nominal price. The government film, of course, will be of a propaganda nature, but this fact in a great number of cases will rather increase than decrease the interest. Exhibitors, looking to the big future of the Weekly, will make no mistake in now starting to give this subject a presentation which it is entitled to as a feature and cease handling it as if it was a "filler."
GENERALLY speaking, what kind of pictures the public wants is indicated in the uniform success that has attended and is attending the productions of Mary Pickford. In the face of keenest competition, vastly changed production and story standards, the Pickford type of picture goes on triumphantly, yielding place only to the biggest specials.

MUCH educational work is necessary before the trade may hope to see the elimination of official censorship and no small part of this educational work must be done upon a certain class of producers. With the elimination of less than five per cent of the pictures published there would be no reason for censorship and with the elimination of two per cent of the pictures published during the past year there would be absolutely no argument to support the costly and un-American proposition of official censorship. The fight of the trade against censorship is an uphill and difficult one, being burdened down with the crimes of the two per cent.

HOWEVER, a number of alleged actors—actors rather by profession than by employment—will probably face the “Work or Fight” situation with genuine alarm.

Martin J. Quigley.

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Published Weekly by EXHIBITORS HERALD CO. at 417 South Dearborn Street, Chicago Tel., Harrison 5246-5249

**NEW YORK OFFICE**

MARTIN J. QUIGLEY, Editor 1476 Broadway Tel., Bryant 1111

James Beecroft, Manager

Member Audit Bureau of Circulations

Subscription Price $1.00 Yearly

All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p.m. on Monday of each week.
EXHIBITORS HERALD

Funkhouser Ousted; Must Face Trial Board

Chicago Censor Suspended by Acting
Chief of Police Alcock—Gross Irregularities in Conduct of Office Intimidated

Major M. L. C. Funkhouser has been su-
pended as second deputy superintendent of
police of Chicago and consequently relinqu-
ishes the position as censor of motion pic-
ture films, at least until the outcome of his
trial.

This may mark the first step toward the
permanent retirement of Major Funkhouser
as censor of motion picture films to which
end the EXHIBITORS HERALD has labored
unceasingly, both through its editorials and
news columns, on the ground that he was
totally unfit for the position which he
held.

This action was taken last Saturday
morning by Acting Chief of Police Alcock.
His order also removed two attachments
of Major Funkhouser’s office. The only expla-
nation the chief would give was that he “did’t like the way Funkhouser was con-
ducting the affairs of his office.”

Charges Kept Secret

Pending the filing of charges before the
police trial board, Alcock has thirty
days in which to do this—the nature of the
testimony to be used against Chicago’s
ousted censor will not be known. The chief,
however, did say that he had intended mak-
ing an investigation of the second deputy’s
office for some time, but had not been able
to get around to it.

William H. Luthardt, recently reinstated
as secretary to the chief of police, was
named as acting second deputy in the order
which removed the censor from office.

Frank H. Schoefield, department inspec-
tor, a sixty day appointee in the film censor’s
office, was dropped from the rolls. The
terms of his employment did not require
the filing of charges against him. Joseph A.
Thoney, inspector of morals conditions,
was the other man dropped by the order of
Saturday. Charges against him will be filed
before the police trial board within the next
thirty days.

Chief Alcock Aroused

Chief Alcock called Deputy Funkhouser
in person to his office in order to impose the
conditions of his order. The chief was con-
siderably aroused, due to the fact that de-
spite his suspension of Hugh Borland, mana-
ger of public properties, the latter re-
mained at his desk in the second deputy’s
office.

“I called in the second deputy and noti-
fied him of the suspension.” Acting Chief
Alcock said, after issuing the order. “He
turned around and walked out without say-
ing a word. I didn’t like the way in which
he was conducting his office; that is the
reason I suspended him.”

Friction between the second deputy and
the acting head of the police department has
been evident for some time and only re-
cently Chief Alcock dropped a remark
which showed he did not believe his subor-
dinate was giving him the full support in
the management of the censor’s office.

Funkhouser Acted Independently

“Funkhouser confers with me only when
he feels like it,” was the remark of the act-
ing chief when he was asked about certain
actions taken by the second deputy.

The deposed second deputy followed his
usual course of having nothing to say. He
said that he would not again visit his office
except at the request of Acting Second De-
puty Luthardt in order to put him in touch
with the work.

“Not a word, not a word,” was his reply
to all questions. “I was called to the acting
chief’s office and handed the order of sus-
pension. There was nothing to say, so I
simply walked out.”

Refraims From Comment

“I will visit my office only long enough to
show Mr. Luthardt where everything is and
answer any questions regarding the work he
may want to ask and then I will leave. I
have nothing to say and will have nothing
to say until the trial comes up.”

Chief Alcock refused allegedly to make
any statement concerning the nature of the
charges back of Major Funkhouser’s re-
moval:

“Major Funkhouser, according to the evi-
dence I found in his office at the time of
Borland’s suspension, has done things which
left me but one course to pursue—suspend
him,” the chief said. “I have intended mak-
ing an investigation of his office for some
time, but have never gotten to it. I have
received numerous complaints in the last few
months.”

Film Companies’ Attitude

While Major Funkhouser has always inti-
mated and has been uniformly successful
in establishing the belief that the efforts of the
motion picture men to obtain a more equi-
table system of picture censorship has been
a personal fight on him, those back of the
movement deny any animosity toward the
deposed censor and declare the fight is sim-
ply upon the system.

What control Chief Alcock’s action will
put upon the consideration of the May-
pole ordinance when it comes up before the
city council for action remains to be seen.
The proposed amendment to the city ordi-
nance governing censorship will take the
power of passing on films from the hands of
the second deputy and turn it over to a
censorship board, which will be governed by
majority rule.

Maypole Amendment Pending

Alderman Maypole’s amendment has been
given the approval of the judiciary commit-
tee of the city council by a vote of 11 to 5 and
follows the usual course of procedure will
be read at one council meeting and then
voted upon at the next session of the body.

That a determined fight in behalf of
Major Funkhouser both before the police
trial board and in the city council when the
amendment to the censorship comes up for
passage is apparent. In addition to the ban
of reelers who have been present at every
meeting of the council sub-commit-
tee considering the change in the censorship
ordinance and who have usually usurped the
speaking privilege, Samuel P. Thresher,
supernumerary of the Committee of Fifteen,
another reform body, has intimated his in-
tention of backing the deposed censor in his
forthcoming trial.

Crowder “Work or Fight” Order
Menaces Motion Picture Industry

All Branches Take Patriotic View—Will Call
Attention of Government to Possible Consequences

All eyes are turned toward Washington
awaiting a further ruling from the gov-
ernment authorities concerning Provost
Marshall General Crowder’s famous “work
or fight” order, which has cast a cloak of
uncertainty over the motion picture in-
dustry akin to that following the en-
trance of the United States into the war
and Fuel Administrator Garfield’s “fuel-
less” day order.

While every branch of the industry ap-
preciates the great obstacles which will
have to be overcome if the new order is
rigidly enforced, they are united in the
declaration that if the government feels
that men engaged in the business
will be of more use to the nation in
other capacities they will willingly make
every sacrifice necessary to the achieve-
ment of this end.

Friendliness toward the industry, which
has been exhibited constantly by the
government, is relied upon to again come
to the front in this present crisis.

It is not believed that Washington au-
thorities would willingly be the means
of closing one motion theatre now operat-
ing in the country. It is pointed out, how-
ever, that strict adherence to the regula-
tion would put more than sixty per cent of
the motion picture operators in the
industry in the class of “useless” em-
ployees.

Substitution Tidious Process

Substitution, of course, could be re-
sorted to, but it would lack a less
tedious process. Men beyond the present
draft age and possibly women could be
trained to operate the motion picture ma-
bines, but the growing scarcity of men has
also made itself felt in this industry.

CONTINUED ON PAGE 25
F. F. McClure Out
As Film Censor
In Kansas City

New Appointee Declares
Independence in Passing
On Pictures

Kansas City, Mo.—Fred F. McClure, film censor whose rulings on motion picture productions has incurred for him the enmity of practically every branch of the industry in this city, has been dismissed.

Sidney J. Baker, said to have had much experience in the motion picture business, has been appointed his successor by Mayor Cowgill, recently elected. Mr. McClure's activities furnished one of the foremost issues in the recent campaign held in April.

Already the friends of the former film censor have begun to cry "politics" and have charged that Mr. McClure's removal is simply the first step in an effort to make Kansas City an "open town." They claim that during the campaign in April promises were given that if Cowgill was elected McClure would be removed.

Mayor Defends Appointee
Mayor Cowgill rose to the defense of the new censor and declared his right to put men about him in whom he had confidence. He said that McClure had been dismissed because he wanted a man in the place of his own choosing.

"So long as I am mayor I am going to surround myself with capable men recommended by the mayor. Moreover, I am responsible for the success or failure of this administration, so, therefore, I feel that I should be permitted to name the people I want about me."

"Mr. Baker's position is secure as long as he is on the square, but if he should show discrimination or favoritism political influence will not keep him in office."

Dismissed Censor III

Mr. McClure was ill at the home of his brother when the notification of his dismissal reached him. He suffered a dislocated hip a week ago when attempting to crank a motor car.

Mr. Baker has made known his intention of acting independently in the matter of censoring films. He has already notified the committee of women representing the Parent-Teachers association that suggestions on cutting films would not be welcome.

"I have told them they are welcome to see all the films shown but that they are not to make any suggestions to me as to what I shall cut and what I shall not," said Mr. Baker. "I have been in the film business for five years and I guess I know something about the work."

Bronx Exhibitor Drowned

New York—The body found floating off St. George, Staten Island, Thursday, has been identified as Fortunato Vezzoli, forty-two years old. He was a moving picture manager of No. 963 Fox street, The Bronx.

M. P. E. L. Locals
To Be Represented
Must Be Paid Up

President Ochs Urges Full
Attendance of Delegates

In a supplementary call to the members of the Motion Picture Exhibitors League of America, President Lee A. Ochs calls the attention of all state and local organizations to the fact that they have representation in the by-laws of that body and that such organizations shall have representation in or be allowed to participate in the deliberations of the annual convention to be held this year in Boston from July 13-20, unless the per capita tax of the organization shall have been paid to the national treasurer.

Mr. Ochs also called a meeting of the national executive committee of the league to be held at the Copley Plaza Hotel in Boston three days prior to the opening of the convention, in accordance with the by-laws of the league.

Reports from the various committees in charge of the preparations for the Exhibition of the Motion Picture Industry industry indicate that they are receiving universal support in their efforts to make the Exposition bigger and greater than any that has been held hitherto.

As it has been erroneously stated that the Society of Motion Picture Engineers would hold its annual meeting simultaneously with the league convention and the exposition, and as the currency of this report might create embarrassment and expense to many in the industry, special attention is called to the fact that the society will not hold its meeting at that date.

Largest Bond-Holder

It is reported that the largest Liberty Bond-holder in theatricals and pictures is S. A. Lynch, of Triangle.

According to the report Mr. Lynch has purchased a total of $650,000 in the bonds of the three Liberty Loans.

No announcement of any individual purchase made by show people approaches this amount.

Candidates Appear
On the Horizon for League President

Ochs Will Not Run Again—
St. Louis Wants Next Convention

With the approach of the date set for the annual convention of the Motion Picture Exhibitors' League of America, and the enthusiastic refusal of Lee A. Ochs to be its president, to accept a nomination for a third term in office, booms in favor of "favorite sons" are being reported from local associations of exhibitors all over the country.

At the dinner in Boston at which local film folk combined to lend a hand to the committee in charge of the position which is to be held coincidentally with the gathering of exhibitors at Boston, July 13 to 20, a boom for Ernest H. Hassman was set in motion.

Similarly, from Philadelphia comes the news of another dinner held to proclaim the candidacy of John O'Donnell, also a member of the executive committee of the League. Without a dinner or an organized boom, persistent calls for Thomas Furniss of Duluth were heard during the recent convention of the exhibitors of the Northwest and from Frank Eager of Nebraska, as well as Sidney Cohen of New York are also frequently spoken of for president.

St. Louis After Convention

Besides organizing for the purpose of supporting the booms of local candidates for the national presidency of the league, the exhibitors in various sections of the country are uniting their strength in the hope of bringing back from Boston the award of the location of the 1919 Convention.

Chicago, however, believes itself due for a return engagement on the part of the biggest event in the film world. As usual, nothing is being heard from New York, but the chances are that the representatives from there will have had their say before the convention agrees upon the location to be selected.

All planning to attend the convention are expositors are warned to anticipate the lack of suitable hotel accommodations, and are urged to make reservations as far in advance as possible. There is only one exhibitor, it is reported, who feels absolutely safe in the matter of sleeping quarters and he is coming on a cat-boat and plans to sleep on the River Charles.

CONSTANCE TALMADGE
A Personal Picture of the Select Star Posed
In Her Hollywood, Cal., Home.

St. Louis, Mo.—Constance Talmadge, the over-dubbed beauty of the screen, has been positively identified by a private detective as being in St. Louis. Miss Talmadge has been here to secure films to be shown in the theaters.

The starlet has been here to promote the film "Have a Banana" which is being shown in the city. She has been here to promote the film "Have a Banana."
Ince, Sawyer and Lubin Form
Ralph Ince Film Attractions

Will Produce Series of Stage Successes Upon
The Screen—Ince to Direct

An important combination of prominent interests in the fields of motion picture production and distribution was consummated last week when contracts were entered into between Ralph Ince, Arthur H. Sawyer and Herbert Lubin, whereby a series of big special feature attractions, Twelve block produced, marketed and exploited, bears the banner name of "Ralph Ince Film Attractions."

In addition to the three men mentioned above it is said the name of one of the leading figures of the motion picture industry, which is withheld for the present moment, will be linked prominently in all of the activities of the newly formed combination.

The plans of the new combination are said to be most comprehensive in scope. They embrace the production of a series of picturized versions of celebrated stage successes and the works of famous authors. When the details attendant upon the first offering are made public it is said a genuine surprise is in store for exhibitors of the nation as they will present a startling innovation in the matter of the type of attraction and the method of staging same. All-star casts of players will be used, it is announced.

Ince's Many Successes

The men responsible for the new organization have been quietly perfecting their plans for several months. The name of Ralph Ince is familiar to the public by reason of the innumerable successful screen productions to which it has been attached as director. During his long connection with the Vitagraph Company he achieved fame as actor and director. He has to his credit as director such successes as "The Lighthouse," "A Million Bid," "The Wreck," "413," etc. More recently he produced "The Eleventh Commandment" and "The Nineteenth," both presenting Lu- cille Lee Stewart in the stellar roles, "To Day," starring Florence Reed; "The Woman Eternal," starring Elaine Ham- merstein; "Fields of Honor," starring Mae Marsh, and a series of specially supervised pictures featuring Madame Olga Petrova.

An acknowledged leader in the field of distribution and familiar with the motion picture industry in its many ramifications, Herbert Lubin bears an enviable reputation as exchange man, state right specialist and organizer of big financial projects. The former holder of the Metro franchise for the Dominion of Canada for several years Mr. Lubin possesses an intimate knowledge of the exhibitor's problems and requirements. He is expected to bring many innovations in the field of state right distribution during the past twelve months.

A member of the firm of General Enterprises, Inc., which scored a notable success in its handling of "The Warrior" and "Mother," he is known to practically every showman in the United States and Canada. In addition to his activities in the fields mentioned herein, Mr. Lubin also negotiated and consummated the contract whereby Madame Olga Petrova, the noted Polish actress, became the head of her personal production organization.

Sawyer a Pioneer

Arthur H. Sawyer is one of the pioneers of the picture business, having been prominently identified for the past fifteen years with every branch of the industry. Originally an exhibitor, and afterwards owner of one of the first chains of picture theatres in the United States, Mr. Sawyer became interested in the matter of production about ten years ago. After making an intensive study of this field, he was responsible for the organization of the Kinemacolor Company which produced the initial films in natural color in this country. He sponsored many of the first feature films to appear in Broadway theatres and was one of the pioneers in the matter of engaging stars of the legitimate stage and vaudeville to play in films.

Mr. Sawyer is regarded as an expert in studio management and production matters. He possesses a thorough knowledge of laboratory details and the innumerable other angles which enter into the making of pictures. He is a member of the firm of General Enterprises, Inc., and more recently has been responsible for the erection in Washington, D. C., of the Mather Building, devoted exclusively to the uses of film exchanges.

A special department of publicity and exploitation has been created, to be under the direction of Bert Ennis. He has had a varied career in the theatrical and motion picture business, having been the first press agent to be connected with Messrs. Kessel and Baumann during the days of the New York Motion Picture Company exploiting such present day celebrities as Thomas H.

Ince, Mack Sennett, Malel Normand, Roscoe Arbuckle, Charlie Chaplin and William S. Hart. Ennis is director of publicity for the Petrova Picture Company and McClure Pictures, Inc., during the past year.

Government Will Not Take Over Screen Weeklies

Department Public Information Denies Persistent Rumors

Persistent rumor that the department of public information contemplated taking over the news weeklies and also would set the rental price of these films was set at rest by a statement from the government body this week which is an emphatic denial of any such intent.

Information obtained from the official news censoring organization of the country is to the effect that the government will make some subjects for the weeklies which will be offered to the producers. The government has fixed no price. This feature of the arrangement will be up to the producers themselves. They will be asked to pay out of the proceeds.

Marked appreciation of what the screen weeklies have done for the government is also contained in the statement. They are at present being run to the complete satisfaction of the department of public information and at no time, it is stated, has any idea of interfering with them been considered.

Four Companies Mentioned

Weeklies issued by the Mutual, Gaumont, Hearst-Pathé and Universal companies were the ones most prominently mentioned as those which would soon come under government control. From a number of sources it was stated that the price to be set on first runs of these features would be $10 a day.

"We have never considered taking over the news weeklies," reads the statement from the department of public information. "The United States government appreciates that news weeklies have been the first to give the service and the government in general.

"What we contemplate doing is to make some subjects for the weeklies and let the weeklies buy them from the government at a price which they feel they can pay. They are to make the price themselves."

A Cooperative Move

"The government is only trying to help them. We never had any idea of interfering with the news weeklies. They are being run to our entire satisfaction."

Representatives of the film companies concerned with the production of the news weeklies had nothing to say regarding the rumors, all of which they said were unfounded.
Police Censors Back on Beat: Movement Dies

St. Louis Now Has No Officer Film Censors

With the issuing of orders by Chief of Police Young to police captains of St. Louis to see that the city's guardians of law and order are kept out of the motion picture theatres, a movement begun five years ago by a self-constituted body of reformers to censor motion pictures has passed on to the scrap heap.

One of the first successes of the movement was the decision of the board of aldermen, which was assigned to visit motion picture theatres and pass upon the productions being shown.

Reformers Quash Charges

Within a short time a number of motion picture men were arraigned in court charged with exhibiting "obscene" pictures. Most of these charges were quashed, however, and a number are said to still adorn the docket having never come up for trial.

The reform body was defeated in practically every effort it made to obtain legislation in St. Louis and finally went to the state legislature with a bill governing the censorship proposition. The bill was of such a rambling nature and so indefinite as to purpose that it, too, was overwhelmingly defeated.

Reformers Lose Interest

From that time on the reformers lost interest rapidly. The final jolt came with the defeat of a measure introduced before the board of aldermen and designed to give them broad powers in the matter of censorship. Numerous reports of robberies, holdups and pick-pocketing in the vicinity of motion picture houses while the police were inside censoring the films, led to the issuance of the order by Chief Young calling them back to their old jobs of traveling beat.

The local exhibitors' body, led by William Sievers, manager of the New Grand Central Theatre, has instituted a voluntary censorship over the showings to be exhibited in the theatres controlled by its members, which has met with considerable popular approval.

Petrova Completes Plans for Big Tour To Boost W. S. S.

Madame Olga Petrova, who recently completed her fifth special starring vehicle, "Patient Sparhawk," by Gertrude Atherton, under the direction of Ralph Ince, is now winding up the affairs at her studio it is said prior to her departure on a country-wide tour in behalf of the Thrift Stamp movement.

Complete advance arrangements for Madame Petrova’s trip were made by Herbert Lubin and Bert Ennis several weeks ago during the period that the noted Polish artiste was filming "Patient Sparhawk." Madam will commence her tour in the interests of the War Savings Stamps on Saturday, June 1.

Many requests have been received at the Petrova studios it is said from the heads of the various War Saving Stamps Commissions throughout the country for Madame Petrova to work in conjunction with their efforts.

The tour will be exploited and handled exactly as would be a traveling theatrical production, with a complete staff of advance agents, twenty-four sheet billing, newspaper stories, etc. It is also planned that a special Tattoo, leading to the" War Savings," will be exhibited.

FRANK KEENey DENIES COMPANY IS THROUGH

Relative to a rumor that the Frank A. Keeney Pictures Corporation was about to suspend, Director of Publicity Arthur Oliver has issued the following statement:

"An article recently printed in a daily publication conveys the erroneous impression that the Frank A. Keeney Pictures Corporation has gone out of the producing business. The article may or may not have been intended to mislead. The facts are that a three months' lease was taken on the Pathé studio at Park avenue and 34th street, New York, by the Frank A. Keeney Picture Corporation, for the purpose of producing two pictures, 'Marriage' and a picture tentatively entitled 'Out of the Night.'

"Both pictures have been completed, except for the film-cutting and the titling, and Mr. Keeney has given up the studio, in accordance with his original intention.

"Mr. Keeney previously used the Censor Graph studios under a short-term lease for the production of 'A Romance of the Under World.' All three pictures star Catherine Calvert, who is under a long-term contract with the corporation. The work of production is to be resumed, it is said, after the first of the Keeney pictures is placed on the market.

Kester and Howard On Advisory Board

President J. A. Berst last week added H. B. Kester of Pittsburgh and Frank J. Howard of Boston to the Advisory Board of the United Motion Pictures of America, Inc. This board, consisting of representatives exhibitors from all sections of the country, now numbers twenty-eight members, and will soon be completed.

Mr. Kester is the manager of the Camera Phone in East Liberty, and Mr. Howard, one of the best known showmen in the business, will be universally remembered through his long association with the historic Howard's Athenaeum of Boston.

Two World Employes Receive Call to Arms

The World advertising and publicity departments this week gave two men in the draft call. James MacDonald, who for the past two years has been the commercial artist making advertisement layouts and doing other art work for the advertising department, received his call and left for Spartanburg, S. C., and Stanley W. Bayer, the last year out of the writers connected with the publicity department received his call and, as fortune would have it, left on the same train for the same camp with Mr. MacDonald. As the two men are great friends they were delighted with this coincidence.

Benj. Chapin Given Degree

In recognition of his distinguished services in visualizing the life and character of Abraham Lincoln for posterity, Benjamin Chapin has been signally honored by the Lincoln Memorial University of Cumberland Gap, W. Va., which has conferred upon him the degree of Doctor of Literature.
United's Co-operative Plan Means
One of Exhibitor's Control—Berst
President of Organization Characterizes Move
As "Revolutionary"—Second
Booklet Published

In a supplementary statement issued
by President J. A. Berst to the exhibitor-
members of United Picture Theatres of
America, Inc. that the enrollment of exhib-
bitors to date has exceeded the mini-
imum schedule by so wide a margin that
the success of the United co-operative
project was assured, attention was called
to the current rumors of a gigantic com-
bination and merger in the film field re-
corded last week in certain trade journals.

"Many such reorganizations and merg-
gers have been attempted and actually
accomplished in the past," Mr. Berst
states, "without visibly improving adverse
conditions in the industry. They have
been mere shifting of the cards in the
deck. But if reports are to be credited,
the present proposed organization is revolu-
tionary in character, designed to elim-
nate the terrific expense and waste in-
volved in competitive distribution—in
short, a tremendous compliment to the
United plan. It would have been a thing
to be welcomed with open arms by the
exhibitor did not the United offer him
the same benefits and more. The main
question at issue between the United plan
and one as that which is now proposed
is one of control. Under the innovation
those who have waxed fat at the exhib-
itors' expense, and who have begun to
realize that they have outlived their use-
fulness, are making an effort to secure a
strangle-hold on the industry and to de-
clare themselves in on the new and better
game."

"Under the United plan, the exhibitor
is top-dog. And he will profit by his su-
premacy in the matter of prices, service
and in the quality of the goods to be
exploited."

Second Booklet Out

Simultaneously with the issuance of this
statement, the second edition of the
booklet containing the details of the
United plan was published. The booklet
shows the modification and improvements
in the method of operation that have been
determined upon since Mr. Berst assumed
the direction of the corporation.

Of general interest are the paragraphs
explaining the manner in which the high-
est possible standard of quality in re-
leases will be upheld. The maintenance
of such a standard is not merely assured
by the fact that the pictures co-operative-
lly purchased will have been selected,
primarily for their box-office values, by
exhibitor-appointed officials fully in-
formed as to the exhibitors' wants and
needs. It is also pointed out that many
a program picture now released could
have been greatly improved in quality by
the additional expenditure of a few thou-
sand dollars.

Under the United plan, should it be
decided to purchase a picture susceptible
of improvement, it is said the improve-
ment will be made at the expense of
United. When the two or three thousand
thus expended is apportioned among the
exhibitor-members, the rentals in a class
A house will be increased thereby from
twenty to thirty cents, while those of a
class E house will be raised two or three
cents, surely, the booklet contends, an
insignificant sum to pay for better quality.

The new booklet also contains a list of
the branch offices of the United, and the
names of the representative exhibitors
that have been appointed to the advisory
board to date.

Madge Evans Now a Major

Secretary of the Treasury McAdoo has
just conferred a high honor on Madge
Evans, the World's kiddie star. Little
Madge has received from Secretary Mc-
Adoo an Honor Button, in recognition
of her efforts in behalf of the Third
Liberty Loan. Madge Evans has also
been made a Major in the Junior Amer-
ican Guard, an organization of young
patriots who are whole-heartedly serving
their country in many capacities.

MAJOR M. L. C. FUNKHouser

Film Thieves Get
Prison Sentences

Essanay has succeeded in breaking up
the band of organized film pirates which
was operating in Cleveland, Ohio. Joe
Morrow, said to be a member of the
band, was convicted on the charge of re-
ceiving stolen property and contributing
to the delinquency of a minor last week
and was sentenced to one year in prison
and fined $300. A man named Orinesky
also caught by the police pleaded guilty.
Sentence has not yet been imposed. A
youth named Lee Friedman was con-
victed of larceny and sentenced to an
indeterminate period in the reformatory.

The method of the band, it was testi-
ied, was to engage youths in film ex-
changes to steal film, for which they
were paid a small amount. When their
shack was raided twenty-six films were
found, the property of various film com-
panies.

THEDA BARA, STAR, AND TWO SCENES FROM "SALOME"

LEFT—ONE OF THE IMMENSE INTERIOR SCENES STAGED BY DIRECTOR J. GORDON EDWARDS FOR THE FOX SUPER-PRODUCTION.
RIGHT—A STIRRING SCENE IN WHICH IT IS SAID 1,700 "EXTRAS" TOOK PART.
CENTRE—POSE OF MISS BARA IN COSTUME.
Select Pictures to Increase Output; Fifty-two Pictures Yearly Planned

Lewis J. Selznick Announces That New Schedule Will Go Into Effect in Fall

Select Pictures Corporation will increase its production early in the fall from thirty-two pictures to fifty-two a year. This announcement was made by Lewis J. Selznick while on a visit in Chicago last week where the company is establishing its local exchange. Mr. Selznick declared that the same high standard now governing the Select output would not be lowered in view of the increased production and intimated that if anything the energies of the corporation would be concentrated on improving its efforts.

The Select official did not go into detail concerning his statement. He said that all the particulars of the move had not been completed and could not be made public at this time. New stars will be added to the company’s roster and increased studio facilities obtained.

Has Optimistic View

Mr. Selznick appeared highly optimistic over the condition of the film industry in general. He spoke chiefly, of course, concerning his own company and stated that business was taking a turn for the better as Select is concerned.

Co-operation with the exhibitor proved to be a subject extremely interesting to Mr. Selznick and he spoke at length upon the policy adopted by the Select company in dealing with the motion picture theatre owners. The attitude of his company, he said, was one of “all cards on the table.”

“Select has always aimed to co-operate with exhibitors to the fullest extent,” said Mr. Selznick, “the producer who ‘gypsy’ the exhibitor is defeating his own ends. The exhibitor knows better than anyone else what he can afford to pay for a picture and when he honestly puts the facts before the producer the latter should act accordingly.

Extends Full Co-Operation

“The time has not come yet nor will it ever come when I will be unwilling to discuss fully with exhibitors the fairness of prices asked for our productions. In every case where a manifest hardship has been worked upon an exhibitor and it has been called to my attention adjustments have been made.

“To me the fact that an old customer who, through some misunderstanding or grievance, has dropped our service, has again resumed his patronage through an intelligent adjustment of his claim, is a greater source of satisfaction than new business. And the exchange managers who can accomplish things of this kind are the ones who are the most valuable to the Select company.

“All I ask is that the exhibitor put all his cards on the table and show me where I am wrong and he need have no fear that anything but an equitable arrangement will be the outcome.”

Mr. Selznick remained in Chicago for three days at the end of which time he returned to New York.

Corporal S. Rankin Drew Believed Hun Prisoner

S. Rankin Drew, former Vitaphone and Metro star, is believed to be a prisoner of war in a German detention camp. Cable advice from the western front carries a report that Corporal Sidney R. Drew has been shot down in aerial combat fought well inside the German lines and that his machine fell in territory held by the Huns.

Corporal S. Rankin Drew enlisted in the French aviation corps in 1917 after he had seen considerable service as an ambulance driver. He was but recently transferred to the American aviation division. He is the only son of Sidney Drew and a nephew of John Drew.

Crowder Order Menaces Industry

(Continued from page 15)

During the training period there could be no alternate other than closing down many of the theatres.

The effect of such a move would be far-reaching. The government and the producing companies would instantly feel the results, the former in a loss of revenue derived from its theatre tickets and the latter would be put to the necessity of curtailing production activities. Probably just as serious would be the condition to the non-theatrical companies. The greater majority of men employed in the operation of the film exchanges come within the draft law and are subject to its provisions. Many of them because of dependents have been granted deferred classification by the draft boards, but under the Crowder ruling would be compelled to seek other employment or enter the army.

Causes Grave Situation

Theatre managers and operators of Chicago were united in the opinion that practically all of the four hundred motion picture theatres in that city would have to close their doors unless the order is modified. Clarence R. Savage, secretary-treasurer of the Chicago Theatrical Protective Union, declared that if the order stands it will affect the majority of operators and will mean the immediate closing of 60 per cent of the motion picture theatres in the city.

“At the very lowest estimate I should say that 90 per cent of the operators of the city are within the draft age,” said Mr. Savage. “If that applies to operators and stage hands as well as to box-office men and ushers, it will wreck the theatrical business for the duration of the war.”

Operators Necessary Adjunct

“However, we are taking the stand that stage hands and operators are necessary to performances and that the government intends that theatres should remain open to keep up the morale of the country it must exclude theatre mechanics from the order. We are waiting advice from our national office. In the meantime we will sit tight. It would be impossible to train women to operate motion picture machines or set scenery.

A meeting of Chicago exhibitors has been called to consider the problem. Steps will be taken to notify the war department of the effect on the theatres of the order.

Joseph Hopp, national vice-president of the Motion Picture Exhibitors’ League, expressed the opinion that the order applied to operators and that if the government thought such a step necessary the theatre owners would willingly comply.

Davis Estate Loses Suit Against Triangle

A suit brought by the executors of the estate of Richard Harding Davis for an injunction against the exhibition of ‘The Americano,” has terminated favorably to Triangle.

The suit was based on the claim that the novel, “The White Mice,” was copyrighted and that the Triangle Film Corporation and the Triangle Distributing Corporation and others, were infringing on the copyright by the exhibition of this picture.
Six New States Are Organized and Join Affiliated

Byron Park, Salt Lake, Completes Intermountain Unit

To the fact that it is being presented solely by exhibitors is attributed the almost instant success of the Affiliated Distributors Corporation's plan according to Charles C. Pettijohn, general counsel of the corporation, who announced that six more states had been closed for the project.

The new states, Colorado, Utah, Montana, Idaho, Nevada and Wyoming, according to the announcement, have all subscribed their quotas.

Another factor in the success of the plan is said to be due to the fact that no stock salesmen have been employed to foster the proposition. All of the organization work of the various units has been done by exhibitors.

Exhibitors Only Project

"The Affiliated is a case of exhibitors only, even to the organization of the booking units comprising it," said Mr. Pettijohn.

"There are no stock salesmen on the pay-roll of the organization. Our feeling is that groups of exhibitors prefer having an exhibitors' proposition presented to them by exhibitors."

"The exhibitors doing this organization work are giving their time and energy to the movement, because they believe in it. Outside of the fairness such organization methods insure, they represent an enormous saving to the exhibiting branch of the industry. A large staff of high salaried stock salesmen runs into several thousand dollars a week. As usual, the exhibitors pay the freight, either in out and out assessment on their stock for promotion expenses, or through a cut in on the profits that stock should earn."

For Better Pictures

"Under the Affiliated plan, every dollar invested by the exhibitor goes for the single purpose of obtaining better pictures, at lower prices. Not a penny of it can be touched for organization or promotion expenses."

The intermountain states which have just completed their quota, were organized by Byron Park of Salt Lake City, the secretary of the exhibitors' committee, which drafted the Affiliated plan of operation.

Following the election of officers of the booking association in these states, Mr. Park will go to Nebraska and Iowa and organize the association in those states. In the meantime, Fred Herrington, having put the Pittsburgh territory under way, is devoting his efforts to the organization of the Kansas City and St. Louis territories. Early in June he will go to Oklahoma.

Rembusch in Ohio

Frank Rembusch has the Indiana interests so well lined up that this week he is helping Ohio exhibitors in the organization of a Cincinnati unit. Messrs. Hopp and Frank of Chicago, in addition to completing the subscription of the association for Illinois, are lending their efforts to the organization of the Wisconsin exhibitors.

In the east, John Manheimer, president of the Manhattan local of the Motion Picture Exhibitors' League, is assisting in the organization of the New York State Association, spending most of his time in Buffalo, while Sydney S. Cohen, president of the State League, is working with the Philadelphia exhibitors.

Mr. Pettijohn left New York Thursday for a swing around the circle of the association already organized, or in process of completion. He stated that 36 states were lined up to the extent of all or more than three-quarters of their quota of booking days. In some cases, as in Chicago, this quota had been voluntarily increased by the exhibitors, he said.

Sherry Establishes New York Offices of Distributing Agency

Following the announcement of the organization by William L. Sherry of a big distributing agency to be known as the William L. Sherry Service, comes the information that the new concern will have ex-

changes at all the principal distributing points in the United States and Canada.

Mr. Sherry has rented half of the twelfth floor of the Godfrey building, Forty-ninth street and Seventh avenue, New York city, where he will establish his general executive headquarters and his New York state exchange.

As announced in the Herald last week the new organization will distribute the Frank A. Keeney pictures.

Mr. Sherry will have with him in his new enterprise a number of men whose abilities have materially contributed to the success of his other enterprises. His general manager will be N. J. Sennott, who was associated with him in Paramount and also in the William L. Sherry Feature Film Company. Daniel J. Savage will manage the Buffalo exchange, covering the western part of New York state. Howard Brink will be general salesman for that territory.

BERST TO HANDLE PROPAGANDA FILMS FOR GOVERNMENT

J. A. Berst, president of United Picture Theatres of America, Inc., has been appointed to the post of manager of distribution, Division of Films, by the Committee on Public Information. In this capacity Mr. Berst will have the supervision of the distribution of all war and propaganda pictures to be issued by the United States government. The Division of Films has opened offices on the top floor of the Times building, New York City.

* Mr. Berst announces that the government films would be released in two ways, first by the continued issue of war films to the established news-weeklies, and then in addition the publication of a weekly war review picture to be distributed through the recognized channels in the picture trade. Because of the great importance of these official films in carrying on government propaganda and in letting the public know just what is going on, Mr. Berst urges every exhibitor to serve his country by using every government picture issued.

Photo of the Naval Reserves at Pelham, N. Y., Forming the Word "Victory" as Shown in the Universal Animated Weekly
Demand for Short Subjects Growing,  
Owing to War, Says Maurice Tourneur

Maurice Tourneur, the director now at work on his initial independent picture, "Sporting Life," which is to be a companion picture to "The Whip," which he directed, believes that the world war is creating a trend towards shorter picture dramas. 

"The movement, as I see it, is distinctly away from the full evening playlet," declares Mr. Tourneur. "This is psychological in its cause. The world war, with its attendant excitement, sacrifice and worry, is playing upon the nervous system of the world. Whether we know or realize it, the war has keyed up our nerves to a high pitch. We are keenly restless, high strung, unable to concentrate for any length of time upon anything but the world's tragedy.

"This nervous reaction is reflecting itself in every walk of life. Short stories, requiring but fifteen minutes or so to be read, were never so popular as now. Poetry, which is, after all, but the drama of life condensed into more or less beautiful particles, is tremendously popular, too. So it is coming to pictures as well."

Notes Audience Unrest

"I am a steady patron of the film houses. It is part of my business to watch the progress of my fellow workers. I have come to note a marked unrest among audiences when a drama runs longer than six reels, or six thousand feet. Six reels requires about an hour and a half for adequate presentation.

"I had a curious example of this nervous reaction presented to me the other night when I once again witnessed 'The Birth of a Nation.' This beautiful drama was a classic of the screen—did not seem to have been changed greatly when first presented, but the audience of today reflects the wartime reaction. A man who sat just ahead of me remarked to a friend, 'It is beautiful—but just a little too long.'"

"For my part, I do not intend to run my productions over six reels, or seven, at the very most, for the duration of the war. We must meet conditions as they are."

Avoid the Morbid

"It is part of our duty, as purveyors of entertainment to the great majority, to see to it that the public gets wholesome, optimistic and, if possible, amusing entertainment. It is up to the screen to sustain the spirits of the nation. Let us keep away from the morbid and gruesome and throw the tremendous power of the photoplay into the civilized world's war for democracy."

"Another interesting reaction I have noted in various wartime audiences, continues Mr. Tourneur, 'is the steady growth of a demand that we are all learning more and more to religious support in these grim days. You can observe this in the way audiences respond to the spiritual element in pictures. People are coming to think profoundly of the problem of life.'"

D. M. Henderson Leaves McClure Publication

Daniel M. Henderson, advertising manager, has resigned from the staff of McClure's Magazine to become a member of the Ruthrauff and Ryan Advertising Agency of New York City.

Mr. Henderson, in addition to his duties as promotion manager for McClure publications, was also advertising director for McClure Pictures and Petrowa Pictures, conducting the national-wide exploitation campaigns, and "Deadly Sins" and Petrowa Pictures; the latter campaign was specially commented upon by the trade for its artistic and attention-attracting qualities.

In his new position, Mr. Henderson will devote himself to mail-order advertising; a field in which he specialized before his connection with McClure publications.

Eleven Camermen Get Aeroplane Flight

Jack Cohn, manager of the Universal Airplane Service, recently obtained some splendid pictures of the opening of the aeroplane mail service between Washington and New York on May 16. Eleven motion picture photographers were used by Universal to cover the event, representatives being stationed at Belmont Park, L. I., and Potomac Park, Washington, as well as at Bostleton, Nashua, Philadelphia, and at numerous places along the route between Washington and New York.

Boost All Propaganda Films—Laemmle

GOING one better on the "Don't knock your competition" slogan, Carl Laemmle, president of the Universal Film Manufacturing Company, through Joe Brandt, assistant treasurer, has ordered the sales force of his organization to boost all propaganda films whose mission is to aid the allies in winning the war.

Mr. Laemmle has expressed the feeling that the first duty of every employe of Universal is to do everything in his power to help the allies win this war. To accomplish this, patriotism must be placed before business and personal ends. The remarkable stand of the Universal executive as delivered by Mr. Brandt is as follows:

"President Laemmle feels that the first duty of every employe of Universal is to do everything in his power to help the allies win this war. To accomplish this, patriotism must be placed before business and personal ends. This fact naturally upset many selling precedents, especially in the film business. There are many good war propaganda pictures on the market. One of the best, 'The Kaiser, the Beast of Berlin,' is being rented by Universal exchanges.

"But there are several other splendid war propaganda pictures being released by other companies. The American public should see them.

"One thing the members of our sales organization must do is to promote the rentals of all of these war propaganda pictures. It doesn't make any difference to Universal if it is 'The Kaiser' or some picture published by another distributor, if the picture will bring home to the American people the necessity of standing squarely behind our armies at the front, the picture must be promoted. "We are taking the position that every picture that will cause increased patriotism or hatred of the Kaiser should be presented in every motion picture theatre in America."

"Every salesman of every selling organization in the motion picture industry must be a promoter for every convincing war propaganda picture. If we had our way, if it was financially possible to make the number of prints, we would have 'The Kaiser' presented in every motion picture theatre in America on the same day. And we would do the same thing with 'Over the Top' and 'My Four Years in Germany.'"

"This is the time every salesman must be a booster for every picture that shows the barbarity of the Kaiser and his advisers."
Pap Parsons of the Pathé advertising sanctum is very fond of the piscatorial art, and on May 29 will leave for a week’s vacation in the Green Mountains, where he expects to work his rod and reel to the best advantage. If there are any trout in the waters thereabouts they will have some job avoiding Pap’s casts, as he comes from a company that makes a business of casting, and anyway if Pap misses the trout he will get hook’d by killing all the German carp he comes across.

World Film publicity states that Madge Evans, in her new picture, will wear a vegetable suit composed of spinach, onions, beets, asparagus and maybe a little garlic. Look out for poison ivy, Madge. A few of these leaves might make you get rash and spoil the picture.

Harry Garson left for the coast on Saturday last to bring back the Blanche Sweet picture which was finished last week.

Ed Corbett is now doing special work for one of the Sunday papers, and it’s all good stuff; “bout film folks who made their pile and knew when to quit. However, Ed never mention any names in this connection and we wonder which guys he had in mind. We thought Addie Kessel got it all, but there must have been one other.

Frank A. Lappen, late of the Paramount, has joined the Sherry selling forces and Frank states that Sherry has a combination that’s a big leader of the first order. When Sherry gets warmed up he will retire to the “bush” or some of the companies that are batting over two hundred.

Frank Tichnor of the General Film Company doesn’t keep track of the telephone calls he has to answer in a day, but during a conversation of thirty minutes I had with him he was called just eight times, which, if the average kept up for ten hours, would amount to 160 calls. How he gets so much accomplished in a day I dunno, but he certainly is a wonder for work, and a little thing like 160 phone calls doesn’t seem to worry him a whit.

The Strand Theatre is serving its patrons to an orchestral treat every day which is hard to equal and much praise is given to Carl Edwards for his selection of musical programs and the finished manner in which he renders the numbers.

Miss Jessie Safran of the Hiller and Wilk staff has some very large ideas. One of the largest is relative to solitaires. We have heard that Jessie will not accept one smaller than the nib on the sugar bowl over at the Cafe de l’Enfant. And in war times at that.

Now that Edgar Lewis and his better half have returned from Hawaii don’t be surprised if the wizard of the screen starts mother picture. He’s had a rest, and while way it’s a hundred to one shot that he hit in a great big theme.

There is a new and harmonious combination in the film mart. Hopp Hadley and Sir Arthur Sullivan are going to travel hand in hand and side by side with "The Lost Chord. Sullivan wrote the music and Hopp got the "eye-dea."

The big snow storm scene in the De Luxe picture "The Street of Seven Stars" is said to be the biggest laugh of the week where Doris Kenyon rushes into a cabin and is almost smothered by confetti. At one time old "props" got so excited he was throwing down large sized chunks of old newspapers which in his hurry he had neglected to make into "snow flakes." Why not try flaker rice or Duke’s Mixture?

Jack Sherrill has been drafted into the Q. M. D. U. S. A.

An actor told us the other day that he was afraid he was going to be drafted, and that he had such a horror of death that every time he has a frog in his throat he fears he is going to croak.

If Walter Hill imagined that J. R. M. pointed at shot at him relative to "The Broadway Ace" safely entrenched behind a magazine desk, etc., he’d point the World’s famous long distance gun on Chi. and drop shelled peas on Ray’s dome. And if they fell short they’d land in Sunbury anyway.

This week the Herald places the fourth star in its service flag, as old "Mack" Joe MacHenry has been called to the colors. Mac gave me a promise that he would get the left hind leg of the Hun Chief and I know Mac will do it because he bought a guide book of Berlin yesterday. He will know just how to find the Potsdam Palace. Some foresight, huh?

Just why that picture of Johnny Hines was run in my column last week I dunno, but as it shows the spirit of the poppy, s’pose t’s all right.

Nicholas Power Company is famous for "Knowing How" and G. W. Landon for knowing when. The Red Cross ad was an inspiration.

Some surprised that not one of the press agents up to this time has made use of the "Cloud line mail service" for big stories, and that some actress didn’t send a love letter to her "feller" and have it fall from the sky into the lap of her worst enemy. Great material there. Think it over. No charge for the suggestion. Part of our service.

It’s about time for Thaddeus. Letender to frame up another jaunt to the Berkshire Hills and give the boys a chance to get back to nature. This is only a suggestion, however, and he doesn’t really have to do it unless he wants to and E. K. Lincoln acquires. Some crust, What?

If you travel on your face, don’t let the conductor mistake it for a ticket. He’s liable to punch it.

Wend Milligan has bought a house in New Rochelle and as fodder is high Wend is going to live on the Sound. Orchids live on air but Sound waves is a new diet. Don’t shoot, I’ll come down.

Carl Krusada has resigned from Paralta Plays, Inc.

Daniel Henderson of the Petrosa Pictures Company is about to make his debut in the Mail Order Advertising line, and with his departure from McClure’s the picture business loses one of its most erudite men. We are sorry to see him go.

New York, May 28, 1918.

SCENE FROM A STRAND COMEDY

BILLIE RHODES AND SUPPORT IN AN AMUSING SITUATION FROM "WHAT THE WIND DID," A MUTUAL-STRAND COMEDY DISTRIBUTOR JUNE 4.

23
Universal Pays U. S. Government $45,000 for Ten Weeks’ Film Tax

The Universal Film Manufacturing Company, on May 22, sent a check for $45,000 to the United States Government as its initial remittance for film footage tax made mandatory in the war revenue bill enacted last fall.

The $45,000 is the amount of tax due for the fifteen cents a reel tax assessed on companies for every reel of film prepared during the period ending December 31, and, insofar as has been reported, is the first remittance to the Government to cover the war tax made by another producing company.

When the tax law was passed the distributing companies were practically deputized by the United States Government to collect the footage tax from the exhibitors who in turn were told that they might collect it from the motion picture theaters patronizing them.

After an investigation by Price, Waterhouse & Company, expert accountants, they reported that the equitable figure to collect from the exhibitors in order to take care of the footage tax would be fifteen cents a reel. This figure was arrived at after the accountants had made an investigation of the records of all the larger companies in the production fields.

Real Tax Insufficient

As a result of the report by Price, Waterhouse & Company, the exhibitors were notified that they would be expected to pay fifteen cents a reel tax. However, the records of the Universal Company, it is said, show that this fifteen cents a reel required from the exhibitors does not take care of the footage tax demanded by the Government. Notwithstanding this the Universal Company announces that it purports to stand on the original figure and will not request exhibitors to pay more unless the difference between the payment by exhibitors and the sum demanded by the Government is so great an increase as to become absolutely necessary.

One result of the payment of the first tax check by the Universal Company will be a period of ten weeks upon the Government officials to show that the motion picture industry not only is essential for its entertainment value, but is equally essential as a revenue producer for the Government.

It has been consistently rumored that Government officials are prepared to admit that for its entertainment value the motion picture industry is very essential, but that an investigation now is under way to ascertain if the producing end of the business is of equal importance.

Could Cease Producing

In questioning the immediate importance of the producing end of the industry, it is quoted as declaring that all production could be stopped for a period of at least a year without special harm to the exhibiting end.

As a justification of the stand taken by them on the production end the Government officials are quoted as having called attention to the fact that the average feature photoplay plays to less than twenty per cent of its possibilities. Figures in their possession, they say, prove that the great majority of feature pictures are presented in less than 2,500 theatres in the United States.

While their figures on presentation may be corrected, men acquainted with the industry declare the deductions of the Government officials are not without justification. They are basing their deductions on the gross number of motion picture theatres, whereas they should base them on the gross number of theatre districts.

U. S. Deductions Incorrect

It is admitted that there are approximately 14,000 motion picture theatres in the United States. But it is not a possibility, as the Government officials would seek to show, that a picture could play every one of those houses. Too many of them are competing houses.

The possibilities of presentation of a feature in the United States is about 8,200 houses. There are approximately 8,200 non-competing houses in the country in which a picture might be presented to 8,200 audiences who had not seen the picture before.

These facts will be presented to the Government together with the financial statement based upon the Universal payment. It is expected that the Government will lose in actual cash should production be curtailed. All of the companies will have to release old pictures upon which there could be no negative tax and very little positive tax as the rehabilitating departments would tinker with the old prints until they were presentable.

“Uncle Sam” Trailer

On “Eagle’s Eye”

Aids Loan Campaign

One of the devices found effective in the recent Liberty Loan drive was the “Uncle Sam” trailers used on each episode of “The Eagle’s Eye,” the twenty episode serial story of the Imperial German Government’s spies and plots in America by William J. Flynn, recently retired chief of the United States Secret Service.

“The worth of the picture and the trailers,” says a report from the manager of the Hippodrome, Newport, Ky., “is visible in the showing made by this city and Campbell County in the Third Liberty Loan drive. Campbell County led all districts in the Fourth Federal Reserve district on the card report basis, showing 282 per cent, its quota being $465,000 and its total subscriptions running to $1,690,125.

“The city of Newport was assigned $190,000 and quadrupled this amount. This good showing can be attributed in part to the fact that ‘The Eagle’s Eye’ was shown at the Hip during the drive. Until the film was shown the citizens of Newport had little idea of the spy menace so far as it applied to this country. It aroused talk, enthusiasm and bitterness toward Germany. It put the people in the proper mood to heed the trailer which warned them that what the Liberty Bonds, and everyone in the theatre became a booster for the bonds. They signed up for bonds and made their final sign to the war by giving it as ‘Eagle’s Eye’ deserves its share of credit for Newport going over the top in the Third Liberty Loan.”

Jewel Productions

Scouts Rumor of Pending Gerard Suit

If former Ambassador James W. Gerard, as reported, contemplates filing suit against the Jewel Productions, Inc., because of his impersonation in “The Kaiser, the Beast of Berlin” this past spring, it has been officially advised to this effect according to an announcement.

Jewel executives claim that the only knowledge they have of the supposed suit is that gained from trade paper stories announcing that the ground for the suit will be the impersonation of Mr. Gerard in the production and the fact that he is “characterized in the Jewel pictures as Joseph W. Gerard.”

“We do not believe that Mr. Gerard authorized the publication of any story to the effect that he anticipates bringing suit on the ground that he was impersonated in ‘The Kaiser, the Beast of Berlin’ without his knowledge or consent,” reads the statement sent out by the Jewel Productions.

“Men” for Fox Theatres

“Men,” the new Bacon-Backer six-part special feature, which is being distributed by Foursquare Pictures, is to be used in some of the leading Fox theatres it is announced. Contracts were closed a few days ago for the presentation of this picture in the Terminal Theatre, the Academy of Music and other first-run Fox houses.
**DIGEST OF PICTURES OF THE WEEK**

The World picture "The Cabaret" directed by Harley Knoles presents an all-star cast of players headed by June Elvidge, which offers unusual opportunities for advertising. The Universal drama "The Model's Confession" tells a story of average interest with an auto plugging over a cliff for the big thrill. The Marion Davies Film Company's first feature, "Cecilia of the Pink Roses," is a simple, wholesome tale with an abundance of appeal and heart interest.

Harry Morey, the Vitagraph star, is presented in a play devoid of novelty and only saved from mediocrity by his virile acting. The Drews five-part comedy-drama, "Pay Day," is unique in that it is the first time this noted couple have attempted a long feature. It is a farce and while not as humorous as their former two-reel comedies of home life, still demands recognition.

Mutual presents Margarita Fisher, the American Film star, in "A Square Deal," a story by Albert Payson Terhune, which though slight in structure contains a maximum amount of interest by reason of its careful presentation. The technical details of the production are credit to the American studios.

A story of Russian life, "The Firebrand" brings Virginia Pearson, the Fox star, to the screen. It pictures the hardships endured in that turbulent country and has been produced with the usual Fox care as to details. Doris Kenyon's initial picture as an independent star is a screen version of Mary Roberts Rinehart's novel, "The Street of Seven Stars." The material contained in the Saturday Evening Post story makes an excellent screen entertainment and the little star is ably assisted by a fine cast.

**Margarita Fisher in**

"A SQUARE DEAL"

American-Mutual comedy-drama; five parts; directed by Lloyd Ingraham; published June 10

As a whole: Good
Story: Entertaining
Star: Pleasing
Support: Good
Settings: Fine
Photography: Fine

"A Square Deal" offers Margarita Fisher in a pleasing combination of harum scarum girl and a young woman facing a tragedy in her married life. It has been well handled, this story of a young girl who leaves the small town life she has been accustomed to, to go to the city and become a member of the "serious thinkers," an organization of Bohemians who believe in the square deal.

The production should make an acceptable offering for any audience demanding light entertainment and should prove especially enjoyable to audiences who are admirers of the imitable little star. The usual high standard of technical details prevail. There are many interesting scenes, showing attic studios, artists' teas and spaghetti parties.

Albert Payson Terhune is the author of the original story and Elizabeth Mahoney, in the picturized version of the story, has maintained the author's spirit throughout. Supporting Miss Fisher are Jack Mover, Val Paul, Constance Johnson, Louis M. Eills and Nanny Westall.

The story: Inspired by a lecture on the higher ideals of life, Alice Gordon leaves her parents and her home to go to the city. She changes her name to Alyx and becomes the center of attraction of an animated crowd of "Serious thinkers." She meets Thurston and he is not of the serious thinking organization, and they are finally married. But Alyx and Thurston do not agree on the subject of serious thinking and gradually they drift apart until finally Thurston tells Alyx that he is going to get a divorce. Not knowing what to do, Alyx returns to her parents, where she finds that Thurston has preceded her, and that it was all a plot to awaken her to her better senses.

**Virginia Pearson in**

"THE FIREBRAND"

Fox drama; five parts; directed by Edmund Lawrence; published May 26

As a whole: Average
Story: Fair
Star: Good
Support: Good
Photography: Good

There is nothing unusual about "The Firebrand." It is a story dealing with Russia's ambition to free itself of tyranny and unjustice—to become a free and independent republic. To patrons interested in stories woven around unsettled Russia's fate "The Firebrand" should prove an attractive offering.

Virginia Pearson plays her role in her usual forceful manner. She is well supported by Victor Sutherland, Carleton Macy, Herbert Evans, Jane Courtney, Willard Cooley and Nicholas Dunanesc. Settings and scenes have been chosen with care and the photography is good all the way through.

The story: Princess Natalya Rostoff meets Julian Nordkiss, a revolutionary leader, and Nordkiss, believing the princess a servant in the Rostoff household, tells her of his love. The princess loses her brother, who is at war, and shortly afterward her uncle and cousin are mysteriously killed in their home. Natalya gains admittance into a revolutionist meeting through Nordkiss and learns that he is responsible for the murder. She turns him over to the police. The de-throning of the Czar frees Julian and his companions. They take possession of the Rostoff castle and to insure their safety Natalya is forced to marry Julian. To avenge her honor Natalya arranges a duel with Nordkiss and he is shot. She discovers a paper in his pocket proving that her uncle was a traitor. The truth of the situation being revealed, she begs Julian's forgiveness and all ends happily.
Norma Talmadge in

"DE LUXE ANNIE"

Select drama; seven parts; directed by Roland West;
published in May

As a whole ........................................ Excellent
Story .................................................. Excellent
Star ................................................... Splendid
Support ............................................. Capable
Settings ............................................. In keeping
Photography ...................................... Good

Though seven reels in length, "De Luxe Annie" is such an excellent production, and the interest is so well sustained, one becomes oblivious of the picture's length. For the exhibitor who is desirous of presenting his patrons with high class screen entertainment, a capable star, well-chosen cast and an interesting as well as exciting story here is a good opportunity to do so. Edward Clark's stage play loses none of its value in Select's screening of it.

Always dependable, the work of Norma Talmadge be-speaks capability and charm. Frank Mills and Eugene O'Brien in the leading male roles have given a perfect interpretation to handle to excellent advantage. In addition to this trio of popular players there is the success of the play on the speaking stage to aid in advertising, the result of which should be full houses.

The interior sets are luxurious or threadbare as the vari-

ous phases of the story may demand. There are some excellent snow scenes and realistic country store sets. The photo-

graphy throughout is excellent and the excellence of Rol-

and West's direction is evident everywhere.

The story: In an endeavor to rescue her husband from an attack by gentleman crooks, Julie Kendall is struck on the head and her mind becomes a blank. Conscious but forgetful of the past, Julie takes up her abode in a cheap boarding house in Chicago and becomes the accomplice of Jimmy, responsible for her mind's condition. Under these conditions she returns to New York and is again wooed by her anxious husband, who tries many ways to have her mind restored. As a last resort an operation is performed and after she becomes normal, she is only mindful of the present and forgets the criminal life she had led for almost a year.

Marion Davies in

"CECILIA OF THE PINK ROSES"

Marion Davies Film Co., Inc., drama; six parts; directed by Julius Steger; published June 3, 1918.

As a whole ........................................ Slow
Story ................................................. Adequate
Star .................................................. Good
Support ............................................ Good
Settings ............................................ Good
Photography ...................................... Good

"Cecilia of the Pink Roses" must depend almost solely on the charm of the youthful and exquisitely beautiful star for its success. The progress of the story is so slow that only her beauty keeps the time from dragging hopelessly. Burton King, the associate director, injected many of the easily recognized touches of his masterly understanding of film punch. The story carries a devout Catholic atmosphere and is a tender exposition of home life.

Marion Davies has in her support Willette Kershaw, who gives a fine performance of the dying mother. Charles Jackson as the youthful brother did a fine piece of work. As George Le Guere as the older boy was intelligent and convincing. The rest of the cast was adequate.

The story: Cecilia's parents live very humbly in a tenement. The father is an inventor but can scarcely pay the expenses incident to the illness of the dying mother. After her death all the cares fall on "Cecile," who tries to mother the brother and care for the father. The priest of the parish is interested in the family and helps the father sell his invention to good advantage. Then "Cecile" is sent to a fashionable school where her coarse manners make her most unpopular. She meets Harry Twombly, who becomes interested in her. Her conduct is misrepresented at school and at the same time a man goes abroad and develops into a woman with fine ideals and a beautiful understanding of life. She sees in her father the man he wants to be, but is considerably worried about her brother, who must not marry but is a capable and enterprising spirit. She meets Twombly again and he wishes to marry her, but she insists that he visit her in her home and meet her people. There she is greatly embarrassed at her brother's behavior and decides to refuse Twombly, but a miserable escapade of her brother's throws him into the hands of blackmailers and Twombly saves him. She is persuaded that happiness is only to be found in their marriage and at last consents.

Mary MacLaren in

"THE MODEL'S CONFESSION"

Universal special drama; five parts; directed by Ida May Park;
published June 23

As a whole ........................................ Good
Story ................................................ Good
Star .................................................. Good
Support ............................................. Sufficient
Settings ............................................ Suitable
Photography ...................................... Excellent

Concerning the adventures of a girl model who purchased her way into society in order to make her father recognize her as his daughter, "The Model's Confession" gives the audience a good entertainment. A remarkable thrill is obtained when a touring car is shown going over a cliff to be totally wrecked at the bottom and the rescue of the occupants of the car. Mary MacLaren gave a well cast and well directed film, and it is afforded excellent support by Kenneth Harlan and others. The story is somewhat similar in plot to "Society for Sale," published by Triangle a few weeks ago. In the Triangle picture the story was given an English setting and in the present production it is Americanized.

The story: Billy Ravensworth, relieved of his small fortune through his attentions to Rita Challoner, accepts the proposition of Iva Seldon to go into social circles for a monetary consideration. While she poses as his fiancée, Billy, despite himself, learns to love her. Her keen interest in Bertrand Seldon, a reputed libertine, arouses Billy's resentment and he declares to all that he is better, but however, if he meets Seldon with the girl she establishes her identity and the car in which they are riding dashes over a cliff Seldon acknowledges her claim prior to his death. After Iva explains her deception and who she really is, Billy declares his love and is accepted.

June Elvidge in

"THE CABARET"

World drama; five parts; directed by Harley Knoles;
published June 10

As a whole ........................................ Good
Story ................................................ Good
Star .................................................. Good
Support ............................................ Fine
Settings ............................................ Excellent
Photography ...................................... Appropriate

If June Elvidge, Montagu Love, Carlyle Blackwell, John Bowers or George MacQuarrie are special favorites with your patrons, the combination of these five stars in one production affords an unexcelled opportunity for advertising purposes.

There is a story of average interest woven around the fortunes of four artists and a cabaret performer. For a good many motion picture theatres this will provide good entertainment. But however, if six stars do not appeal to your patrons, "The Cabaret" will probably not come up to expectations.

Studio settings and Greenwich village atmosphere provide the background for most of the action and their settings are in good taste. The picture proved a good offering at Chicago's Pastime Theatre last week.
The story: Helene finds happiness in posing and taking care of the studios for Jaffrey Darrel, Ned Lorrimer, Dick Turner and Stanley Sargent, four artists who have come to look upon Helene as their inspiration and a guiding angel, but one night the boys quarrel over her and she leaves them. She becomes the star of a Broadway revue and makes a "hit." The boys have entered a contest to have their works hung in the museum. All are successful but Darrel. When Helene hears of his misfortune she refuses the invitation of the other three to celebrate their good luck and, going to Darrel, confesses that she loves him. And since Darrel has loved her all the time, the romance ends as all romances should.

**Jack Livingston in "WHO IS TO BLAME"**

Triangle drama; five parts; directed by Frank Borzage; published May 19

| As a whole | Excellent |
| Support | Exceptional |
| Setting | Artistic |
| Photography | Masterful |

A powerful sermon of the possible misery and unhappiness the unwarranted interference of mothers in the domestic lives of their daughters may have is preached in "Who is to Blame." An exceptionally strong cast, headed by Jack Livingston, portrays the story of the unselfish devotion of a Japanese lad to his American friend which culminates in the sacrifice of all his ambitions that right may triumph.

Worthy of the highest praise is the work of Jack Abbe whose winning smile and inimitable mannerisms make a lasting impression. Some extremely good photography is embraced in the picture more particularly in the first part where the scenes are laid in the "Flowery Kingdom."

**Mabel Juliene Scott and Niles Welsh in "RECLAIMED"**

Harry McRae Webster Productions, Inc., drama; seven parts; published World rights.

| As a whole | Entertaining |
| Story | Melodramatic |
| Stars | Pleasing |
| Support | Good |
| Setting | Suitable |
| Photography | Excellent |

Harry McRae Webster in producing and directing "Reclaimed" has offered for world rights a melodrama heavy laden with events. It holds the interest throughout and is clean in purport. Although the long arm of coincidence stretches to its full length several times, one is tempted to forgive the author, Mr. Carroll, for the story is at all times intense, exciting and thrilling. Mr. Webster has paid strict attention to settings, every detail being carefully considered, and his direction is invariably true to nature.

Mabel Juliene Scott gave an excellent portrayal of the wild half breed girl. She has great beauty and charm, well balanced by a fine intelligence. Niles Welsh played the mate role. Mabel Wright as an invalid brought a piece of delightful playing to the picture and Anders Randolf added another magnificently well acted villain to his repertoire. The rest of the cast is particularly good.

The story: Amorita Ramon and her bandit husband in Mexico fall into the hand of Mark Sinister, who covets the wife. She repulses him many times, but he waits the opportunity to kill the husband and then tries to take her by force. She reigns death and he breaks apart the locket she wears, keeping the half containing her picture. After he leaves she gives the half with the father's picture to their little child, making her swear by the cross that she will avenge the death of her parents. The child grows up, untaught and unhappy and Sinister is opposed by the young woman. Some extremely good photography is embraced in the picture and Anders Randolf added another magnificently well acted villain to his repertoire. The rest of the cast is particularly good.

**William S. Hart in "SELFISH YATES"**

Artcraft drama; five parts; directed by William S. Hart; published May 19.

| As a whole | Good |
| Star | Fine |
| Support | Good |
| Setting | Good |
| Photography | Excellent |

Like so many other William S. Hart productions, Mr. Hart gives us a hardened, brutal, selfish man who towards the latter part of the picture realizes his wrong method of living when the large eyes of an unsophisticated maiden look up into his in a beseeching manner, pleading with him to change his tactics.

Ernest Butterworth and Thelma Salter are two good reasons for seeing the picture. They add a touch of humanness that does much to take the stereotyped appearance from the play and give it a true-to-life warmth. Jane Novak gives a somewhat inane interpretation of her role. Harry Dunkinson and B. Sprotte are the other members of the cast.

The wonderful western scenery, familiar to Hart followers, is prominent in "Selfish Yates" and the usual excellent photography pervails. For those audiences who admire Mr. Hart this play should prove as pleasing as any of his previous offerings.

The story: Mary Adams, her sister Betty and her dying father, arrive in the town of Thirsty Center, ruled by the one Yates, known as "Selfish Yates." After the death of her father, Mary searches the floor of the dance hall and cooks for Yates. Soon, however, her finer qualities awaken a spark of manhood in Yates and he sets her to work teaching his protege, Hotfoot. While rescuing Mary from her unscrupulous manager the manhood within Yates is awakened, he disposes of his dance hall and plans to devote the rest of his life to righteous living and making Mary happy.

27
Mr. and Mrs. Sidney Drew in

"PAY DAY"

Metro comedy-drama; five parts; directed by Sidney Drew; published May 27

As a whole: Fair
Story: Average
Stars: Good
Support: Satisfying
Settings: Ample
Photography: Satisfying

To offer the famous Drews in a five-reel picture is quite a novelty and undoubtedly their names will be sufficient to draw good audiences, but the merits of the picture fall far below anything they have attempted on the screen.

It would seem that five reels has given them too much scope and when it has been cleverly worked out and done along farcical lines, there is so much lacking that this picture can not be classed as a truly meritorious offering.

The opening of the picture shows Mr. and Mrs. Sidney Drew looking over some manuscripts, one of which is a flyer and a special request from Mr. Rowland that they produce it. Mr. Drew appreciates that they cannot do five reels, but Mrs. Drew's pleadings and Mr. Rowland's hint as to the salary Mary Pickford is getting, finally persuades Mr. Drew, and against his better judgment he tells Mr. Rowland work will be begun immediately.

The audience is let in on the story while Mr. Drew is reading it and the pictures do not come.

The story: For the love of Kirke Brentwood, Doris Fenton steals some money and is sentenced to two years in prison. She is looking forward to her release, believing Kirke will be waiting for her. But Kirke has married a wealthy widow and fallen in love with an adventuress. Doris, released, learns of his marriage and goes to him for help. In order to get rid of her, Kirke has her involved in a murder, and she is again sent to prison. During Kirke's absence, in prison, Doris escapes from prison, gets Kirke in a compromising position and finally a doctor tells him he is a victim of leprosy. Kirke's pay day has come and he is sent into exile.

Doris Kenyon in

"THE STREET OF SEVEN STARS"

De Luxe Pictures, Inc., drama; five parts; directed by John B. O'Brien; published May 27

As a whole: Pleasing
Story: Romantic
Stars: Excellent
Support: Capable
Settings: Suitable
Photography: Good

Doris Kenyon, at the head of her own company, in "The Street of Seven Stars," is assured of an initial success, for the story is fresh and wholesome, and the entire production is clean and sweet. Miss Kenyon exhibited great charm in the role of the gifted young American violinist. She thoroughly understands her art and commands both respect and admiration from the start. It is a story that is marked by the power of the performances of Miss Kenyon and Robertine Rinchart. John B. O'Brien directed the production. The settings are particularly attractive and the photography admirable.

A support of Miss Kenyon, Hugh Thompson deserves praise for a fine, manly portrayal of the sympathetic doctor.

Carey Hastings and Stephen Carr added much to the value of the cast. Iva Shepard gave a dignified performance and John Hopkins scored heavily in the photography.

The story: Harmony Wells, a young American girl goes to Paris to study music. She has only the meagre savings of her widowed mother on which to live and shares quarters with two girls. They are penniless and discouraged.

Harmony, in the nick of time, gets the money, and returns home. Harmony then moves to the Pension. At a coffee house where she is eating dinner she is insulted by an Apache and defended by Dr. Bryne, who afterward falls in love with her. Dr. Bryne, alone in Paris, is a social worker and he tries to persuade Harmony to move to Paris to study with him. She tries to persuade her mother to return to America with her, but is met by her father, who has left her mother.

In the end, they are reunited and Harmony and her mother return home.

Wallace Reid in

"BELIEVE ME, XANTIPPE"

Paramount comedy-drama; five parts; directed by Donald Crisp; published May 27

As a whole: Excellent
Story: Entertaining
Star: Enjoyable
Support: Satisfying
Settings: In keeping
Photography: Excellent

An excellent story as the basis upon which Donald Crisp could work and with a star of the capability of Wallace Reid, it was an easy matter to turn out so meritorious a production as "Believe Me, Xantippe."

No doubt many persons are familiar with Frederick Ballard's stage success of the same name and this together with the drawing powers of Wallace Reid, should offer exhibitors an excellent box office attraction.

After having seen this play there is little doubt but what patrons will agree it is one of the best of its kind in some time. It would seem "Believe Me, Xantippe" is worth a two-day run in most parts of the country.

The production is in every respect high class. The technical details are perfect. The western exteriors and the well-chosen interiors play an important part in heightening the production's excellence. Ann Little, Ernest Joy, Henry Woodward and James Cruz give good interpretations of their respective roles and afford Mr. Reid well-balanced support.

The story: George MacFarland, makes a bet with two of his friends that having committed a forgery, he can elude the officers of the law for one year, but his friends being too thorough, George does not find it an easy matter getting away. He finally goes to a small town out west where he lives unmolested for eleven months. On a hunting expedition he meets the daughter of the county judge, Miss Kate Lenore, who takes him to her father, but Dolly has fallen in love with George's photograph and he becomes a somewhat privileged prisoner. The day the bet is off George learns that his friends have been discovered and he is going to be sent to Sing-Sing.

The arrival of the boys, however, changes things and in addition to being free George wins Dolly.

William Desmond and Mary Warren in

"OLD HARTWELL'S CUB"

Triangle drama; five parts; directed by Thomas N. Heffron; published May 19

As a whole: Good
Story: Excellent
Star: Strong
Support: Suitable
Settings: Excellent
Photography: Excellent

Triangle's happy faculty of selecting small town types scores again in "Old Hartwell's Cub," one of whose wholesome stories of rural community life depicting the narrowness and intolerance of the villagers along with the big-heartedness and kindness. William Desmond and Mary Warren are the featured players in the cast of the village blacksmith and the daughter of the local minister, carry to conclusion a pretty romance.

The story: Bill Hartwell, the village blacksmith, has enrag ed the villagers through the defense of his father, an habitual drunkard, that he and his parent are only saved from a coat of tar and feathers through the intervention of Rev. Lane. Mary Lane, the daughter, is instrumental in cementing a strong friendship between her father and the blacksmith. The girl falls under the influence of an unprincipled bible salesman and he induces her to help him with the money and Misses to marry his stepfather. The minister reveals the truth and the girl falls in love with Bill. In the end, Bill helps Mary and her bigamist husband return to their true love and they are married. The story is a morality play and is saved from hanging when Mary arrives with a bill of sale which proves him innocent. She then goes back east with Bill.
Harry Morey in
"THE GOLDEN GOAL"
Vitagraph drama; five parts; directed by Paul Scardon; published May 20

As a whole... Good
Story... Average
Star... Strong
Support... Good
Settings... Appropriate
Photography... Clear

Harry Morey, Florence Deshom and Jean Paige afford a trio of names that have become popular through association with good screen entertainment and their characteristics in this production equal anything they have ever done.

While the story starts out in a somewhat unusual manner, it developed along familiar lines, bringing with it a sufficient amount of interest to make it a fairly good offering for many motion picture theatres.

His role gives the virile Harry Morey a number of opportunities, of which he takes advantage in his usual capable manner and presents a finished performance. The story by Lawrence S. McCloskey deals with a young seafaring man, who, having fallen a victim to the charms of a daughter of the idle rich, plans to make a sufficient amount of money to claim her. Binded by his ambition he stoops to bribery, only to be brought to his senses by the love of an earnest and sincere daughter of the working class.

The story: Harry Morey and the Mysterious Client

The story: Ever seeking adventure Beatrice Walton leads John Doran, a poor seafaring man, to believe she loves him. The knowledge that she does not love him makes John anxious to make sufficient money that he might win her. He becomes the tool of Beatrice’s father and stages a strike in the shipyard in which he is employed. Laura Brooks, a stenographer for the same firm, tries to show him the error of his way, but he refuses to listen. Almost too late, he realizes the duplicity of Beatrice, who matters aught and proves himself worthy of the love of Laura.

Irene Castle in
"THE MYSTERIOUS CLIENT"
Pathé comedy-drama; five parts; directed by Fred Wright; published May 19

As a whole... Excellent
Story... Ingenious
Star... Convincing
Support... Fine
Settings... Appropriate
Photography... Good

Combining a well-sustained mystery story with clever comedy “The Mysterious Client” is offered as the best that Irene Castle has yet done for the Pathé company. So cleverly does the plot unfold that the outcome is concealed until the last few feet of film turns into a farce a series of events which, at first, are bordering on the shipyard in which he is employed. Laura Brooks, a stenographer for the same firm, tries to show him the error of his way, but he refuses to listen. Almost too late, he realizes the duplicity of Beatrice, who matters aught and proves himself worthy of the love of Laura.

The story: Having failed to establish a clientele and about to be ejected from his office for non-payment of rent, Harry Nelson, a young attorney, accepts a proposition from Jeanne Gravina to protect her until she can deposit an envelope in a safety deposit box. From then on things begin to happen for Nelson. He is attacked and the envelope taken from him. He then accompanies the girl to the home of Boris Norymov, where while the two are attempting to force open a wall safe they are apprehended by the owner. After being imprisoned in a room of the house he escapes with the girl only to be told he is never to see her again. Later, however, she sends for him and he arrives in time to overhear Boris tell her she must kill an heiress held captive or be exposed. With the entrance of detectives to the building Jeanne confesses to Nelson that Boris is her father, that the whole thing was planned to protect her chivalry was not dead and that Nelson is the most favored suitor.

Warner Oland Joins World Pictures

Warner Oland has become affiliated with World Pictures and will play the principal Chinese role in “Mandarin’s Gold.” A World production featuring Miss Kitty Gordon and directed by Oscar Apfel.

Alla Nazimova in
"TOYS OF FATE"
Screen Classics drama; seven parts; directed by George D. Baker; published special

As a whole... Gripping
Story... Entertaining
Star... Unorthodox
Support... Excellent
Settings... Good
Photography... Very good

Mme. Nazimova scores an individual triumph in “Toys of Fate.” It is a worthy successor to “Revelation,” her first Screen Classics production. Audiences at the Playhouse, Chicago, where it had its premiere last Sunday, received it with enthusiasm.

The Russian actress is particularly well cast in the role of the gypsy princess. She plays the part of the sly, unrestrained maiden with an impetuosity that must have taxed her strength and endurance, as well as that of her director and cameraman. In “Toys of Fate,” Nazimova is given many acting opportunities, and she gets the most out of each scene.

The story: Hagar, the wife of a leader of a gypsy tribe, is deceived into believing happiness is to be found with a wealthy landowner, and she deserts her baby and takes up life with Bruce Griswold. Two years later Azah returns from school, and upon her wedding day learns of her father’s desire to avenge the death of her mother. She prepares a poison for herself, but Griswold takes it and dies. Azah is tried for the murder, but is defended by Livingston, and when tried she is wounded by her discarded lover, Greggo. She finally finds solace in the arms of the man who has befriended her.

Six Ebony Comedies Scheduled to Be Distributed by General Film Co.

Forthcoming comedies made by the Ebony Film Company with its troupe of colored material makers, six in number, are said to be the best yet produced by these Negro players. They are soon to be distributed through the General Film Company.

"The Bully," "The Janitor," "Mercy, the Mummy Mum-

A SCENE FROM THE EYEN COMEDY, "A RECKLESS ROVER" SOON TO BE ISSUED THROUGH GENERAL FILM COMPANY.

bled," "The Reckless Rover," in which the antics of the colored comedians in a Chinese laundry are portrayed, "Are Working Girls Safe?" and "A Millionaire Piker" are among those soon to be published.

Recent reports received from the General Film Company have satisfied us," said General Manager Pollard of the Ebony Company, "that the exhibitor, like the vaudeville manager, is beginning to learn the value of a colored act. Ebony comedies have met with popular approval and it should not be long before exhibitors will find them indispensable features.
Ten Essanay Features Announced
With Marionettes as Chief Actors

Essanay has announced that it has nearly completed a series of ten pictures, the chief characters of which are Mugsy, Mose and Mike, movie marionettes or dolls, although in some of the pictures human characters take minor parts. These dolls are fourteen inches high and act before the camera, it is said, very much as human beings act. They run the gamut of facial expressions, depicting fright, grief, joy, anger, terror, jealousy, hate, love, or any other emotion as well as walk and run, and each film carries a distinct plot just as any picture in which real players enact their roles.

The making of these pictures has entailed months of work on the part of Director Howard S. Moss and Charles B. Benees. Frequently it is necessary for the men manipulating the dolls to hold one position for hours at a time. It is said, to time the action perfectly so that there be no jerkiness in the movements of the marionettes.

The making of the many dolls to get the various facial expressions also entails long, tedious work. This is the first time in doll pictures in which the dolls were able to show a change of countenance, Essanay states.

THREE OF ESSANAY'S MOTION PICTURE MARIONETTES, MUGSY, MOSE AND MIKE, SOON TO APPEAR IN TEN NEW FILMS.

Among the first will be "Cracked Ice," "Ups and Downs," "All Balled Up," "Drafted," "Angel's Food" and "Their Jonah Day." The pictures run five hundred feet each. The dates of issue will be announced shortly.

Constance Talmadge as Farceuse

Constance Talmadge has achieved the zenith of her art in the characterization she has created as the heroine of "Good Night, Paul." It is said the play will follow "The Lesson" in her series of Select Pictures, in which she is presented by Lewis J. Selznick.

In "Good Night, Paul," Miss Talmadge has her first real farce. The photoplay is adapted from the successful stage play of the same name, in which Ralph Herz and Elizabeth Murray recently toured the country, and was directed by Walter Edwards, whose forte is along these very lines. "Miss Talmadge," said her director, "because of her unusual vivacity, appears in this play to best advantage. It is entertainment of a very high order and exceptionally enjoyable, having a light, frothy touch and built primarily for amusement."

Fox Reissues Popular Subjects

"A Fool There Was," Theda Bara's famous vampire production, is to head the list of the Bara and William Farnum subjects that William Fox will issue in re-edited and revised form in June. The Fox offices have adopted the official slogan of "The Big Six of 1918," for these pictures which will be issued in the following order:

Nine Essanay's for Month of June

Essanay's schedule of features for the month of June includes nine pictures. Four of these are western pictures, the revived Broncho Billy dramas and five comedies, the Snakeville.


Triangle Announces Features With Stewart, Desmond and Rubens as Stars

Adhering to the stiff production schedule of two feature pictures and one comedy a week, Triangle continues to direct the companies at the Culver City studios "Over the Top." Quality as well as quantity is receiving consideration and in addition to "The Heritage," "Station Content," "The Last Rebel" and "The Poor Fish," a Keystone comedy heretofore announced, the June schedule of the Triangle Distributing Corporation includes several unusual productions which are now in production it is announced.

In response to the demand for the finer motion picture plot and for diversity in film material, Triangle will offer Roy Stewart in a series of cowboy plays adapted from the famous "Red Saunders" stories by Henry Wallace Phillips. "The Fly God" is the working title for the second of this series of western plays to be issued June 30. Stewart will be seen. Claire Anderson will be Stewart's leading woman.

Six Sadie Sedgwick in a Comedy

A new two-reel Triangle-Keystone comedy to be put into production with William Beaudine handling the megaphone, has been temporarily titled, "Flapjacks." This is scheduled for June 9. It was written by the well-known magazine writer Frank Condon and has a western locale, it is said "Flapjacks" shows most of which is planned for the new series. Director J. W. McLaughlin, the title of whose offering "The Mobsack" has been changed to "The Man Who Woke Up," has started work on a new project that will serve as a vehicle for William Desmond. As yet no title has been given to this story.

"Madam Sphinx," the first Triangle feature for June 9, is a romance of French life directed by Thomas N. Heffron. The leading roles are played by Alma Rubens and Wallace MacDonald.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BIJOU-DREAM—Select, "De Luxe Anne," with Norma Talmadge.

BOSTON—Fox, "True Blue," with William Farnum; Fox, "Her Confession," with Jewel Carmen; Metro, "The Only Road," with Viola Dana.

CASINO—Bluelight, "The Bride's Awakening," with Moe Mory; Bluebird, "$500 Reward," with Pearl and Theda Bara.


COLONIAL—Fox, "Cleopatra," with Theda Bara.

OLYMPIC—Griffith, "Hearts of the World."

ORCHESTRA HALL—Pershing's Crusaders.


PLAYHOUSE—Screen Classics, "Toys of Fate," with Nazimova.

ROSE—Monopol, "Mothers of Liberty," with Barbara Castleman.

Exhibitors Add Day to Run of Wharton Serial

Some exhibitors in the United States have found "The Eagle's Eye," the twenty episode serial story of the Imperial German Government's spies and plots in America, by William J. Flynn, recently retired chief of the United States Secret Service, such a popular attraction that they are increasing the run of each episode. Nixon and Nerdlinger recently forwarded the eighteen episodes, and Poli's Bijou at New Haven changed the original booking to open on Sunday night instead of Monday, and the Strand Theatre, at Youngstown, Ohio, increased their original booking from three to four days' run on each episode.

The Nixon-Nerdlinger house found that the persons wishing to follow the serial could not be accommodated in two nights. The Youngstown Theatre had the same reason for increasing the length of the run. S. X. Poli, proprietor of Poli's Theatrical Enterprises, wrote the following to the Wharton Releasing Corporation in regard to the change at the Bijou:

"I am pleased to inform you that, through the aid of my local manager at the Bijou Theatre in New Haven and through the assistance of your Boston exchange we have been very successful in presenting 'The Eagle's Eye' the past few weeks by opening it on Sundays rather than on Mondays as formerly.

"The Sunday opening gives a greater scope for advertising in the Sunday papers and to my way of thinking, based on personal observation, 'The Eagle's Eye' properly exploited by the man who exhibits it is unquestionably one of the biggest draws on the screen, especially for a Sunday night concert. It is timely, and surely authentic, which adds greatly to its drawing powers."

Brooklyn to Have Big Amphitheatre Devoted to Pictures

To bridge over the summer months, when the ice skating craze is at its lowest ebb, the management of the Brooklyn Ice Skating Palace, Bedford and Atlantic avenues, announces that the policy of the amphitheatre will be changed to that of high-class motion picture presentation for the period of the hot weather months. Whether this policy will continue next season or not has as yet been undecided, but it is said that very likely pictures would be the future policy of the house.

The plans call for a seating capacity of 2,500 and the rebuilding of the entire interior. Architecturally the management is ambitious to make the Ice Palace one of the finest theatre properties in Brooklyn, and particular attention will be directed to the seating, lighting and several convenience and comfort of the patrons. Work on the remodeling has been under way for some time and it will open on June 1st, it is said.

King-Bee President Returns to New York With Two Comedies

President and General Manager Louis Burstein, of the King-Bee Films Corp., is in New York, having arrived from Hollywood last Saturday. He brought with him the two latest comedies made by the King-Bee Company entitled, "Bright, and Early" and "Straight and Narrow." Mr. Burstein will return to Hollywood as soon as several important deals are closed concerning the development of the King-Bee interests.

George D. Baker Recovers From Recent Operation

George D. Baker, manager of productions at Metro's west coast studios, who was operated on for appendicitis two weeks ago at the Good Samaritan Hospital, Los Angeles, has rapidly recovering and expects to be discharged from that institution in about a week.

During Mr. Baker's illness Joseph W. Engel, treasurer of the Metro Pictures Corporation, and in direct charge at the west coast plant, has taken over Mr. Baker's duties.

Easton Theatre Runs Gerard Film a Week

The first motion picture theatre in Pennsylvania to show "My Four Years in Germany" are Charles F. Oldt's Third Street Theatre, Easton, and L. F. Heilberger's Lenox Theatre, Bethlehem, and Lehig Orpheum, South Bethlehem.

Mr. Oldt ran the Gerard picture for a full week, playing to big business, this being the first time in the history of his house that he has played one attraction for that length of time.

Universal to Make Vital Announcement on Laemmle's Return

One of the most important production announcements issued in some months from the headquarters of a motion picture corporation comes from the Universal Company sometime during the week of May 26, upon the return from Universal City of President Carl Laemmle.

Just exactly the nature of the announcement is being carefully guarded by the New York office executives until the return of Mr. Laemmle. It is rumored, however, that not only are six other large production concerns directly interested, but that United States Government officials are anxiously awaiting the result of the experiment that will follow the announcement.

President Laemmle left Universal City several days ago and is making the return trip to New York by easy stages. On his return trip he has been visiting several of the company's exchanges. in the northwest, where he met General Manager Joe Brandt and Assistant General Manager Claude H. MacGowan.

Bernard McConville On Universal Staff

Bernard McConville, well known screen author, who achieved fame through his plays for D. W. Griffith and William Fox productions, has been added to the staff of scenario writers at the Bluebird studios, and is now preparing the working script for "Turn About," Ethel M. Kelley's famous novel, which is to be used by Bluebird as Ella Hall's next photoplay.

GOLDWYN TO ERECT LOS ANGELES STUDIO

Samuel Goldfish, head of the Goldwyn Pictures Corporation, has announced from the Pacific coast that his mission there is to arrange for the purchase or erection of a studio in Los Angeles and the removal of all the company's stars and producing activities to the west coast.

The Goldwyn is the last picture plant of the first magnitude left in the East. Its capitulation—for such it is—to the superior advantages of California is expected to be followed by the few remaining holdouts until practically all the producing companies of America are situated in California.

Rothapfel Entertains Nurses

Nurses and patients at the Woman's Hospital, One Hundred and Tenth Street and Amsterdam Avenue, New York, were entertained last Friday afternoon with a program of music rendered by artists identified with The Rivoli and The Rialto. The concert was given by Mr. Rothapfel with the express purpose of his gratitude to the institution for the care given to his wife during her recent operation and subsequent illness there. The artists were Miss Anna La Salle, baritone; Jeanne Gordon, contralto; Albert Bachman, violinist; J. Littau, pianist, and George Crook, organist.

William Farnum

The Fox Star, in a Scene from "Riders of the Purple Sage."
“Cleopatra” Opens
In Chicago House;
Fox Co. Jubilant

Shown Under White Permit
After Long Fight

“Cleopatra,” the Fox production, began an indefinite engagement at the Colonial Theatre in Chicago last Monday night. The run follows the victory that the Fox forces scored over Major Funkhouser, the Chicago censor, after a bitter fight for the right to present the picture in the form in which it has been shown practically throughout the United States.

The picture is now in the second week of its run at the Victoria Theatre, in Philadelphia, where it is scoring an unprecedented success, according to a statement from the Fox Film Corporation.

Marked Success Elsewhere

“Cleopatra,”” says the statement, “is one of the very few productions that the Victoria has played for more than a week. One of the most notable features of the reports we have received from the twenty road companies of ‘Cleopatra’ is the extraordinarily large number of theatres that have broken traditional house policies by showing the film at extended engagements.”

Mr. Fox’s opening of the photodrama in Chicago, the statement continues, is more than a personal triumph.

“It signals an important decision in which the entire trade and industry will rejoice,” the announcement reads. “Because every gain of this kind by a producer is slowly undermining the autocratic power that is being exercised in Chicago.

Fox Protests Censorship

“After Major Funkhouser had had the picture screened for him he ordered excessive eliminations, to which, of course, we were not willing to agree. We would not acquiesce, without protest and contest, in letting one man’s views be the determining and almost the sole factor in the decision as to what a million other persons would or should not see.

“We objected so strenuously and to such good effect that the office of the city’s corporation counsel ordered Mr. Funkhouser to issue a white or general permit for ‘Cleopatra.’

The newspaper advertising campaign conducted by J. R. Grainger, special representative of the Fox Film Corporation, who is in charge of the engagement, was one of the best that has been seen in Chicago for some time. Attractive advertisements changed daily kept up the interest of the public in the production.

Every detail looking to the proper presentation of the picture was attended to. The orchestra, undoubtedly, had been rehearsed many times with the picture, as the “cues” were followed closely and added to the effectiveness of the picture. One of the novels introduced, was a large oil painting of Theda Bara, hanging in the lobby, backed by a beautiful oriental rug, with an amber spot-light directed on the painting. The lobby of the theatre was tastefully decorated and all lights were colored a deep magenta shade.

The presentation of “Cleopatra” demonstrated clearly, that the exploitation of any large super-production should be placed in the hands of capable men and the Fox Film Corporation are to be congratulated on the manner in which ‘Cleopatra’ was presented to the Chicago public.

Paul G. Smith Editor
Of Screen Opinions
Joins Marine Corps

Paul G. Smith, editor of Screen Opinions, an independent review service published by the Cahill-Igoe Company, enlisted in the marine corps last week and has left for the East to begin training. Mr. Smith obtained his release from the local draft board in order to enter the branch of the service he preferred.

William R. Weaver, associate editor of the publication, is now acting in Mr. Smith’s place.

Chicago Exhibitors
Practically Complete
Booking Organization

Only lacking twenty-five stockholders of the eighty required, the Exhibitors Booking Corporation of Illinois, local unit of the Affiliated Distributors Corporation will hold another meeting this week at which time it is hoped the balance of the stock will be subscribed. Fifty-five hundred dollars has already been paid in to Maurice A. Choyanski, treasurer.

Louis Frank, who wish Joseph Hopp, has been elected national director of the local unit, announced at a meeting last week that the national directors would probably be called to New York early in June to review and possibly purchase some pictures.

A number of downtown exhibitors have become interested in the project and while only a few have signed up thus far it is expected that the meeting this week will be the means of enrolling a number of others on the membership list.

E. J. Ryan Is P. A.
For the Woodlawn

Andrew Karzas has established a publicity department for his Woodlawn Theatre, on East 63rd street, one of Chicago’s newest and handsomest motion picture houses, and placed Edwin J. Ryan in charge.

Mr. Ryan for a number of years conducted the Photoplay Magazine, which he founded in 1910, and has been in the newspaper and magazine business for upwards of twenty years.

In connection with the Woodlawn Theatre he is editing a twenty-page program, of which 5,000 copies are distributed each week. The booklet shows the possibilities of the theatre program as an advertising medium for local merchants and is in keeping with the beautiful 2,000-seat house on the south side.
"Over the Top" Has Enthusiastic Opening At the Auditorium

"Over the Top," the nine-reel Vitaphone feature starring Guy Empey, opened at the Auditorium Theatre, Chicago, May 20, to a large and enthusiastic audience.

The theatre has been appropriately decorated with all the flags of the allied nations and a large orchestra furnished the musical score.

The opening performance was attended by a number of army officers and the British recruits.

Chicago School Children See "Pershing's Crusaders"

The school children of Chicago went to Orchestra hall last Saturday morning at 10 to see Uncle Sam's motion picture, "Pershing's Crusaders." Adults who were unable to attend other exhibitions of the film were also admitted to this special morning's performance.

These official war films showed the school children all of the vast activities of the American army and nany both over here and over there.

These government pictures are Uncle Sam's message to the people through the movies.

"The Universal Car"
For Universal Staff

The high cost of railroad fare has been met by I. Lesserman, manager of the Chicago office of the Universal Film Manufacturing Company, through an arrangement he has completed with the Ford Motor Car company each one of the fourteen salesmen in the Chicago office will be supplied with runabouts in which to make their calls through the territory under the jurisdiction of the local office.

PERSONALS

"By George"

As we sit here, tiny rivulets of perspiration almost blinding us, our collar clammy adhering to the band of our shirt, a pathetically of its former self, we have come to one conclusion and that is that it takes a hot day to make one stick to his work.

M. H. Hoffman, of the Hoffman-Foursquare, Inc., passed through Chicago this week on his way to New York. Mr. Hoffman was taken suddenly ill while on the western coast but was considerably improved when he reached here. He will, it is said, have some important announcements to make upon his arrival in the east.

With the passing of Funkhouser grief knew no bounds in the film exchanges of our fair city. No man in the censoring game has ever received more attention than the major. He has succeeded in maintaining a spirit of uncertainty about the film business in Chicago that was fascinating. No one knew whether a picture could be shown here or not or if it could how it would look when he got through with it.

Probably the unhappiest man in Chicago over this sad affair is William Jenner of the Pathe company. He and Funkhouser have gone through many trials together and the finish of each has always found them as closely associated as ever.

F. C. Quimby, sales manager of the Pathe company was in Chicago this week. We went over to see him and after repeated efforts we got friend Rogers out of the sanctuary. He told us that F. C. was busy dictating and would we come back in an hour. We would and did. Then they had all gone out to lunch. Well, we didn't see Quimby and Quimby didn't see us. Suppose we're the losers but it's all in a day's work.

We run across another good argument why policemen should not censor pictures. A Red Cross worker in the company of the Law, a man with a trained monkey stopped at a State street corner and with the aid of a megaphone began his solicitation for funds. The monkey had a sense of humor: he preferred playing with a Carnival, Fox box, and Chrysler baby more than a flat-footed copper got busy instructing the crowd to "move on."

Griever and Herz have got 900 feet of film on the courtroom scenes of the Roberts-Lush murder trial at Waukesha. One day this week the Gold, Crawford and Madison Square theatres all run it. This was accomplished with the aid of a Ford, some proficiency and considerable sweating. If the jury sentences her to thirty days in the hoosegow for her actions, we got a scoop on the darn thing.

James Sheldon, president, and Terry Ramsay, manager of publicity of the Mutual Film Corporation, returned to Chicago this week from New York where they have been on business.

One of those soft shoe detectives has been trying for a week to serve summons on Betty Hildreth, Chicago representative of the Exhibitors Trade Review in connection with the Major's suit for $200,000. Betty don't get Betty.

S. T. Stephens, southern supervisor of the Mutual, is in Chicago this week in conference with President Sheldon.

H. A. Brink, president of the Affiliated Distributors Corporation, wrote that things are coming along swimmingly. If they were selling anything we might say something about watered stock. But they ain't and we can't.

Carl Laemmle, Joe Brandt, Harry Burman and I. Lesserman held a conference over in the Universal offices this week. We didn't catch a word that was said, but we thought maybe you'd like to know there was a conference on. C. H. MacGowan and a staff of six auditors were also in the Chicago office installing a new system of accounting. Trying days these for Irving Mack.

Paul Gerard Smith, esteemed editor of Screen Opinions, has joined the Marine Corp of Palm Springs. He raises as much hell with the Huns as he did with a number of screen productions, and we think the war ain't going to last so long.

On the Firin' Line

The one chief topic of conversation among salesmen in this city is where and how to get to the news. Of course, this is for the fellows between 21 and 31. The others don't count in this conversation.

Probably there is no salesman living who has not at one time or another been declared useless by some one—the exchange manager. But now to have the government step in and make it a national proposition lends a word of truth to what had heretofore been utter in a spirit of jest.

However, Morrie Salkin had an idea at once. He proposes to take "Chub" Florine in on it. He suggested that the two of them get a job with the government as billetters. When "Chub" asked him what duties we would have to perform, Morrie replied that they would go on ahead of the American forces with twenty-four sheets announcing the day and date the Yankees would occupy German territory.

Harry B. Charness, formerly with the sales force of the Central Film Company, covering Iowa and Indiana, has chosen the fight end of the "work or fight" mandate and will report for training at Camp Chicago, Michigan, this week.

S. J. Rollo, who sold Mutual films, went around to the nine-hole Jackson Park golf course in 42 the other day. Rollo must have been a bit off his game. Bogey is 41 for the course. Probably a defensive driver with his thinking was not working just exactly right.

Phil Solomon of the George Kleine system has just returned from a successful Indiana trip in the interests of "The Unbeliever." Phil says he met Hildreth of the Billionaire and they're trying to create a hury. We can't see why anybody should hurry across the Wabash when it's the only wet spot in that part of the country.

Joe Roderick, who has been connected with the Universal Film Co., for the past five years doing this, that and the other thing, has been made manager of the Milwaukee office. Fred Myers, former manager of the Pabst City Branch, was forced to resign through ill health. Robert H. Wells will continue east from Universal City to fill the vacancy occasioned by Mr. Roderick's promotion.

R. B. Shonaway, formerly of the motion picture department of the Chicago Herald, is now selling films in Illinois and Wisconsin for the Foursquare.

Engleman has resigned from the Doll-Van Film Corp. and has announced that, following a few weeks of rest, he will seek connections with another exchange in the city.

According to MacMillan of Foursquare, who is congratulating himself over the fact that a helpful occupant of a week each, every time a film salesman makes a sale now he shouts "Three cheers for Chief Alfcock." Yes, Funkhouser had a host of friends among the film purveyors.
SYNOPTES OF CURRENT PUBLICATIONS

"SELFISH YATES."
Five-reel drama.
Featuring WILLIAM S. HART.
Produced by Articraft.
Author, C. Gardner Sullivan.
Director, William S. Hart.

STORY: Selfish, cruel, brutal Yates rules the town of Thirty Center with an iron hand and an unlimited amount of liquor. Even the appearance of pretty Mary Adams has little effect on this iron-hardened master of death, but the changes he eventually works in him are well worth seeing.

(Review in this issue.)

"BROADWAY SCANDAL."
Five-reel drama.
Featuring CARMEL MYERS.
Produced by Bluebird.
Director, Joseph De Grasse.

STORY: Not until David Kendall joins the medical corps in France does he realize the true value of French women. Hereafter he had taken them lightly, especially Nenette Scandals, who had been an inmate of his father's sanitarium. This realization brings him unto happiness.

"THE CAILLAUX CASE."
Five-reel drama.
Featuring HENRY WARWICK.
Produced by Fox.
Director, Richard Stanton.

STORY: After several years of married life with the Countess de Caillaux, Henriette is embittered against her husband because of his failure to become a prominent personage. She meets Caillaux, minister of finance, and is impressed with his political power. Through influence Caillaux divorces his wife and obtains a divorce for Henriette. His political career is short-lived, however, and his end is tragic.

"WE SHOULD WORRY."
Five-reel comedy.
Featuring JANE and KATHERINE LEE.
Produced by Fox.
Director, Kenneth Buel.

STORY: Jane and Katherine, living with their aunt, resent the attentions Percival Greaterick pays their aunt and each time he endeavors to propose, they interrupt him. As a last resort he has them imprisoned, but they manage to escape in time to show up the true character of Greaterick and put their aunt on the road to happiness.

"THE DEVIL'S PLAYGROUND."
Five-reel drama.
Featuring VERA MICHELEVA.
Produced by Fox.
Director, Harvey McRae Webster.

STORY: How a young man, fresh from college, falls a victim to the charms of a vampire, robs a bank to satisfy her demand for jewels, is cast off and finally marries a young girl who at one time had to jump from a window to save herself from the unending attentions of the boy's father, is forcefully told in this production.

"PAY DAY."
Five-reel comedy-drama.
Featuring Mr. and Mrs. SIDNEY DREW.
Produced by Metro.
Director, Sidney Drew.

STORY: An interesting story, showing Mrs. Drew proves her husband to produce a five-reel feature which has been handled for perusal and give her an opportunity to work as Mr. Drew reads the manuscript of a five-reel drama is burned and Mrs. Drew is given all the opportunity in the world to act. Mr. Drew's opinion of the story after reading it is well worth seeing.

"MOTHERS OF LIBERTY."
Six-reel drama.
Featuring BARBARA CASTLETON.
Produced by Monopol.
Director, Donald Crisp.

STORY: Do you believe the man past draft age should remain in this country and consider himself exempt from fighting? See what Jack Walker, past draft age and cynical regarding the world's war, thought after perusing a book written at the time of the Franco-Prussian war in 1870. Was his decision regarding the war correct?

"A SQUARE DEAL."
Five-reel comedy-drama.
Featuring MARGARITA FISHER.
Produced by American-Mutual.
Author, Albert Payson Terhune.
Director, Lloyd Ingraham.

STORY: The "Serious Thinkers" succeed in luring Alice Gordon from her country home to the city and nearly resulted in wrecking her happy married life. But a thoughtful husband breaks the spell, brings Alice back to her senses and restores the almost lost happiness.

(Review in this issue.)

"BELIEVE ME, XANTIPPE."
Five-reel comedy-drama.
Featuring WALLACE REID.
Produced by Paramount.
Author, Frederick Niven.
Director, Donald Crisp.

STORY: Based on a wager between two of his friends, George MacFarland becomes a front for justice and endeavors to elude officers of the law for one year. His success and failure are interestingly told, interspersed with humor, pathos and love. And just when he believes he is free he learns that his two friends have been drowned. With Sing Sing on one side and the desert on the other, with the girl he loves near him, he can do only what his will's end. Fate steps in and shows him the way out.

(Review in this issue.)

"A DAUGHTER OF THE WEST."
Five-reel drama.
Featuring MARIE O'HARA.
Produced by Dianda-Pathé.
Director, William Bertram.

STORY: Stella Gordon, whose husband is many years older than herself, finds youth calling to youth when she meets Allan Standish, a social parasite. Gordon learns of his wife's infatuation and thwarts Standish. Standish plans a means of financially ruining Gordon. The story is brought to a dramatic climax when Gordon and Standish prepare for a pistol duel.

"HIGH STAKES."
Five-reel drama.
Featuring J. BARNEY SHERRY.
Produced by Triangle.
Author, Andrew Soutar.
Director, Arthur Hoyt.

STORY: Scotland Yard determines to fasten a certain robbery on Ralph Stanning, but fails. For five years they allow Stanning to go unmolested. During this time he returns, marries and is accepted in the homes of society. Then one day Scotland Yard comes along with a clever ruse, but Stanning proves even more cunning than the Yard operatives.

For Your Program
Synopses of the following plays are given in this week's issue.

Barea, Son of Kazan
Believe Me, Xantippe
Bells of Rome, The
Caillaux Case, The
Daughter of the West, A
Devil's Playground, The
High Stakes
Lend Me Your Name
Million Dollar Dollies, The
Model's Confession, The
Mothers of Liberty
Old Loves for New
Pay Day
Selfish Tates
Sing, Sing, Sing
We Should Worry

Synopses appearing last week:

Blue-Eyed Mary
Cabaret, The
Condemned Man's House, A
Golden Goal, The
Guilt of Silence, The
How Could You Jean?
Love's Conquest
Man Hunter, The
Mysterious Client, The
Old Hartwell's Cub
Tempered Steel
Vivette
Who Is To Blame?
Winning of Beatrice, The

suicide, but the appearance of a burgher, his exact double, gives him a new idea. He changes places with the burgher and accepts the life of the road. He meets Rosalind, a young girl of a nearby boarding school, and falls in love with her. The arrival of his wife tangles matters up somewhat, but the burgher straightens them out.

"THE MILLION DOLLAR DOLLIES."
Five-reel comedy-drama.
Featuring the DOLLY SISTERS.
Produced by Metro.
Director, Leonce Perret.

STORY: How two sisters, vaudeville artists, restore to a sorceress princess her husband, who, under mesmeric powers, seems to love her. They have a lot of fun doing it, are happy in seeing the lovers restored to each other and manage to scrape together a sufficient amount of happiness for themselves.

"THE MILLION DOLLAR DOLLIES."
Kerrigan Recovers From Accident and Begins Work on "Toby"

J. Warren Kerrigan has fully recovered from the broken leg which he sustained last week while he was working at the Paralta studios in Los Angeles, Cal., it is announced. Just after finishing the turn of "Tumble Card," his second Paralta Play, Mr. Kerrigan was riding a horseback near Santa Barbara, when his horse stepped into a gopher hole and fell, throwing Mr. Kerrigan under him. He was taken to the Cottage Hospital in Santa Barbara, where it was discovered that the tibia bone was broken half way between the knee and ankle. At that time it was thought that the star would be able to return to work within a few weeks, but it was later found that the bone had not been properly set which resulted in his being compelled to limp. Rather than have this hamper him in his future work, Mr. Kerrigan decided to have the bone re-broken. This was done about three months ago and his leg is again in perfect condition.

Settings for his new Paralta Play, "Toby," which will be a visualization of the book of the same name by Credo Harris, were completed about two weeks ago, and Mr. Kerrigan started the filming of the initial scenes last week under the direction of Raymond B. West. The story of the new vehicle is laid in the Kentucky hills. Lois Wilson, who has appeared in a number of Paralta films, will play the lead in Kerrigan's former Paralta Plays, will again be seen as his leading lady in a role which is said to be especially suited to her histrionic talents.

Myrtle Lind Is Latest Ingenue for Billy West

The King-Bee Comedy Company, at their Hollywood studio, are working at top speed. During the month of May they have turned out two more comedies, namely, "In the Dark and Early," "Straight and Narrow," and "Playmates.

In the last two comedies a new leading ingenue is prominently casted. Her name is Myrtle Lind, and she is said to be the handomest of all the beauties that have played opposite Billy West in the King-Bee comedies.

Book Dealers Promote Film Version of "K"

Exhibitors throughout the country are to have the active assistance of numerous book dealers in the promotion of "The Doctor and the Woman" the picturization of Mary Roberts Rinehart's popular novel "K," according to an announcement made by the publishers.

The co-operation between exhibitor and bookseller is being arranged by Grosset & Dunlap, the New York publishers, who have issued a popular-priced edition of "K" to be printed. Every large bookdealer in the United States has been circularized. The advantage of this is an in-store display of the novel "K" just prior to the presentation of the picture is urged as the very best kind of a selling campaign not only for the book, but for the picture.

"Ordeal of Rosetta," Alice Brady's Select Picture for May, which follows "K," is said to contain some unique trick photography devised by Director Emile Chau- tard and his camera man, Jacques Bizuel, and an excellent instance of double exposure is said to occur in the scene where Professor Gelardi, played by Henri Leone, puts his arms around both of his twin daughters Rosetta and Lola, both of whom are portrayed by Alice Brady. The star appears on both sides of her father at the same time, but there is no break in the center of the film, it is said.

Throughout the entire story, which was written by Edmund Goulding, the well-known scenarist, now doing his bit with the directed from a story by E. F. Comstock has the female lead. The rest of the cast includes Maid Turner Gordon, Ed Burns, Hazel Washburn and George Henry.

Ebony Activities Include Many New Films Under Way

Luther J. Pollard, president and general manager of the Ebony Film Corporation, Chicago, announces a new subject completed for General Film Company distribution, featuring Billy Ledman and Mattie Edwards, a story of matrimo- nial mix-ups. The title has not yet been selected. It was written and directed by Ralph G. Phillips.

According to Mr. Pollard, A. B. Heath, production manager, claims Mr. Ledman to be one of the big "finds" of the year—a natural born comedian who imitates no one at all, and prefers aloneness. A new Ebony comedy offers him unlimited scope for the display of his humorous antics and indomitability physical courage which will soon make him one of the most popular comedians in filmmad, it is said.

Director Charles David is putting the finishing touches to "A Millionaire Flier," which he directs from a script by E. F. Comstock, the screen by Bob Horner. This feature is to be released by the American Cities, and is known as a new "black" feature and is considered by exhibitors to be exactly suited to the requirements of the Negro masses.

Geth Sundays Permit

A unique tribute has been paid to the patriotic value of "My Four Years in the Army" by the City of New Bedford, Mass.

For some time the law against Sunday showings has been strictly enforced in the New England town, but after the mayor and the members of the city council had witnessed a screening of the Gerard picture they issued a special permit for its exhibition at Gordon's Olympic on any and all forthcoming Sundays that the management of the theatre might desire to show it.
Exhibitors Forced to Retrench To Meet Heavy Tax Imposition

Cut Operating Expenses Following Meeting at Winnipeg—Censorship Brought

Exhibitors of Winnipeg, Manitoba, and other cities of western Canada have decided to retrench in various ways in order to meet new conditions brought about by the imposition of the new rate of fifteen cents per day and the increase in the duty on imported film from two to three cents per linear foot.

A big exhibitor of Winnipeg recently has stated that they could not possibly raise their admission prices above ten or fifteen cents on account of provincial tax, and the only thing that some of them could do, without closing their doors, would be to "back water" in the matter of operating expenses.

Exchange managers declare that the new Federal impositions mean an added cost of $300,000 per year to the moving picture business in Canada, and there are only 1,000 theatres in the country to cover the new expense. This means an average expenditure of $300 per year for each exhibitor.

Censorship Increases Cost

An interesting phase of the situation was brought out in the general discussion. This was in reference to the regulation of censorship by and operating and tax costs. Should censorship boards in three of the provinces condemn a picture, exhibitors of five other provinces have to bear the burden of the whole tax on the film.

It was stated that successive censorship boards in each province manage to cut each five reel subject down to four reels on an average. Thus the last exhibitor to show it will have to pay as much as half of A picture as the first pays for nearly the whole picture, insofar as the reel tax goes, it was declared.

The duty on the whole of the uncensored picture, however, when imported, must first be paid and there is no rebate when large portions are cut out by any censors board. It is pointed out by Manitoba men that frequently by the time a picture arrives in Winnipeg from the eastern provinces it is a celluloid wreck.

The suggestion has been raised once more that the exhibitor should have his own censorship. He knows what his patrons like and if a picture did not meet with his approval he would not have to run it under such a system.

Sadie Weston Sues Defunct Film Co.

For $401 Back Salary

An echo of the failure of the Canadian National Features Limited, Trenton, Ontario, the last Canadian concern to attempt to make dramatic pictures on a substantial scale, is the suit of Mrs. Sadie Weston Ryan, of Trenton, known as Sadie Weston in moving picture circles, against the directors of the defunct company to recover $401 alleged to be due her under a judgment obtained on June 21, 1917.

Plaintiff alleges that she was engaged on December 19, 1916, by George Brownridge, the general manager of the company, at a salary of $75 per week for one year to form one of a cast of players to produce pictures at the studio in Trenton. The defendants deny that they entered into any agreement and the company is in process of liquidation. The defendants named are George Brownridge, Jeremiah Shea, Alice Roberts, Louis Peagan, N. J. Wills and William Cranston of Trenton, Dr. Farley, George White and Rev. Father Connolly of Trenton.

S. G. Gibson, one of the leading luminaries of film circles in Montreal, Quebec, has left for Boston, where he has joined the staff of the General Film Company’s branch.

"Over the Top," the Vitagraph special, had its premier showing in Canada at the Grand Opera House, London, Ontario, during the four days starting Monday, May 20, Colonel H. D. Smith and officers of the headquarters staff at Wolseley Barracks, the local compartment, attended the first performance in a body.

An interesting feature is that Sergeant Guy Empey enlisted with the 16th Battalion of the 1st Canadian Contingent at London.

Program Changes Saturday

A very unusual policy has been adopted for the Allen Theatre, Toronto. It has been decided to run program weekly as usual, but the change in the bill will come on Saturdays in future instead of on Mondays. This decision was reached because it was desired to get away from the general practice of starting a new tea on Monday. The Allen is a first run theatre in the downtown section and the pictures which it shows are controlled by the managers who also run the theatre along with others.

The name of the Grand Theatre, Kitchener, Ontario, which was recently purchased by the Allen interests of Toronto, has been changed to the Allen Theatre.

To advertise a coming feature, "$5,000 Reward," Manager Harry Pomeroy, of the Holman Theatre, Montreal, offered a reward of $10 for the capture of "The Mysterious Dick Arlington," a character of the picture, who appeared in various places around the city during the week of May 20. The current attraction at the theatre was "20,000 Leagues Under the Sea," which was being shown in Montreal for the first time.

Clergy Contemplate A Crusade Against Sunday Film Shows

Almost on the same day that Archbishop Bruchesi of Montreal complained to the local Administrative Committee that the law providing for a Sunday school show was not being enforced, Reverend Dr. Symonds of Christ Church, representing children under fifteen years of age unless accompanied was not being enforced, Reverend Dr. Symonds of Christ Church, representing children under fifteen years of age unless accompanied, declared that a possible crusade against local exhibitors with the object of compelling local theatres to close on Sundays. The Lord’s Day Alliance is preparing to take action in Montreal, it is declared, but it has not yet made any move in the open. This is not unusual, as the alliance seldom does come out in the open for a fair fight, it is said.

Both Montreal exhibitors and exchange managers are arming for the coming battle. The Exchange Managers’ Association has been duly organized and meetings are being held every Wednesday. J. P. O’Loughlin, general manager of the Metro Picture Service, Limited, Montreal, has been elected president of the organization. It is interesting to note that a prominent local lawyer has been made secretary of the association. He is Mr. Lafontaine, of the firm of Bercovitch, Lafontaine and Gordon. One member of this firm, Mr. Bercovitch, is a member of the Quebec legislature and as such is in a position to speak for the motion picture industry in the house. Mr. Lafontaine is also associated with the Montreal Moving Picture Exhibitors’ Association.

Following the closing of the theatres at Sherbrooke, Quebec, on Sundays, announcement has been made that civil suit has been started against the managers of the Premier Theatre, for keeping his theatre open on a Sunday contrary to law.

Select Establishes Canadian Offices

Announcement has been made at Toronto that the Select Pictures Corporation of New York will hereafter control the distribution of its product throughout the dominion through direct channels. Phil Kaufman, formerly sales manager of Regal Films, Limited, has been appointed general manager for the Canadian interests of the Select Pictures Corporation. He has opened an office in the Herald Building, 15 Dundas street, East, Toronto, and announced the opening of branch offices in five other Canadian cities. The Select releases were formerly handled by the Famous Players Film Service, Limited, which still distributes Paramount and Artcraft features as well as other pictures.
Grand Changes Policy

There has been a persistent rumor that the Grand Opera House, Toronto, one of the oldest dramatic houses in Canada, had been purchased and leased to J. J. Allen, who controls many theatres in both eastern and western Canada. Manager James Cowan of the Grand denies the report, however. Indeed, the Grand closed its dramatic season on Saturday, May 25, and opened as a picture theatre on Monday, May 27, with "Within the Law," which will be a special attraction during the whole week.

Regent's New Manager

Books "Tarzan" Feature

Manager Roland Roberts, of the St. Denis Theatre, Montreal, assumed the management of the Regent Theatre, one of Toronto's finest picture theatres, on Monday, May 19. Manager Roberts announced that the Regent would be thoroughly renovated at once. He also announced that one of the special attractions for the Regent would be "Tarzan of the Apes," which is scheduled for presentation during the week of June 3. This is the first showing of this feature in eastern Canada. There will be no changes in the personnel of the theatre, it is declared.

"Tempered Steel" has
M melodramatic Theme

Madame Olga Petrova, whose fourth special production, "Tempered Steel," is shortly to be issued through the exchanges of the First National Exhibitors' Circuit, possesses decided views as to the educational value of the motion picture. In selecting her latest vehicle, "Tempered Steel," written especially for her by George Middleton, author of the Broadway stage success, "Policeman," she said that the star had in mind the lesson to be learned through the enactment of a powerful melodrama of this type, it is said.

New Photographic Sets
To Display Pathe Plays

Pathé this week notified all branch managers that beginning with the publication of "Kidder & Ko," a new Bryant Washburn comedy, improved photographic sets for lobby display will be offered exhibitors. The new sets to be sent out with Pathe feature releases following "Kidder & Ko" will comprise eight photographs and a title card and will be sold at each. Each set will have an exclusive border design and will be printed in a distinctive color. "Kidder & Ko" publication date is June 16th.

Universal Two Reelers

President Carl Laemmle, of Universal, in answer to numerous requests received from exhibitors, it is said, to make two-reel subjects that may be exploited and advertised in the same manner as five-reel features, will on June 10th begin to distribute weekly two-reel western dramas that will be chockful of thrills, according to the company.

Too Dull; No Films
Workmen Desert
Industrial Centres

Washington, D. C.—Lack of motion pictures is declared to be the primary reason for the desertion of thousands of workmen, who find their lives at big industrial centers too dull without them, according to Government officials, who are seeking to have motion picture men build theatres in the recently created, so-called Government cities. It is feared that unless some such action is taken the places will actually be deserted and unable to operate.

Two of these centers are in Maryland, and workmen there therefore brought home to Government officials. At Magnolia, huge barracks have been built to house 5,000 workers at the Edgewood arsenal, and at Aberdeen, where a great proving ground is located, a city is fast taking form. Despite the attractive wages, however, the men have refused to live in these isolated towns, which afford no means of relaxation, and as a result some of the strangest stampedes have come to the attention of official Washington.

In one of these mad rushes for the bright lights of the "movies," about 3,000 men disappeared. In a few days from construction work under way at Charles-town, W. Va., it is said.

Fifteen States Sold
For Pioneer Feature
"The Still Alarm"

With fifteen states already disposed of, indications are that the balance of territory for "The Still Alarm," being marketed by the Pioneer Film Corporation, will soon be disposed of.

Last week the Special Features Co., of Tennessee, purchased the rights for Georgia, Alabama, Tennessee and South Carolina, and in addition to this, J. B. Upton, D. C., obtained the right for Delaware, Maryland, District of Columbia and North Carolina.

Printed sales recorded by the Pioneer Film Corporation include Washington, Oregon, Idaho and Montana to the Exhibitors' Film Exchange of Seattle, and Colorado, Wyoming, Utah and New Mexico to the Swanlon-Nolan Supply Company of Denver.

In addition to the sales reported the entire European rights to the production have been secured by the Export and Import Film Company. Nathan Hirsch of the company states that he is in a position to make prices for other buyers which will net them a profit as well as exhibitors.

War Films Please

Sol Lesser reports, due to the combined cooperation of the Motion Picture Men of California, wonderful progress is the booking of the United States Official War Pictures in the West has been made.

There are twenty-six one-reel productions, showing the life and training in every branch of Uncle Sam's service. These pictures, it is said, are lot of "pep," and exhibitors are expressing great satisfaction as to their qualifications as live, breezy fillers.
Two Film Theatres Destroyed by Fire
When Organ Motors Prove Defective

Loss Reaches $150,000 Partly Covered by Insurance—Owner Of One Will Not Rebuild

Fires believed to have been due to defective organ motors destroyed the Columbia Theatre of Erie, Pa., and the Clifford Theatre in Urbana, Ohio, last week entailing a loss of approximately $150,000, only part of which was covered by insurance.

For a short time following the fire in the Clifford Theatre it was believed to have been caused by a monopoly of pro-Germans. This belief was strengthened by the fact that the theatre was soon to have shown a picture which is a strong indictment of the Kaiser and that the local Red Cross chapter, occupying quarters on the second floor of the theatre building, had just received a large consignment of supplies.

Will Not Rebuild

The fire was discovered about 3 o'clock in the morning and gained such rapid headway that for a time adjoining buildings were threatened. The theatre was erected in 1907 by Billy S. Clifford and was one of the city's most valuable buildings in the city on account of its being open at all times to public gatherings. Mr. Clifford, who estimates his loss at $75,000, does not contemplate rebuilding at least for the present.

Interior of the Columbia Theatre which is located in West Eighth street, Erie, Pa., was wrecked by an early morning fire with a loss of $85,000. Insurance in the amount of $50,000 is carried on the Clifford Theatre building. The stage, boxes and seats were destroyed and musical instruments and a music library were burned. Due to the smoke given off by the fire decorations in the theatre were ruined and the playhouse will have to be completely redecorated. The large pipe organ, which had an added cost of a cost of $9,000, was completely destroyed. It is said that this could not be replaced now for less than $25,000.

A. Q. Potter, owner of the Majestic Theatre, said that he was a scenario writer and that he was a scenario writer and that he secured from $70 to $100 from each of the young women who were about to make them movie stars. It is charged that he represented to them that he was a scenario writer and that they were going to become scenario writers.

Scenario Writer Held
For Promises to Girls

Kansas City, Mo.—A complaint to Shannon C. Douglass Jr., assistant prosecuting attorney has resulted in the arrest of Edwin Myers, 34 years old, of 913 Holmes street, who was accused of having promised to twice young women that he would make them into movie stars. It is charged that he represented to them that he was a scenario writer and that he secured from $70 to $100 from each of the young women under promise to star them in his production. It is also charged that he failed to deliver anything from a number of the women to teach them to become scenario writers.

When questioned by the prosecuting attorney he declined to talk. He was sent to the police station, where his investigation

Would Close Theatre

Santa Ana, Cal.—The Santa Ana W. C. T. U. has filed a request with the Board of City Trustees asking that the license of the Hippodrome Theatre be rescinded if it carries out its intention of having vaudeville shows Sunday evenings. The communication says that vaudeville is not educational nor inspiring. The communication of the W. C. T. U. was referred to a committee for a report.

San Antonio, Texas—Applications for the appointment of a receiver for the Empire and Princess Theaters in order to arrive at an accounting which has been filed in the Seventy-Third District Court by T. Apostolene and A. Nicholson W. J. Lyle.

In their petition, plaintiffs allege that they, W. J. Lyle, William Epstein and Walter McCombs Jr., entered into a partnership agreement, May 10, 1916. The purpose of this agreement was to operate the Royal, Princess, Empire and Strand Theaters. The lease of the Princess Theatre was in the name of Lyle, but owned by all jointly.

Of the proceeds of the said Princess Theatre, Epstein and McCombs were to receive a half share while the other half was to go to plaintiffs and defendants. Under the terms of the partnership, Lyle was to make an accounting every three months, it is alleged. Further, it is alleged, Lyle has failed to make this accounting and has ousted plaintiffs from the enjoyment of the lease and money from the proceeds of the Princess Theatre.

That such an accounting might be made a receivership is asked.

A. J. Gilligham Sells
Film Theatre Interests

Grand Rapids, Mich.—The Gilligham and Smith enterprises are no more.

At a reorganization meeting held recently in C. H. Seaman's office in the Orpheum theatre building, the name was changed to Consolidated Theaters, Inc. All of A. J. Gilligham's interests have been acquired by local stockholders, and he is no longer in the organization controlling the Orpheum, Strand, Idlehour, Original and Majestic Gardens. Mr. Gilligham will devote himself to his enterprises in Detroit and elsewhere. He founded the Orpheum, Strand and Original.

Officers of the new organization are: President, H. C. Cornelius; vice president and secretary, William Clark; treasurer and general manager, C. H. Seaman.

The business of the corporation is on a prosperous basis and is paying monthly dividends. The picture houses will continue to run until well into midsummer.

Exhibitor's Briefs

Philadelphia, Pa.—A motion picture theatre will be erected at Moyamensing avenue and Button street, this city, for Morris Gerson.

St. Paul, Minn.—Ruben & Finkelstein, motion picture theatre promoters, have completed negotiations whereby they came into possession of the Hippodrome Theatre of this city and the Strand Theatre of Minneapolis.
De Sota, Mo.—The Jefferson Theatre of this city has been purchased by W. H. Howard of Roseclaire, Ill., from Earl Mitchell.

Spokane, Wash.—Architect Francis J. Rooney has prepared plans for a new motion picture theatre to be constructed at Lincoln and Sprague, this city. The cost is to be $15,000 and will house the Hippodrome shows.

Bingham, Utah.—Brisk & Chelsey of this city will occupy the main floor of the new $100,000 building being constructed by George E. Chandler, and will convert it into a motion picture theatre.

Manchester, Conn.—The Circle Theatre Company of this city has disposed of its Circle Theatre to John F. Sullivan.

Chicago, Ill.—At a capital stock of $2,500 the A. & B. Amusement Company has been incorporated by John T. Boyle, Ellen C. Boyle and Wm. M. Lynch.

Canton, Ohio.—Articles of incorporation have been filed for the Odeon Amusement Company, with a capital stock of $10,000. Incorporators are A. H. Abrams and A. L. Abrams.

Philadelphia, Pa.—Alfred Botfield is having plans drawn for a motion picture theatre which he will erect in Clinton Heights.

Cumberland, Md.—Construction on the new 2,000-seat house to be constructed by Fisher Brothers, on Virginia avenue, has begun. The new house will be known as the Star.

Cumberland, Md.—The Leader Theatre on Virginia avenue is being completely remodeled.

Montgomery, Ala.—The Ensley Amusement Company, with a capital stock of $5,000, was incorporated by Joe and Annie Steed and D. S. McEachem for the purpose of conducting a motion picture theatre.

Wilmington, Del.—The Mild Theatre Association, to conduct a motion picture theatre, has been incorporated with a capital stock of $150,000.

New York, N. Y.—A new motion picture theatre, to be known as the Strand, will be erected in Brooklyn by Mitchell H. Mark Realty Company, owners of the Strand, New York, N. Y.

St. Joseph, Mo.—With a capital stock of $20,000 the Capital Amusement Company has been incorporated.

Covington, Ky.—With a capital stock of $25,000 the Lakewood Amusement Company has been incorporated by F. W. Stratman and Wm. Stratman.

Toccoa, Ga.—A motion picture theatre will be erected by Jos. Burton.

Springfield, Ohio.—J. C. Murray has incorporated the Hippodrome Theatre Company with a capital stock of $10,000.

Houston, Texas.—H. Silverburg has purchased the Crown Theatre here.

Columbia, S. C.—Work has begun on the $40,000 motion picture theatre, this city, to be erected by the O'Dowd Amusement Company.

Kansas City, Mo.—When this city celebrated thrift stamp day a number of prominent citizens placed large orders for these stamps and gave them out as change to their patrons.

Detroit, Mich.—The Fine Arts Theatre, 530 Woodward Avenue, this city, will give Saturday morning performances of motion pictures to juveniles and the money realized at these shows will be used for the purchase of comfort kits for soldiers.

Findlay, Ohio.—Because of a request made by the ministers of this city, Mayor P. S. Shoup has ordered motion picture theatres to close their houses on Sundays.

Manchester, N. H.—The owners of the Star Theatre, this city, announce that extensive repairs will be made on their house this season.

St. Paul, Minn.—In appreciation of the work which the newsboys did in helping the Liberty Loan drive in this city, the Metropolitan Theatre has decided to admit the boys free of charge to a performance of "My Four Years in Germany."

Stromsburg, Neb.—The motion picture theatre being constructed by John A. Johnson, this city, is rapidly nearing completion.

Oneonta, N. Y.—A petition is before the Federal Court to declare Granville Mackley, proprietor of the Happy Hour Theatre, a bankrupt.

Des Moines, Ia.—The Consolidated Theatres, Inc., capitalized at $1,000,000, opened new offices in the Register-Tribune Building and are making preparations for the sale of stock.

Dayton, Ohio.—The new Dayton Theatre was opened to Dayton's public recently, and Manager Barlow received many compliments as to the theatre's elegance.

Beaver Dam, Wis.—The Davison Theatre of this city, under the management of Charles Stachle, is undergoing extensive repairs and will be opened to the public shortly.

Dallas, Tex.—E. H. Hulsey, president of the Hulsey Theatres, and a member of the First National Exhibitors Circuit, has received word from Washington to show "My Four Years in Germany" to all army cantonments in his section of the country and at prices convenient to all Sammies.

Yorkville, Ohio.—Louis Berg of this city is having constructed a motion picture theatre at Main and St. Clair streets.

Pittsburgh, Pa.—John B. Reynolds for some time manager for the Lincoln Theatre, has resigned that position.

New Orleans, La.—The Diamond Theatre, operated by the Diamond Film Company, was recently turned over to the Committee for the American Soldiers. Furlough Home Fund for an entire day and all the proceeds were devoted to this cause, nothing being deducted for expenses.

"Marriage" Is Second
Frank A. Keeney Film

The story of "Marriage," Guy Bolton's first contribution to the screen, is said to be a very dramatic and appealing story. The picture is the second production of the Frank A. Keeney Pictures Corporation and is now complete except for the titles. The story deals with a phase of society which is all too common in this age of "keeping up appearances." A woman of fine morality is lured into cheating at cards through her inability to make ends meet. She also escapes narrowly a greater sin. Without attempting to be in any way didactic, it is said, the picture conveys a powerful moral lesson.

Keerl Made Secretary
Of Sherman County

I. W. Keerl, one of the best known men at the Los Angeles motion picture colony, has been appointed secretary of the Sherman Productions, Inc., by Harry A. Sherman, president and general manager.

Mr. Keerl, prior to his present affiliation, was vice-president of the Corona Cinema Company. In his new position he will have entire charge of the business management of Dustin Farnum's feature company.

Mr. Sherman has engaged the Willis and Ingersoll studio in Hollywood for the picturization of the interior scenes of Dustin Farnum's great feature, "The Light of the Western Stars." The largest western dance hall set ever seen upon the motion picture screen is being built especially for this production, it is said, under the supervision of the director, Charles Swickard.

Screen Veteran Dies

Russell Bassett, well-known screen actor, died last Wednesday, at his home in New York City, from heart disease. In his sixty-four years on the stage and before the camera he had been the friend and associate of practically every big star from the days of Joseph Jefferson to those of Mary Pickford. During the past ten years he had been appearing before the camera, chiefly in Paramount and Artcraft pictures. His last screen work was with Madame Cavallieri in "Love's Conquest," as yet not published. He was seventy-two years old.

Extra Prints Demanded for Selects "Over There"

Select's patriotic photodrama "Over There" is in such demand, in order to be able to accommodate exhibitors asking for showings of this picture, the Select Pictures Corporation has been forced to reprint the subject, it is said. A large number of prints of "Over There" are being made on a rush order and being shipped as fast as ready to the territories most in need of extra prints. The first prints finished are being rushed to New Orleans, Pittsburgh, Seattle, Omaha and Denver.
JOHN W. NOBLE PRODUCTIONS, INC.

JOHN W. NOBLE PRODUCTIONS, INC.


case of the three reelers, with Zena Keefe.

ODGEN PICTURES CORPORATION

"The Last of the Ages," five reels, with Lillian Walker.

SINCE LOOKS COATERS, INC.

"The Belgian," with Walker Whiteside and Valentine Grant.

OYERLAND PICTURES CORPORATION

"The Hand of Fate," five reels.

"The Russian Revolution."

"Man's Law."

PARAGON FILM COMPANY


PARAFLA PLAYS


"Madame Who?" five reels, with Bessie Barriscale.

"His Rose of Honor," with Henry B. Walthall.

Feb. 10—"The Turn of a Card," seven reels, with J. Warren Kerrigan.


Apr. 1—"An Alien Enemy," five reels, with Louise Glauin.

Apr. 15—"Blindfolded," five reels, with Bessie Barriscale.

Apr. 29—"With Hoops of Steel," five reels, with H. B. Walthall.

May 12—"The Snob," five reels, with Louise Glauin.

May 27—"Rose O'Parade," five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

"How Britain Prepared," five reels.

PETROVA PICTURES CORP.


"The Light Within," five reels, with Mme. Petrova.

"The Life Mask," five reels, with Mme. Petrova.

"Tempered Steel," five reels, with Mme. Petrova.

"Patience Sparhawk," five reels, with Mme. Petrova.

PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

PIZZOCHE FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE PICTURES

"Ignorance," six reels.

PUBLIC RIGHTS PICTURE CORPORATION

"The Public Be Dummied," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAFF


"The Struggle Everlasting," with Florence Reed.

HARRY RAVER


CHARLES RANKIN


RENOVED PICTURES CORPORATION

"In Treason's Grasp," five reels, with Grace Cumard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"H umanity," six reels.

SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santeh.

"The Garden of Allah," ten reels, with Thomas Santeh and Helen Ware.

"Tess of the D'Urbervilles," seven reels, with Thomas Santeh and Fritzie Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santeh.

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.

STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virgini

Lee Corbin.

Oct. 20—"Paradise," ten reels, with Francis Carpenter and Virgini

Lee Corbin.

Jan. 1—"The Man of the Hour," seven reels, with Annette Kellerman.


Nov. 4—"The Rose of Blood," six reels with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virgini

Lee Corbin.

May 18—"The Man Who Was God," six reels, with Theda Bara.

July 27—"The Forbidden Path," six reels, with Theda Bara.

Apr. 10—"Lion Miserables," eight reels, with William Farnum.

Mar. 10—"Woman and the Law," seven reels.

Mar. 29—"Rough and Ready," six reels, with Wm. Farnum.

Feb. 10—"Seven Lively Days," seven reels, with Charles Clary.

April 21—"The Soul of Buddha," five reels with Theda Bara.

May 2—"True Blue," five reels, with William Farnum.

May 29—"The Caillse Case," six reels.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUPERIOR FILM COMPANY

"The French," five reels.

"The Cowpuncher," six reels.

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"A Woman Who Dared," seven reels, with Beatriz Michelea.

"The Passion Flower," five reels.

UNIVERSAL

"Hell Morgan's Girl," five reels.

"The Hand That Rocks the Cradle," six reels.


U. S. EXHIBITORS BOOKING CORP.

"The Zepplin's Last Raid," five reels with Emd Markcy.

"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


L. LAWRENCE WEBER PRODUCING CO.

"Raffles, The Amateur Crackman," seven reels, with John Barrymore.

WESERN IMPORT

"Mickey," seven reels, with Mabel Normand.

WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 21—"The Penny Philanthropist," seven reels, with Fezzy Niel.

"His Awful Downfall," one reel with Rex Adams.

"Little Red Riding Hood," five reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

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PERFECTION PICTURES

SELECT PICTURES CORPORATION

SELECT SPECIALS

TRIANGLE FILM CORPORATION

KEYSTONE COMEDIES

UNIVERSAL FEATURES

GREATERT VITAPRAPH-V.L.E

WORLD FILM CORPORATION PROGRAM

SERIALS
Five World Pictures Scheduled
For Distribution During Month July

Five World pictures are scheduled for the month of July in which Barbara Castleton, Madge Evans, Kitty Gordon, Carlyle Blackwell and June Elvidge are starred. The pictures have been produced under the direction of some of the foremost directors, and extraordinary care, it is said, has been exercised to produce program features which would bear favorable comparison with specials sold on the open market.

Miss Barbara Castleton, in "The Heart of a Girl," is scheduled for July 1. John G. Adolfi, producer of the third Academy award-winning "Mammy," handled the direction of this picture. Irving Cummings is in charge of the direction of "The World of Mary Garden," and the cast comprises Kate Lester, Grace Stevens, Florence Coventry, Clay Clement, John Tansley, W. T. Carleton, Anthony Merle and several others in the supporting cast.

The second production to be published on July 8 is "Neighbors," featuring Madge Evans, the child star and Johnny Hines, who makes his bow as a World star in this picture. Frank Crane, who staged "Thais" for Mary Garden, was responsible for the direction. Violet Palmer, Maxine Elliott Hicks, Herbert Pattee, Katherine Johnson, Frank Beamish, Anthony Merle and several others form the supporting cast.

Kitty Gordon appears in the third July picture on July 15 in "Tinsel." Oscar Apfel directed the picture. The cast assisting Miss Gordon is almost entirely composed of principals, namely Miss Muriel Ostriche, Frank Mayo, Anthony Merle, Bradley Barker, Grace Edwards, Jerry Vann.

Carlyle Blackwell and Evelyn Greely make their joint appearance in "The Golden Wall" on July 23, which was produced under the direction of Del Henderson. Besides Mr. Blackwell and Miss Greely, who make their first appearance in the picture, namely Madge Evans and Johnny Hines, George MacQuarrie, Jack Drumier, Kate Lester, Wmfrid Leighton, Florence Coventry and Louise Rigny also assist. On July 29 Jane Elvidge in "The Juke," is to be published, completing the five July productions of World Pictures. Travers Vale was in charge of the work of production. John Bowers plays, as usual, opposite Miss Elvidge and among the large cast supporting the star are Albert Hart, George MacQuarrie, Marguerite Gale, Marie Pagano, George Morgan, Doré Davison and Henrietta Simpson.

Edna Goodrich in "The Gadabout"  
First of New Series for Mutual

Edna Goodrich has begun work on "The Gadabout," the first of a new series of productions to be published through the exchanges of the Mutual Film Corporation.

The pictures are to be made at the studios of the Biograph Company in New York. David Powell, celebrated among leading men in screen drama, has been specially engaged to support Miss Goodrich in "The Gadabout." It is under the direction of Burton King, whose screen career covers a series of successful productions, including "The Public Defenders," "The Flower of Faith," and "A Soul of a Magdalen." The Goodrich pictures, it is announced, will be issued at intervals beginning August 5, following "Impossable Susan," in the Mutual schedule.

"The Gadabout" is a society tale, laid in New York, with some highlight splashes of color and lively action, it is said. It is the story of a society-mad lady who finds other things and an opportunity for playing a bigger game for a bigger stake. Maibeile Heikes Justice wrote the story for the screen play.

Finley in Blue Ridge Drama

"The Man From Nowhere," a Blue Ridge drama, featuring Ned Finley and Marion Henry, is the fifth Ned Finley production for General Film. It is said to present the popular player in one of the most appealing dramatic roles that he has ever played.

Ned Finley plays the role of "Judd Lindsay," the man from nowhere, who witnesses a murderous attack upon a new mill hand by the foreman and one of his helpers. As a result he becomes the central figure in a fast moving drama which revolves around the attempts of the foreman to remove the lone witness to the crime.

Tom Mix and Lee Kiddie Figure in Fox Activities in East and West

Two productions, one a special feature, the other a Standard Picture, were finished last week at William Fox's Western studios. Tom Mix completed "Ace High" under the direction of Lynn Reynolds. This is the story which is said to provide the daredevil star with more opportunity to display his many talents in public than any of his previous vehicles.

The Standard Picture that was completed was made under the direction of J. Gordon Edwards and will be issued in June with the title, "Under the Yoke." George Scarborough wrote the story and Burt Johnson the scenario. The drama tells of a romantic and melodramatic episode in the Philippines.

Excellent progress is also reported from the Coast on "Riders of the Purple Sage," which Frank Lloyd is directing and in which William Farnum is starred. It is expected that this production will be completely photographed with a fortnight.

Miss Brockwell in New Play

"The Bird of Prey," in which Gladys Brockwell has stellar honors, will undoubtedly be finished at Hollywood by Director Edward J. LeSaint in another week or ten days, it is announced.

In the East, five Fox companies are busily engaged. Jane and Katherine Lee, the "Baby Grand" stalwart, are farther advanced on their vehicle than the other four. Jane and Katherine are again under the direction of Kenean Buel. No titles have yet been selected for this comedy-drama.

June Caprice is doing interiors on "Miss Innocence," the startling adventures of a beautiful girl in modern Bohemia. Harry Millarde is staging the play from a story by Hazel Lorker. Virginia Pearson is also on another Fox production, a dramatic subject that Edmund Lawrence is screening. George Scarborough was the author.

George Walsh is well under way in a vehicle with which Burton King is handling his first screen production, "The Juke." Miss Fox. The picture bears the tentative title of "The Sleepwalker." Peggy Hyland, under, Carl Harbaugh's direction for the first time, is busy at Fort Lee on a film to be called "Other Men's Daughters." Herbert Burrell again appears as Valda Quinn, Elizabeth Garrison, Riley Hatch, Eric Mayne, Frank Goldsmith and Robert Middlemass.

"The One Woman" by Thomas Dixon Jr.  
Nearing Completion at Hollywood

Thomas Dixon, Jr., author of "The Birth of a Nation," promises another photo-dramatic achievement quite equal to the former in dramatic power, if less spectacular in theme, when "The One Woman" is presented upon the screen.

This production is now in the making at the Brumont Studholme, Hollywood, California, under the direction of Reginald Barker.

When the story appeared in book form, it created an exceptional interest, and was looked upon as a strong preachment against socialistic ideas. The story deals with Ruth, a young girl, sought in marriage by two men—Morris King, her guardian, and the Rev. Frank Gordon, socialistic preacher. King represents the old solid order of society, with the home as its foundation; Gordon, the new fangled, tinsel and twaddle of socialistic dreams. In spite of King's desperate pleadings and Mark Overman's warnings, she dares the dangers of socialism with Gordon.

King later becomes governor of his state. Gordon becomes the idol of a great church. He is besieged by beautiful women and neglects his wife and children. Kate Ransom overeps him from his moorings, and he separates from his wife, and marries Kate, by a new ceremony of "Announcement." Overman refuses to meet the bride until the last moment, and then falls madly in love with her. King renews his suit with Ruth, but she is still in love with Gordon. Kate lures Overman on, despite Ruth's warning that she is preparing for a desperate tragedy between the two men. Kate scorns her warning. Gordon is appointed Governor by the State Socialists.

The two men meet and a desperate struggle follows, in which Gordon finally kills his rival.

A hunted refugee, he goes to Ruth's home for hiding. He is well received, and the girl falls madly in love with him. They flee with Gov. King for his pardon. The pardon is granted and Gordon goes to the governor's rooms, thanks him for his clemency and turns to take Ruth from the room. To his surprise, she turns from him and kisses the hand of the governor.

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NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

REVENUE TAX REPORT ON ADMISSIONS

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RECAPITULATION

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Total

We hereby certify that above report is correct to the best of our knowledge.

Mgr.  Cashier.

Certified check covering the above specified War Revenue Tax was mailed by me this day of 1917, to the Collector of Internal Revenue for the District of

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 417 South Dearborn St., Chicago.
World Pictures Have Determined to Seek Out New Talent for Their Productions

World Pictures have determined to seek out new talent for their productions and for this purpose have set aside one afternoon a week to try out applicants and make final selections. The applicants are tried out by the various directors to test their quickness of perception and skill in depicting emotions and grasp the essentials of a scene. Then they are given a test. In other words, the directors put them through their paces before the camera, so as to determine whether or not they register well.

Recently at one of these tryouts, thirty-five young ladies were given a trial. Of the thirty-five, six developed enough ability to warrant screen test and of the six, two were hired for work in new pictures.

Carey Wilson Will Aid Red Cross Drive

Carey Wilson, sales manager of the First National Exchange, Inc., has been appointed a member of the committee to arrange the theatrical benefits that will be a prominent feature of the Red Cross drive scheduled to open shortly in New York. Mr. Wilson was endorsed for this position by the New York Exchange Managers' Association, of which he is a charter member.

Ten More Broncho Billy Dramas Ready for Distribution by Kleine

The first set of Broncho Billy dramas which began March 1 with "Broncho Billy's Leap" and ended with "Broncho Billy's Last Deed," on May 3, are havign such unusual run, it is said, that it was decided to issue the second block beginning with May 10 and running to July 12.

These are all western dramas of the hills and plains and are fifteen minutes in length. New paper and new prints with exceptional photography by Essanay's new process add much to the pictures. A complete line of advertising material is being issued on the pictures. Special mailing cards in three colors also are being sent out to all exhibitors announcing the plays.

The Kleine exchanges, through which the pictures are being distributed, announce that already there have been an unusually large number of bookings for the second set and that there is a great demand among exhibitors for western dramas.

It is announced that the majority of exhibitors are booking the entire block, planning to run one each on a certain night and advertising to this effect.


Theda Bara in "Message of Lilies"

Theda Bara, it is announced from the William Fox offices, began work today at the Fox studios in Hollywood, Col., on new Theda Bara production, after a rest of a fortnight following the completion of "Under the Yoke."

The Message of the Lilies" is the tentative title of the picture. The story was written by Betta Brueel and the scenario by E. Lloyd Sheldon. J. Gordon Edwards is the rector of the present picture, this being the twenty-seventh has done since joining the Fox forces.

New Library Publications

The idea of introducing the subject of motion pictures into the field of education as a means of developing interest in photography and building up a future body of broadminded public opinion regarding films has received some attention from educational and industrial papers, and publications in the course of the last year. The latest illustration is that in the department of The Bookman devoted to the summarization of its contents as means of interesting schools, colleges and clubs in their educational and informational possibilities, in the May issue. It is an article on "Democracy and the Movies," and summarizes the subject as follows: "Follow the author's ideas on: the picture as a primitive and universal language; the yellow newspaper, the predecessor of the movie; its history and social value; a common language for a national message; the Hindu movie; the political possibilities of the screen; and its share in war work; its democratic power in spite of defects."

The article was written by an officer of the Board of Review of Motion Pictures. Some months ago the Journal of Education published an article describing how the subject of motion pictures had been handled in a school. This article was reprinted by the Library Journal, which also considered it of interest to educators and bookmen.

Bread" Title of Universal Feature

"Bread" is the tentative title of Mary MacLaren's latest Universal special feature production, work on which has begun at Universal City under the direction of Ida May Park.

Evelyn Campbell, who wrote the story, has shown what tremendous effect on humanity may be brought about through such a simple atom as a loaf of bread. Kenneth Harlan and Edward Cecil will have the principal roles. "Bread" is the first of a series of pictures that have been planned for Universal.

Small Theatres Book Serial

The two smallest-motion picture theatres in the United States have hooked "The Eagle's Eye." The theatres have a combined seating capacity of but 475 and the combined population of the two towns in which they are situated is but 700. Yet E. Whitaker, the manager and proprietor of both, says that he is satisfied he will make money with the serial because of the interest which has been evidenced in it. The theatres are the opera house at Andes, N. Y., and the opera house at Shaftertown, N. Y. The first has a seating capacity of 175. The population of Andes is 450. Shaftertown has a population of but 230, while Gladys Fox and Louis Morrison also have important parts.

Ebon Comedy Burlesques Flat Life

"The Janitor," another of the new series of Ebony comedies to be published by General Film Company, presents the comedy of a Negro player in one of the most laughable stories they have screened, it is said. New talent has been added to the company and much attention has been given to the development of the plot, which is said to present a continuing burlesque of flat life off South State street in Chicago, where the picture was filmed.

Margarita Fisher in "A Square Deal"

There are said to be some interesting scenes from New York's Bohemia in "A Square Deal," the forthcoming Mutual production starring Margarita Fisher, which is scheduled for first run theatres June 10.

Miss Fisher plays the role of a country girl who goes to the city on a career, becomes a "serious thinker," marries a practical and home-loving young lawyer and nearly loses him when she makes their apartment the headquarters of long-haired men and short-haired women.

Ella Hall in "Nobody's Bride"

Ella Hall's latest Bluebird picture has been completed under the title of "Nobody's Bride." It is from a story by Evelyn Campbell, recently published in All Story Magazine, and was reprinted to the screen by Anthony W. Goldwey.

Harry Pollard and Ted Browning directed the production. The support cast includes Priscilla Dean, Eddie Ring, Sutherland, Andrew Robson, Edward Hobson and others.
The line that SATISFIES and is sold at prices below COMPETITION. BE WISE. The hot weather is coming and with it will come the usual stampede for fans, which means slow deliveries, especially this year with congested transportation conditions. Place your order early while shipments can be promptly made.

$7.00

These fans will operate equally as well either on alternating or direct current. Dimensions: Height over all, 11 inches; blades, 8 inches diameter; weight, 7 pounds. Cord and Plug with each outfit.

8-inch, 110-volt, straight ........................................ $7.00
8-inch, 220-volt, straight ........................................ 8.00
8-inch, 110-volt, oscillating ..................................... 12.00
8-inch, 220-volt, oscillating ..................................... 13.00

Monogram

The Largest Independent Motion Picture Supply Dealers in America
Exhibitors Supply Co., Inc.
157 N. Illinois Street, Indianapolis, Ind.
407 Malters Building, Chicago, Ill.
133 Second Street, Milwaukee, Wis.

SEND YOUR ORDERS TO OUR NEAREST OFFICE

Alternating Current

12-inch, 110 v., 60 c., oscillating ....................... $20.00
16-inch, 110 v., 60 c., oscillating ...................... 22.50
12-inch, 220 v., 60 c., oscillating ...................... 23.00
16-inch, 220 v., 60 c., oscillating ...................... 24.50
12-inch, 110 v., 60 c., straight ........................... 17.00
16-inch, 110 v., 60 c., straight ........................... 18.00
12-inch, 220 v., 60 c., straight ........................... 19.00
16-inch, 220 v., 60 c., straight ........................... 20.00

Direct Current

12-inch, 110-volt, oscillating ................................ $18.00
16-inch, 110-volt, oscillating ................................ 20.00
12-inch, 220-volt, oscillating ................................. 19.50
16-inch, 220-volt, oscillating ................................. 22.00
12-inch, 110-volt, straight ..................................... 15.00
16-inch, 110-volt, straight ..................................... 17.00
12-inch, 220-volt, straight ..................................... 17.00
16-inch, 220-volt, straight ..................................... 19.00

Above prices include Cord and Plug; for 32-volt Fans add 10% to above prices.

The “Exhibitors Herald” enjoys the unique distinction of being in style AND IN FACT the newspaper of the film trade.

In its news columns place is given to accounts of all important happenings in the trade and each account is written in a thoroughly unbiased and impartial manner.

Its reviews are constructive criticisms, being serviceable alike to exhibitor and producer.

Its editorial comment is sane, conservative and FAIR to all questions and persons concerned.

To learn what is going on in the film trade FIRST and TRUTHFULLY read the

“Exhibitors Herald”

—the newspaper of the film trade
“CHASE ME CHARLIE”

A British version of Charlie Chaplin’s funniest films

Taken from the famous Essanay-Chaplin Comedies

Screen time one hour

Essanay
George Kleine System Distributors
MARGARITA FISHER

Puts characteristic vim and Fisher fun into a role of more emotional type

in
“A Square Deal”

Produced by American Film Company, Inc., from Albert Payson Terhune’s story of the career of a wife who failed.

Available June 10 at Exchanges of the MUTUAL FILM CORPORATION
A TREMENDOUS SAVING

By

The United States Government's plan of eliminating thousands of railroad ticket offices, centralizing the sale of transportation in every important community, is reported from Washington.

UNITED PICTURE THEATRES OF AMERICA

Plans to effect a similar economy through the elimination of duplication in labor and material so frequently encountered in the present costly, wasteful system of distribution of film.

Enroll now and become a member of this association of exhibitors.

The Advisory Board of United Picture Theatres of America, Inc.

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<tr>
<th>Name</th>
<th>City, State</th>
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<tr>
<td>Alfred S. Black</td>
<td>Rockland, Maine</td>
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<td>L. W. Brophy</td>
<td>Muskogee, Oklahoma</td>
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<td>Herman J. Brown</td>
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<td>D. W. Cohen</td>
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<td>Harry M. Crandall</td>
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<td>Gilbert Heyfron</td>
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<td>E. K. Horstman</td>
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<td>Will Isenberg</td>
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United Picture Theatres of America, Inc.

J. A. Berst, President
1600 Broadway, New York City

Depository, Commercial Trust Company of New York, Broadway and 4th St., New York
They send 'em away with a smile!

William Fox Presents
The Laughs that Echo Loudest in the Box Office
Henry Lehrman's

Sunshine Comedies

A Neighbor's Keyhole
Wild Women and Tame Lions
A Waiter's Wasted Life
A Self-Made Lady
Her Husband's Wife

also

Those Howling Gales of Mirth
Bud Fisher's

Mutt and Jeff
(Animated Cartoons)

The Tale of a Pig
The Superintendents
A Fisherless Cartoon
Tonsorial Artists
Hospital Orderlies
Life Savers

BOOK THESE SCREEN RIOTS
NOW
FOX
FILM CORPORATION
WORLD PICTURES present

JUNE ELVIDGE in
"The Oldest Law"

WITH JOHN BOWERS DIRECTED BY HARLEY KNOLLES
A R I O N
D A V I E S
in
Cecilia of the Pink Roses"

from the novel of the same name by Katharine Haviland Taylor
directed by JULIUS STEGER

DISTRIBUTED BY SELECT PICTURES CORPORATION
You've heard of Barnum, said to be the greatest—the most successful showman that ever lived. But, have you ever stopped to think why he was such a great success.

*It was because he had such a natural intuition to show what took best with the people. In other words he did not see his attractions through his own eye, but through the eyes of the public.*

There is no better criterion for movie picture exhibitors than P. T. Barnum. Use him as a guide, so far as suiting the public is concerned, if you would enhance the popularity of your theatre and make money.

Negro wit and humor has ever been a favorite form of entertainment. It always meets with popular approval. No matter what may be said to the contrary, this is an established fact.

The inimicable humor of the negro, which has made famous some of the greatest comedians of the times, is successfully translated on the screen by Ebony Comedies. These comedies bring to the movie fans one of their most favorite forms of entertainment. They depict negro antics which everybody always enjoys.

Barnum would book Ebony Comedies if he were the owner of a theatre in your locality today because of his natural intuition to know these things. That should be reason enough for you to do the same.

---

**THINK ABOUT THEM—ACT—BOOK THE SERIES. ONE A WEEK**

BLACK SHERLOCK HOLMES  
SPYING THE SPY  
THE PORTERS  
MILK FED HERO  
A BUSTED ROMANCE  

SPOOKS  
THE BULLY  
THE JANITOR  
MERCY THE MUMMY MUMBLED  
RECKLESS ROVER

Distributed by GENERAL FILM COMPANY, NEW YORK. Thirty Exchanges.
The authoritative critics of the important trade newspapers are more enthusiastic about Mae Marsh in "All Woman" than they have ever been about any Goldwyn Picture, including "Polly of the Circus," "The Cinderella Man," and "Thais." Exhibitors everywhere will recognize the earmarks of a sure screen winner in these whole hearted criticisms:

**MOVING PICTURE WORLD:**
Hanford C. Judson: There is a pull at the heart strings in Mae Marsh's characterization in "All Woman." The humanness of this story and the character that Mae Marsh pictures for us makes the offering valuable. It has a specially pleasing pull at the sympathetic emotions of spectators.

**EXHIBITORS' TRADE REVIEW:**
George T. Pardy: Mae Marsh from the beginning to end carries insistent and sympathetic appeal. "All Woman" is a valuable picture.

**MOTION PICTURE NEWS:**
P. S. Harrison: This is about the best feature Mae Marsh has ever been in. It will please everybody. The story is full of human touches that appeal to the emotions.

**N. Y. TELEGRAPH:**
Helen Pollock: "All Woman" is the type of story that has a general appeal. It is true to life and thoroughly human.

**VARIETY:**
Ibee: Goldwyn has turned out an excellent production with Mae Marsh in "All Woman." It is as interesting as if presented in printed form which appears to be a capital test of its worth. Hobart Henley, as the director, has had considerable to do with the good result obtained.

**MOTION PICTURE NEWS:**
Joseph L. Kelley: This Goldwyn offering is a smashing good picture a little ahead of anything Mae Marsh has done for Goldwyn.

---

**Goldwyn Pictures**

Another Splendid Mae Marsh Picture.

MAE MARSH in ALL WOMAN
by E. Lloyd Sheldon
Directed by Hobart Henley

---

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President
16 East 42nd Street
New York City
FIRST NATIONAL PRODUCTIONS THAT WILL

If Your Box Office Needs Book One Of These

Charles Chaplin in "A Dog's Life"

"TARZAN of the APES"

The MILLION DOLLAR COMEDY that is girdling the world with laughter.

Most THRILLING and SPECTACULAR story of adventure ever screened.

THE FIRST NATIONAL

DAVID P. HOWELLS

CONTROLLING FOREIGN RIGHTS TO FIRST NATIONAL FEATURES

220 WEST 42ND STREET.

6-8 WEST

NEW
ADD THE MARK OF PROSPERITY TO YOUR SCREEN

A Spring Tonic——
First National Attractions

PETROVA PICTURES

"The Fall of the Romanoffs"

Big DRAMATIC Production, starring a woman of unusual beauty and genius

The GREAT HERBERT BRENON production with ILIODOR—who exposed RASPUTIN.

EXHIBITORS' CIRCUIT, INC.
48TH STREET
YORK

WM. VOGEL PRODUCTION INC.
CONTROLLING FOREIGN RIGHTS TO CHARLIE CHAPLIN'S $1,000,000 COMEDIES
LONGACRE BUILDING
EXHIBITORS' BOX
OFFICE REPORTS

on Triangle Releases
taken from

Motion Picture News
of May 4th and 11th

FAITH ENDURIN'
(Roy Stewart)
BIG. "This star drawing
better every time." "Fine
Value." "Good Picture."
"Well received." "One of
Stewart's best."

HARD ROCK BREED
(Margery Wilson)
BIG. "Great picture."
"Strong cast." "Good title."
"Sounds picturesque."

THE ANSWER
(Alma Rubens)
"Very artistic."

HEIRESS FOR A DAY
(Olive Thomas)
"Pleased audience extremely
well." "Fine picture." "Kind
of picture the public wants."

SHOES THAT DANCED
(Pauline Starke)
"Pleased." "Fine picture."

Just a Few Reports

Here are straight, unbiased, uninfluenced reports
from exhibitors in all parts of the country who are
showing Triangle pictures.

In every case the exhibitor obtained his pictures at
an attractive rental price. Triangle rentals are based,
of course, on the cost of production. And production
costs on Triangle pictures are much lower than those
of other producers who have not yet arrived at the
high state of efficiency and economy which Triangle
management has set.

Hand in hand with efficiency goes a very high
artistic standard. Every Triangle exhibitor finds this
standard one that obtains not only present business
but assures sustained and increased patronage.

Triangle has no bargains to offer—but in place an
excellent business proposition to every exhibitor who
believes that he is showing pictures to make a credit-
able profit commensurate with his investment and
showmanship.

It is a delight to deal with Triangle exchanges. The
prompt, courteous, efficient service, the gentle-
manly conduct of ambitious employes, the fair treat-
ment, excellent co-operation and splendid pictures
please and delight every motion picture exhibitor.

Many new exhibitors are visiting Triangle ex-
changes to arrange for summer service. The warm
weather is to be anticipated by better pictures and
even better service.

Call for an exchange of ideas as well as a new
exchange service at any Triangle exchange.

Triangle Distributing Corporation
1457 BROADWAY, NEW YORK
Funkhouser’s Defense

REFORMERS, real and pseudo, of Chicago are firmly convinced that the dire influence of film trade conspirators is behind the movement to dissociate Major Funkhouser from his job. No argument will discourage their belief that a carefully laid plot is responsible for the suspension of the odious censor and second deputy superintendent of police.

The simple fact of the matter is that the major, content with the defenses he has built up, has gone on in his characteristic autocratic manner not only in matters pertaining to film censorship but also in every other activity with which he has been concerned. Intrenched behind the battlements of the so-called “reform elements” he seems to have proceeded on the basis that he was just about the biggest thing in the city government. The result has been that his immediate superiors have been annoyed to the point of disgust.

It is not at all improbable that Funkhouser will retain his position. He will be helped in this by the unscrupulous charge that he is being opposed by film interests which desire to exhibit objectionable pictures in the city of Chicago—a charge that is obviously a lie and an insult to the business. The reformers with which he has surrounded himself are generally of small intelligence but they are loud-spoken to such an extent that they will convey the impression that the support is very numerous.

On the discharge of his ordinary police duties Funkhouser may be found guilty and thrown out. But as he will endeavor to answer the charges on the basis of his censorship work he may be able to retain his position because the system being utterly wrong itself even a man of greater qualification than Funkhouser could not make a satisfactory record in the impossible job of one-man censor.

End Exorbitant Salaries

WITH great frequency the report appears that producers are to come together in an agreement to place a reasonable limit upon the salaries paid to all players, excepting only those celebrities whose services are in great demand.

This is a protective measure that must come, and when producers drop, if only for a time, the jealousies of the moment, it can easily be brought about. There are certain famous players whose services probably always will be obtained by this highest bidder, but the reputations of these players are genuine assets and contracts of this kind come under an entirely different classification.

For several years now there has been a gross waste of money by producers in the payment of excessive salaries and it has been an expenditure that the business cannot afford. Early profits with the day of reckoning far away allowed producers to sign players on exorbitant terms and the excessive burden of such salaries has been carried on down through the industry, with every branch compelled to meet its share. A great deal of the evil of excessive rentals was predicated alone on the fact of the exorbitant star’s salary charge against the picture and in this way the exhibitor was made a party to the producer’s folly.

Curbing of this evil is a logical and reasonable development which will come as more of the froth and unsteadiness of the business is blown away and the various businesses that go to make up the industry become fixed upon the bed-rock of sound, conservative management.

War Stuff of Right Kind

EXHIBITORS should realize that the battle in France, daring up during the past week into another titanic struggle, is the dominant theme in the minds of the people. Space which is being devoted to
it by the newspapers indicates the tremendous public interest.

These facts carry to exhibitors a two-fold suggestion. The first is to avoid war stuff of the morbid sort—that which carries over the heart-pangs and the disaster of war. And the second is to seek out war stuff of a certain kind, those pictures which present the inspiring phases of the struggle. The news weeklies which are carefully scrutinized by the government are of greatest importance—views of American troops in France and elsewhere, their marchings and other activities are in the greatest demand. They form nicely the pictorial side to the newspaper articles which the public is devouring. Since the broadening of America's military activities the news weekly has leaped forward in popularity and this will continue throughout the war. Exhibitors realizing this should give the pictorial a presentation equal to the feature of the program.

What About Boston?

The Boston Convention—that of the M. P. E. L.—approaches. Despite the great need of a gathering of exhibitors for a discussion of the many vital problems that are confronting the theatreman the impending convention is attracting less attention among the rank and file of the exhibitors than any of its predecessors.

The obvious reason is that the vast majority of exhibitors who have come to previous league meetings have gone away realizing they have seen nothing and heard nothing that would help them in the operation of their theatres—the time having been spent in petty political squabbling of interest seriously only a handful of exhibitors.

One real convention, concerned chiefly with a consideration of the exhibitor's problems and solutions for them, would have a tremendous effect toward popularizing future conventions.

The Summer Months

The Summer months mean for a great many exhibitors increased competition. The Summer parks, bathing beaches and other forms of outdoor amusement all tend to cut down the exhibitor's patronage. There probably are many ways of meeting this situation. One is to sit back idly and wait for Fall; the other is now and immediately to inaugurate a comprehensive advertising campaign on the Summer attractions of your theatre. The latter is a certain way of making the Summer season a successful one.

Martin J. Quigley
The Theatres Plan to Observe Flag Day

The celebration of Flag Day, June 14, is being promoted by the National Security League throughout the country. Through the league’s efforts, the day will be observed in motion picture theatres from coast to coast by the singing of “The Star Spangled Banner” and at least one of the popular war songs.

Leading the motion picture industry and the proprietors of film theatres, large and small, have expressed their hearty support in organizing this simple but effective celebration of Flag Day. Promises of co-operation have been received from all parts of the country by Miss Etta V. Leighton, civic secretary of the National Security League.

In New York will take the lead in the celebration, it having been in this State that Flag Day was first generally observed in response to a resolution of the Governor.

Besides Flower in 1894, S. L. Rothapfel, managing director of the Rialto and Rivoli theatres, New York, it is expected that the plan will be adopted by a large number of the theatres.

Employers Liability Bill Introduced in Congress

Washington, D. C.—Manufacturers of cameras, films and photographic supplies of all kinds in the District of Columbia are to be required to provide compensation for the injury or death of their employees, under the terms of a bill which has been introduced into the House of Representatives by Congressman Crosser, of Ohio.

The measure is similar to several that have previously been put before congress, but this bill, it is said, provides for an industrial commission of three persons, to administer the law, and the furnishing of compensation by employers, according to classes listed in the bill.

MacHenry of Herald Joins National Army

J. S. MacHenry, special representative of the Exhibitors Herald, left for Jefferson Barracks, Mo., on Saturday, June 1, as a member of the National Army. Mr. MacHenry is the fourth member of the staff of the Exhibitors Herald to serve in the army.

Mr. MacHenry was associated with the advertising department of the Exhibitors Herald since the publication was founded in June, 1915. He has a wide acquaintance with the motion picture trade and is one of the most popular representatives in the field. In his military career he will have the best wishes of hundreds of his friends throughout the trade.

Internal Dissention Threatens Allied Amusements Association

Steam roller tactics, it is claimed, an ill-concealed desire of a certain faction to gain control of the destinies of the Allied Amusements Association, coupled with an alleged attempt to elect officers at a meeting called for special discussion of the censorship problem, may lead to the dishandling of the body, it was learned this week.

The organization was formed some months ago in order to combat unreasonable demands of certain labor organizations in Chicago. It numbered among its members exhibitors, owners of the so called legitimate theatres and representatives of the local film exchanges.

Before permanent organization of the association had been made—it has not been less than 100,000 worth to $30,000, with which it was pledged to which was secured to defend the rights of those interested in the movement. Attorney Leighton and another a short after an injunction was obtained which restrained members of the motion picture operators union from interfering with the conduct of motion picture theatres in any way.

Exchanges’ Pledge Unpaid

The theatre owners made good on their end of the pledges and considerably in excess of $10,000 was paid into the treasury, it is said. Repeated requests of the exchanges to meet their obligations amounting to $10,000, it was learned, met with refusals. Their standing at the present time in the association is not clear. A number claim they have been voted out.

An attorney's fees amounting to $7,500 was the source of considerable discussion but was finally passed by the association at a recent meeting. A number of other bills for various amounts is said, aroused considerable antagonism among a number of the exhibitors.

When a meeting was called last Friday night for the purpose of discussing the censorship proposition and an attempt was made to proceed with the permanent organization of the association and election of officers, an open breach occurred.

Friedman Talks Censorship

Attorney Friedman who, with Attorney Schwartz, is representing the film exchanges in their attempt to obtain a more equitable form of censorship for Chicago, made a short talk to those present in which he urged exhibitors to see the aldermen of their wards in an effort to have them support the Maypole ordinance.

As Mr. Friedman left the room Nathan Ascher placed a motion before the house to proceed with permanent organization.

Mr. Hamburger seconded the motion.

Joseph H. Jacobson, who was presiding as temporary chairman, to the laws governing corporations not for profit. He declared that inasmuch as the meeting had been called for the discussion of censorship no other business could be transacted legally. An extensive debate followed.

Schindler's Remarks Criticized

Robert Levy and Ludwig Schindler both urged that the body proceed to permanent organization and the election of officers, the latter deploring the fact that everyone present knew of the intention to carry out this arrangement.

Mr. Hamburger was interrupted in the midst of his remarks by more than a dozen of those present jumping to their feet and denying that they had any knowledge along the line indicated by the speaker. Leighton asked for a ruling from the chair. Mr. Jacobson voiced the belief that such election would be illegal.

Mr. Hamburger then astounded many of those present by appealing from the decision of the chair. Mr. Jacobson yielded his place to Sam Katz but before a vote was taken on the question the attorney succeeded in convincing those back of the movement to elect officers that there would be no call for a meeting especially for that purpose.

Indigination Meeting Held

Monday of this week about forty exhibitors held a session in the Masonic Temple building at which a number of sensational charges were made against members of the organization. A plan of action was mapped out by those present and followed at the next meeting of the body. A number have signified their intention of withdrawing from the organization if any indication of polities manifests itself, and possible court action is hinted at in order to recover the money deposited with the treasurer.

"Stolen Orders" Film Has Its Premier

William A. Brady presented for the first time on the screen his adaptation of the Drury Lane melodrama, "Stolen Orders," Monday evening at the Park Theatre, New York.

"Stolen Orders," is interpreted by an all-star cast, Carlyle Blackwell, Kitty Gordon, Montague Lovel, June Elvidge, Madge Evans and George MacQuarrie

THE SUBMARINE FRIGHT SEEMS TO BE GETTING IN ITS DEADLY WORK.

Wide Says:

My work has brought me many offers at handsome salaries. I had the extreme pleasure recently of refusing an engagement for the coming year. I prefer to remain in my own box.

... I have a reputation for sincerity that is priceless.
Government Trade Body Files Charges Against Mastbaum Firm
Stanley Booking Corporation Alleged to Have Stifled and Suppressed Competition in Sale and Leasing of Films

Washington, D. C.—Charging various unfair methods of competition, the Federal Trade Commission has issued a complaint against the Stanley Booking Corporation, of Philadelphia, exhibitors and dealers in films, alleging that with the purpose, intent and effect of stifling and suppressing competition in the sale and leasing of motion picture films it has followed various practices not in conformity with the law, citing six specific charges.

The commission alleges that the corporation, by divers means and methods, caused contracts for the exhibition of films entered into by its competitors to be broken and canceled, which was designed to and did embarrass, harass, and hinder these competitors in the conduct of their business:

THAT the corporation procured films advertised for the distribution and exhibition by its competitors, and played them in advance of the dates advertised by these competitors, the displays occurring in theaters near those of such competitors and the price of admission being less than was advertised by the competitors;

THAT the corporation leased, sold, and made contracts for the leasing of films on the condition that the purchaser or lessee should not use or exhibit films dealt in by competitors of the Stanley Booking Corporation;

THAT, by threats and various methods of intimations, owners and operators of numerous moving picture theaters were compelled to pay the Stanley Booking Corporation ten per cent of the cost of films booked directly from producers;

THAT owners and operators of numerous moving picture theaters in New Jersey, Pennsylvania, and Delaware were compelled to book films through the Stanley Booking Corporation through threats to cut off their supply of films;

THAT, by threats of withdrawal of its patronage and various methods of intimidation, the corporation compelled producers of films and exchanges handling films to cease supplying certain of its competitors.

The action taken by the Federal Trade Commission is believed to have been founded on information furnished that body by Andrew J. Callahan, personal representative of George K. Spoor, president of the Essanay Film Manufacturing Company.

Mr. Callahan was in Philadelphia last February and at that time made a thorough investigation of the film situation in that city, at the close of which he notified the commission with the approval of Mr. Spoor that he had declared war on the Mastbaum interests and would fight them to a finish.

The late Stanley Mastbaum, head of the Mastbaum interests, was alive at the time Mr. Callahan made his investigation. He was characterized as "The King" by the investigator. George McCorkle, special investigating attorney of the Federal Trade Commission, it is said, made a stenographic report of all the information obtained by Mr. Callahan for the purpose of putting it before the government body as a basis for beginning action.

World Actor Returns To West Battle Front

Maurice Fallet, a French war hero, who upon being honorably discharged from the French army after being gassed at Verdun, came to this country and was signed by World Pictures, has felt the call of war again and has enlisted with the Canadian army. Mr. Fallet is now with the Second Battery, Light Artillery, stationed at Ontario, Canada.

Mr. Fallet appeared with much success with Kitty Gordon in World Pictures. Not only was Mr. Fallet gassed at Verdun, but was wounded in other battles and was given the Croix de Guerre for bravery under fire. He is but seventeen years old.

Mohr With the Colors

Jacques D. Mohr, well known in film circles, and recently eastern sales manager for Clune's production "Ramona," joined the colors last week and is now in training at Camp Upton, N. Y.

"War Brides" Banned By Maryland Court

Judge Duffy Decides Play Tends to Discourage Enlisting

Judge Duffy in the Baltimore City Court last week upheld the Maryland Censors by declaring disbarred from Maryland the Herbert Brenon photo-play, "War Brides," on the ground that it tends to discourage recruiting and to promote pacifism.

The decision is an important one as it is considered that the whole power of the board, the wide powers of the board. The case was also interesting, because it was the first to be tried, in part, in a motion picture theatre.

"War Brides" was passed by the Board of Censor in March, 1917, with a few eliminations, and it was shown at Ford's Opera House a week in that month. Shortly after the declaration of war by this country, however, this ruling was substituted, upon a second examination, by the board of censors, and it is now shown in that theatre.

This was after an opinion had been obtained from the Attorney General of Maryland that the pictures calculated to obstruct, discourage, and promote pacifism are detrimental to public morals. Motion picture men and lawyers manifested deep interest in the appeal, which was filed by S. H. Laueimer of Baltimore, representing Stern & Wolf of Philadelphia, counsel for Selznick & Co., owners of the picture.

Dalores Cassinelli

Now a Perret Star

Dalores Cassinelli, the famous Italian beauty, has been chosen by Leonc Perret to star in the first of the forthcoming Perret Productions, which are to be produced by his own independent producing concern.

Miss Cassinelli abandons a successful career on the concert stage to answer the call of the silent drama. Many will recall Miss Cassinelli in connection with the early days of the Essanay Company and the widespread popularity she acquired as the winner of numerous prize beauty contests.

Doris Kenyon Treasurer

Doris Kenyon at a special meeting of the board of directors of De Luxe Pictures, Inc., held last week, was elected treasurer of the organization, and hereafter all checks of the company signed by Theodore Detrey, its president, will be countersigned by Miss Kenyon.

Miss Kenyon succeeds E. V. Goerz, who left last week for South America, where he will look after the interests of a large American packing concern.
A. E. A. Ignores Boston July Meet; 
To Hold Convention in Chicago

Frank J. Rembusch, National Secretary, Outlines
To Frederick H. Elliott Barriers in Way
Of Amalgamation

Unconditional refusal of the American Exhibitors Association to take any part in the convention of the Motion Picture Exhibitors League to be held in Boston July 13 to 20 is contained in a letter from Frank J. Rembusch, national secretary of the A. E. A., addressed to Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry.

Mr. Rembusch reiterates the intention of his organization to hold an annual convention in Chicago the latter part of August.

"There was some talk of holding both conventions of the two national exhibitor organizations at Boston but the A. E. A. has never received a communication or proposition of any character unless your letter is such and this was very indefinite and unofficial," a part of the letter reads.

Ochs a Stumbling Block

That Lee A. Ochs, national president of the Motion Picture Exhibitors League, is still the bane of contention is plainly evident in Mr. Rembusch’s letter. Conditions which led to the split in the old league in Chicago last summer and the formation of the new association were reviewed at length in the epistle.

"We cannot amalgamate as long as the organization is in the hands of Mr. Ochs," reads the letter in this regard. "Our organization is only a few months old but is growing very rapidly. We have in our membership those who first work to protect our industry. We are without any entangling alliances and desire to remain so. We have been to a great extent in organizing. Our work against the evils from without the industry on the censorship question and on constructive measures such as

Sunday opening speak for themselves. We have nothing to gain to join Mr. Ochs and take a chance to lose much."

Accept Pettijohn Resignation

Mr. Rembusch also announced that General Manager C. C. Pettijohn, has again presented his resignation to the A. E. A., insisting that it be accepted because he has taken a position in another institution in the industry. The resignation has been accepted, according to the letter, but Mr. Pettijohn will remain with the association as general counsel.

In closing the writer voices the belief that it is better that there be two national exhibitors organizations. Exhibitors comprise by far the largest portion of the industry, he says, and it is not possible, not practical, and experience has shown that it is not good policy to have one man in control of the exhibitor’s activities.

"The Great Love"

Griffith’s Next Film

The first D. W. Griffith-Artercraf picture has been given the title of "The Great Love," and will be issued about the middle of July, it is said. This is the subject on which the famous producer has been engaged since his return from Europe, where some of the scenes were taken.

The theme of the picture is a story of the awakening of the social butterflies of England after the declaration of war, the loss of the young manhood in the early days of the struggle and the consequent marshalling of the nation’s forces in the gigantic struggle, in which all ranks were levelled and the aroused country worked with a unity of purpose.

United Adds Two Branch Offices to Central Division

United Picture Theatres of America, Inc., will add two more branch offices to its list this week, the company announces, located respectively in Cleveland and in Indianapolis. As a result of the additions, which will be made in the near future, the company will have in charge. Besides the cities mentioned, Mr. Bunn’s division will subsequently have branch-offices in Cincinnati and Milwaukee. C. W. Perry, travelling representative for United and formerly with Pathé, is temporarily taking charge in Cincinnati.

Very shortly a far-Western division will be formed, it is announced, with branches in San Francisco, Los Angeles, Seattle and Butte. A Philadelphia branch will also be opened within a short time.

There have been several other changes recently made in the United sales-force. S. M. Spedon, formerly with Goldwyn, has been made manager for the Borough of Manhattan. Hoyt G. Morrow, until recently with the Dallas office of United, has been made manager of the New Orleans branch. Messrs. Mayberry, and Gregg have been added to the St. Louis force.

Beecroft Gets “Reclaimed”

Harry McRae Webster, president and director general of the Harry McRae Webster Productions, Inc., has turned over to Chester Beecroft all rights to market the big seven-reel feature "Reclaimed," written by Richard Field Carroll and co-starring Mabel Julienne Scott and Niles Welch.

EDITION DELAYED

Exhibitors Herald announces that pending the settlement of a strike of press feeders the current issue has been delayed.

DRAMATIC SCENES FROM THREE TRIANGLE PLAYS

LEFT—BELLE BENNETT AND LUCRETIA HARRIS IN A SCENE FROM "THE LAST REBEL." CENTRE—PAULINE STARKE AND WILLIAM V. MONG IN A TENSE MOMENT FROM "THE MAN WHO WROKE UP." RIGHT—ALMA RUBENS, FRANK MQUARRIE AND JOHN LENCE IN "MADAM SPHINX." (Triangle)
Select Acquires Marion Davies; Will Star in Six Productions

Julius Steger Directs First Production "Cecilia of the Pink Roses"—Film Booked by the Rivoli

Confirming earlier reports Select Pictures Corporation announces the acquisition to its ranks of beautiful Marion Davies.

Miss Davies has signed a contract with Select, calling for the production of six pictures in which she is to be starred during the first year. The first of these pictures is "Cecilia of the Pink Roses," a photoplay adapted from Katharine Haviland Taylor's popular novel of the same name.

This picture was produced under the direction of Julius Steger, who has taken full charge of the work of bringing Miss Davies' charming personality and lovely features to the screen in this, the first of her Select Series. Adroit director as he is, and thoroughly versed in all the lore of both speaking and shadow stage, Mr. Steger has accomplished wonders, it is said, in the screening of "Cecilia of the Pink Roses."

Big Publicity Campaign

A consistent publicity campaign on the picture has preceded the publication of "Cecilia of the Pink Roses," and has made the name of Miss Davies, already famous throughout the land as a stage beauty, known from coast to coast as a star of the screen.

This advertising and publicity, coupled with the reception given the picture at a private showing to an invited audience last week, resulted in the immediate booking of "Cecilia of the Pink Roses" for the week of June 2 by the Rivoli Theatre, New York, and its booking for simultaneous showing during the same week, starting June 3, in all of the Loew theatres in Greater New York.

This presentation of the picture over the Loew's circuit, at the same time that it is playing at the Rivoli, is said to be the first instance of such duplicate presentation in one of New York's big first-run houses, and in a chain of theatres blanketing all sections of the city during the same period.

Kansas Censors Pass Three More Goldwyn's

Three more Goldwyn Pictures have received the stamp of approval of the Kansas Congress of Mothers and Parent-Teacher Associations in their statewide campaign for better films as a part of their child welfare movement. These are "The Danger Game," starring Madge Kennedy; "The Face in the Dark," with Mae Marsh, and "Joan of Plattsburg," starring Mabel Normand. These, together with the seven other Goldwyn Pictures previously approved, are being shown throughout the state on the designated "Family Nights."

Goldwyn Establishes Service Bureau for Exhibitors' Benefit

Vice-President of Company Discusses New Scheme With Customers

Harold Bolster, a vice-president of the Goldwyn Distributing Corporation, is touring the Middle West to talk with Goldwyn's contract customers concerning the establishment by the company of an exhibitor service bureau said to be built upon a plan wide in scope and highly satisfactory.

Goldwyn has realized almost since its inception that scores, even hundreds, of very capable business men at the head of motion theatres in the United States are showmen neither by nature nor training, and that if motion pictures are to be profitably disposed of to the exhibitor, and through him to the public, that something unusual must be done to help the exhibitor sell what he has bought and paid his good money for.

It is Goldwyn's aim not only to sell its productions to the exhibitor, but to give him service by means of which he can turn these productions into box-office cash. It is likely that a service bureau man will be placed in each of the more important Middle Western Goldwyn exchanges. This man, a salesman trained in merchandising rather than a publicity man graduated from newspaper work, will work in direct co-operation with the theater manager. His time, his energy and his ideas will be at the command of the theatre owner or manager. He will, if desired, build advertising copy for the exhibitor as well as suggest and put into execution any special publicity "stunts" that the nature of the production makes desirable.

If the experiment proves successful in the first few exchanges Goldwyn will expand the idea and place a service man in every branch office in the country.

Montagu Love Recovers

Montagu Love, the World star, has fully recovered from his recent illness and has started work at the World studio in West Fort Lee, N. J., on a new production. This is a film version of the novel by Leroy Scott, "To Him That Hath." Oscar Apfel is directing. The scenario and continuity are by Wallace C. Clifton.

Delay Opening One Week

The Brooklyn Ice Palace, Bedford and Atlantic Avenues, did not open last Saturday night as a motion picture theatre, as previously announced. Instead, the house will open on June 8, it is said. According to a statement made by O'Malley, brothers, proprietors, and managers, the postponement was due to a delay in the shipment of some of the materials.
Tourneur Declares "Star System Of Today Fast Proving Its Fallacy"

Maurice Tourneur, who has just launched his own producing organization, is a firm believer in the big opportunities now offered the independent film maker.

"The star system of today is fast proving its fallacy," declares Mr. Tourneur. "Consider the problem of the producer with a chain of stars. He must manufacture films regularly, using these stars at systematic intervals, in order to succeed. It is natural that the stars are allotted certain roles to which they have shown themselves fitted. From two and three to twenty stars must be fitted and there is no time to study a players' possibilities.

"Thus these stars come to get stereotyped stories, providing them with essentially the same characters. This is dangerous from many angles. Except in rare instances, film fans tend to lose interest in stars who keep on playing upon the same string. Screen patrons come to be familiar with the stories and they know just what is likely to happen in their working out, so that all novelty is gone. All this spells the ultimate eclipse of the star in question."

Star System Declining

"Today the star has no substantial hold upon his or her following. A series of three bad pictures can send a star sliding downward rapidly, while one or two unusual vehicles will pull a star back into popularity. This has been demonstrated a dozen times this year. It all goes to show the insecurity, steadily growing, of the star system.

"Don't think that the stars do not realize all this themselves. Note how they change leading men and leading women with each production, hoping to gain some novelty in this fashion.

"The independent producer, on the other hand, can afford to select the star to fit his photodrama or to produce his film play as he feels it should be produced. He can put time, undivided attention and care into his efforts as against the machine-made productions of the star system."

Importance of Director

Mr. Tourneur, in speaking of the steadily advancing prominence of the director, says: "The charge is made that to substitute the prominence of the director in place of the player is but to shift stars and is, therefore, no cure for the star system evil. This is obviously not true. The director is the man who paints the dramatic picture. Give him a bigger canvas and recognition and he will do bigger things. But make him paint around the limitations of a certain player and you curb him, stunt his growth and prevent his development.

"Let us not forget that the director and the scenario writer must be the big factors of the photoplay's future," says Mr. Tourneur.

Buffalo High School Sees "Jack and Beanstalk"

So impressed was Principal J. D. Babst, of the South Park High School in Buffalo, with the educational as well as the entertainment value of "Jack and the Beanstalk" when he saw the William Fox photo-spectacle recently at the Strand Theatre in that city, that he immediately booked the production for the institution of which he is the head.

The showing, he announced, would be open to the students of the school and their friends. The result was the sale of more than 3,000 tickets. It is said that at assembly hall of the South Park school, where the picture was projected, was so crowded that Mr. Babst at once got into communication with the Fox office and requested that a repeat booking date be kept in reserve for him.

MARGARITA FISHER IN HER LATEST AMERICAN-MUTUAL PHOTOPLAY

THREE SCENES FROM "A SQUARE DEAL" IN WHICH MISS FISHER ESSAYS THE ROLE OF A COUNTRY GIRL WHO SEEKS A CAREER IN THE CITY, BUT FINALLY MARRIES A HOME-LOVING LAWYER (JACK MOWERY), AND FINDS PEACE AND CONTENTMENT. (American Mutual).
Famous Novelist Added to Staff Of New Company
Louis Joseph Vance Joins Ince, Sawyer and Lubin

Louis Joseph Vance, famous American novelist, has been added to the personnel of the new company formed by Ralph Ince, Arthur Sawyer and Herbert Lubin to produce “Ralph Ince Attractions,” according to an announcement made this week by Mr. Sawyer.

As a result of contract closed between Mr. Vance and the Ince-Sawyer-Lubin combination, the writer will play a prominent part in the preparation, construction, titling and supervision of all of the special vehicles to be released under the name of “Ralph Ince Film Attractions”.

“Production Analyst” Title

A special executive capacity has been created for Mr. Vance whereby he will not only furnish several original stories, but will also occupy the position of production analyst. In his latter capacity, the author of the Saturday Evening Post serial success, “False Faces,” and innumerable other novels, will bring all his constructive knowledge of story-writing and the drama to bear on each “Ralph Ince Film Attraction” before it is placed in production.

Inasmuch as Mr. Vance is a past-master in the art of injecting “punch” and melodramatic “thrills” into situations, the executives of the newly formed Ince-Sawyer-Lubin organization feel that the success of their initial production will be insured by acquisition of this writer.

First Production Considered

Mr. Vance has held numerous conferences with Ralph Ince and Messrs. Sawyer and Lubin regarding the details of the first special feature to be produced.

In addition to “The Lone Wolf,” the picturized version of which has scored an unusual success and which is also responsible for such notable novels as “The Brass Bowl,” “The Black Bag,” “Secret Kingdom,” “Destroying Angel,” “The Outsider,” and “Terence O’Rourke.”

Leonce Perret Forms Own Film Company; Takes Pathé Studio

Leonce Perret, creator and producer of “Lest We Forget,” “The Million Dollar Dollies,” and other features of note, announces the organization of his own producing concern.

The New York Pathé studios have been taken over by Mr. Perret and there will be no change in the personnel. It has been announced that the title to the first Perret production would be “America First.” Mr. Perret is of the opinion that such a title smacks to much of “Deutschland Uber Alles,” and has, therefore, decided to change the title to one that will more appropriately fit his picture.

The cast chosen for the story includes Dolores Cassinelli, former Essanay star, E. K. Lincoln, Emmett C. King, Ethel Winthrop and several others.

Just how the Perret productions will be distributed has not been definitely determined. It is said, however, that negotiations are under way with some of the larger distributing companies, the result of which will be announced later.

An extensive advertising and publicity campaign is being hatched out, it is said, and will commence very shortly.

Ince Denies Affiliations With Any Other Concern

The following statement from Thomas H. Ince, producer of Paramount and Arclight pictures, is evoked by the continued publication in Los Angeles and other newspapers of rumors that he was to supervise productions of other organizations than Famous Players-Lasky Corporation:

“My attention has been called to a statement that I am moving my companies to the Paralta studios and that the Paralta-Brunton productions will be supervised by Ince under an arrangement similar to that between this producer and the Famous Players-Lasky Corporation. In order to correct this impression I wish explicitly to state that any arrangement I might make for moving my companies to the Paralta Studios would be solely for the purpose of acquiring additional space and facilities for my productions and would not in any manner whatsoever, affect my very cordial relations with Famous Players-Lasky, through which all pictures in which Wm. S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett appear, will continue to be released; and therefore, I will confine my personal supervision to the productions of the above named stars only.”

Salt Lake Wins Prize

In order to stimulate the activities of the various branches by creating a spirit of friendly rivalry, the sales department of World Pictures offered to the salesman obtaining the highest scoring of the two-reel film “Over Here,” the prize of a silk American flag and to the second a set of President Woodrow Wilson’s “History of the American People.”

The contest excited great interest, each branch manager aiding his assistants to the utmost to bring the prize to his branch and the bookings rose to a remarkable number.

Sales Manager Felix F. Feist announced a few days ago the winners: First prize, Barnett Lyon of the Salt Lake City branch, and the second prize, F. B. Bernardo who hails from the Seattle office.

Gaumont Film Shows “Day in Coal Fields”

To further the movement to induce people to purchase their annual coal supply from the Individual Department of the Gaumont Company has just made, in cooperation with the National Coal Association, a two-reel motion picture called “A Day in the Coal Fields.” This picture shows the complete operation of mining coal, the grading, loading and shipping; and how necessary it is that there shall be a continuous supply of coal-cars to insure a reasonable production cost. The picture is completed with a realistic animated drawing which impresses upon everyone that Uncle Sam says, “Buy your coal now!”

The picture will not only be shown to all coal operatives, but will be widely distributed and exhibited to users of coal all over the United States.
Propaganda Seen
In Public Stand
On Picture Shows

Los Angeles Men to Launch
Publicity Campaign

Los Angeles, Calif.—The war-time
saving and economy idea has taken such
a strong hold on the Los Angeles public
as to endanger one of the city's principal
industries—the motion picture business.
This admission was made at a confer-
ence recently of amusement purveyors,
who authorized an active campaign
restore the attendance at motion picture
theatres to normal.

To correct the impression that amuse-
ments are under Government ban, a big
publicity campaign is scheduled to be
launched within a short time.

War Revenue Drops

Figures given out at the conference
showed that the Government revenue
derived from the war tax on theatre
tickets had dropped $325,000 during the
past month. Wires from William A.
Brady and other influential Eastern pro-
ducers, read at the meeting, gave assur-
ance of strong support in the campaign,
which may become national in its scope.

The impression that the public
should not attend shows in war time
has been traced to a certain propagandist
designed to keep thousands away from the
theatres where they hear the Gov-
ernment's four-minutes men and view the
information given by means of the
screen," said a member of the confer-
ence. Information coming from of-
ficials of the Treasury Department is
that business must not stop, and that
amusements are needed to guard public morals and provide proper relaxation.

Face Serious Situation

"The situation is serious. Nearly
every industry in Los Angeles is in
some way dependent on the motion picture business. The motion picture in-
dustry, it is estimated, spends $25,000,000
a year here. Los Angeles must not be
deprived of this income, and proper sup-
port of the industry is necessary."

The conference appointed committees
on publicity and an advertising committee. These two bodies will keep in direct touch with the
newspapers, to bring before the public in
big advertisements the object of the cam-
paign. Among those attending the meet-
ing were Jesse L. Lasky, Thomas
H. Ince, Samuel Goldfish, J. A. Quinn,
T. L. Tally, Fred Miller, Mike Gore,
Harry Caulfield, Frank McDonald, Sid
Grauman, Emil Kehrlein, W. Taylor and
Richard Spier.

Triangle to Re-Issue
Sixteen Keystones

The Triangle Distributing Corporation
will re-issue sixteen of the Mack-Sennett
Keystone Comedies, featuring
Roscoe Arbuckle, Mable Normand, Sid
Chaplin and other well known celebrities
who first gained notice in these produc-
tions. The first of these re-issues, all of
which are two-reel and several three-
reel comedies, will be Ford Sterling in
"Snow Cure," June 9th, and one will fol-
low each week thereafter.

Sol Lesser Buys
"Hearts of World"
For Eleven States

What is said to be the highest price
ever offered for state rights to any film
production was paid this week by Sol
L. Lesser, president of the All-Star Fea-
tures Distributors, Inc., San Francisco,
Cal., when he advanced $200,000 for the
rights to "Hearts of the World" for the
eleven Pacific Coast and mountain
states, including California. This un-
doubtedly establishes the record price
for any territorial rights in the whole
history of the film business.

In addition to this, Mr. Lesser also in-
vested $50,000 more in rights for the
same territory for smaller features, it is
said, including "The Still Alarm,"
"Nine-tenths of the Law." "The Crucible
of Life," "Just a Woman" and "The
Grain of Dust." This total of a quarter
of a million dollars represents one of the
largest sums of money ever invested at
one time by a single state right buyer.
It is said the deal was consummated in
less than two hours. The picture will be
presented immediately by Mr. Lesser
in all the important coast cities.

Anna Held Dying Views
"Joan of Plattsburg"

Anna Held, the celebrated French
actress, whose physicians have told her
she has but a short time to live, saw
Goldwyn's "Joan of Plattsburg," starring
Mabel Normand, in her own apartments
at the Hotel Savoy last week. Lying
flat on a wheelchair, the invalid, said to
be slowly dying of a rare disease of the
bones, paid unflagging attention for an
hour as the inspiring story of the for-
tunes of America's little orphan Joan
untold before her on a two-foot square
of linen pinned against the wall of her
bedroom.

Miss Held was much pleased with the
picture and with the spirit which
prompted Mabel Normand to ask that
it be shown to her unfortunate sister

Charles Giblyn Now a Goldwyn Director

Charles Giblyn is now a member of the
Goldwyn staff of directors at Fort
Lee, N. J. Mr. Giblyn has begun work
at the Goldwyn studio on a production
starring a personality about whom Gold-
wyn is making something of a mystery.
Even the title is secret.

Mr. Giblyn comes to Goldwyn with an
enviable record as a director, having
been associated with Thomas H. Ince
where he directed several of the most
successful of the Frank Keenan pic-
tures. Later he directed Clara Kimball
Young, Constance Talmadge and Ann
Pennington in productions which proved
a tribute to his skill.

SCENES FROM TWO FOX PRODUCTIONS
BALABAN AND KATZ “PUT OVER” CENTRAL PARK;
ONE OF AMERICA’S FINEST THEATRES

The Central Park Theater, Chicago, one of the finest motion picture theatres in the United States, reached the top-notch of its popularity last week with the opening of “Revelation” with Nazimova for “an indefinite run.”

The Central Park is a 2,500-seat house, located on the West Side of Chicago and is conducted under the auspices of the firm of Balaban and Katz—Abe Balaban and Sam Katz.

Mr. Balaban and Mr. Katz have been identified with minor film enterprises in Chicago for several years, both in the exchange and exhibition fields. Several months ago they undertook the erection of the Central Park in a neighborhood where already existed considerable “competition.” Directly across from the site of the Central Park is located the twentientime larger Balaban and Katz theatre but one with a big following. Two short blocks away is the Gold theatre, one of the most successful theatres in Chicago, operated by Gold and Batistein.

In the face of this competition the Central Park was started and under the expert management of Balaban and Katz immediately leaped into great popularity.

Foreign Rights Sold
For Petrova Pictures

Contracts for the foreign rights to Petrova Productions were made between David P. Howells, Inc., for the first National Exhibitors’ Circuit and the New York representatives of Central American Film Co., Bidwell & Larrain and John Olson & Company, recently.

Messrs. Bidwell & Larrain have secured the Petrova productions for Chile, Peru and Bolivia, while A. G. Kent of Havana, Cuba, representing the Central American Film Company, will present these pictures in Cuba, Porto Rico, Santo Domingo, Venezuela, Colombia, Central America and Central America. Contracts have been made whereby John Olson & Company will distribute the productions of the Petrova Picture Company in Norway, Sweden and Denmark.

Wm. Russell Completes
“Up Romance Road” Film

William Russell has completed “Up Romance Road,” released June 24. The theme of the play is an exciting adventure in which a wide-awake American chap frustrates a scheme of sabotage. The play was written for Mr. Russell by Stephen Fox, and is said to be replete with thrilling episodes.

Barrymore in “On the Quiet”

“Jack” Barrymore again occupies a star dressing room at the 56th Street New York studio of the Famous Players-Lasky Corporation and is at work on his first Paramount picture, “On the Quiet” directed by Charles E. White, taken from the famous starring vehicle for William Collier written by Augustus Thomas.

Blache Signed by Metro

Herbert Blache, a figure well known in the motion picture world both as an active producer and executive, has been signed by Metro to direct Emily Stevens in a picturization of Rachel Crothers’ play, “A Man’s World.”

Mr. Blache previously produced pictures for Metro under the auspices of Popular Play and Players. The star who appeared under Blache’s direction are Mme. Petrova, Mary Miles Minter, Edmund Breese, Florence Reed, and Emmet Corrigan.

Big Contract Closed
For Foreign Rights
To World Pictures

The Inter-Ocean Film Corporation reports that it has just concluded the largest contract for the distribution of feature pictures recorded in the history of the industry when last week the concession for the rights to World pictures for Brazil, Argentina, Paraguay, Chile, Uruguay and the Argentine Republic were renewed.

They also report that the contract for the rights to World pictures in Sweden, Finland, Denmark and Norway were renewed for a term of years although this contract does not expire until late in the autumn. Another large contract renewed on the strength of the new output of World pictures was France. On the same day the concession for the distribution of World pictures in Switzerland was made permanent for a term of years.

Mr. Cromelin, president and general manager of the Inter-Ocean Film Corporation, “to make it a full day’s work before closing his desk” secured the signatures of interested parties to the presentation of the World library of pictures in Egypt.

The successful negotiations of these contracts were brought about through the interested parties seeing two of the latest World pictures just finished and scheduled for publication in August, it is said.

Fox Begins “Kultur”

Gladys Brockwell has begun work at the William Fox studios at Hollywood, Cal., on a new play of German life, entitled “Kultur,” which was written by H. Grubb Alexander and Fred Myton. The drama is being directed by Edward LeSaint and is said to reveal in intimate detail the domination of Germany over the Austrian royal family.

Leah Baird Joins
Western Photoplays

Joseph A. Golden, president of the Triumph Film Corp. and Western Photoplays, Inc., announces the completion of negotiations that obtain for his company the signature of Leah Baird to a long-time contract that places the services of this star exclusively under the direction of Mr. Golden.

Miss Baird is to be starred by the Western Photoplays, Inc., in productions especially obtained for her, it is said. The first picture in which she will be starred has been started. It is a serial consisting of sixteen episodes.

Selznick’s Son Promoted

Myron Selznick, who has been acting as manager of the Norma Talmadge studio, East Forty-eighth street, New York, for the past two months, has been made general manager of the producing corporation, following the retirement of Roland West.
Well whadda yer think of that? The Boston Convention is to be the biggest, the most colossal, and the finest convention ever gathered under one roof. All this was decided at the luncheon Friday at the Renaissance Hotel.

The lady starlight is to be introduced to the public via the air line. Each speaker is to be inclined to celebrate the full length of the hall over the heads of the audience. We hope the wire will hold for a "Star that falls is lost forever, but a star that sets shines again."

There is to be a call for things old and things new, for the museum at the convention. If perchance you have one of the first projectors or printing machines which you swiped from the inventor, or one that you just neglected to return, loan it to the committee for the Convention.

Speaking of things that are new reminds us at this time that the picture trade in general is inclined to celebrate the advent of the moving picture, and more especially by those who have horse sense, but there is no getting away from the fact that the Panorama, which was a moving picture patent of Baker which he put on the market in Edinburgh in 1759, antecated our race track cinema by a great many years, and the machine had a little apparatus which was in fact a regular "Movin' Pitcher" show. To be sure there were no Marys or Douglasses at that time but one could see Ah Sin, and O Sinn for the price of one laundry ticket, while the one lung orchestra played a Hoang-Choo jazz.

Then again it might be interesting to get the Edison Company to loan the original prints of their first offerings, "The Great Train Robbery" and the "Still Alarm," both of which were 500 foot sensational dramas of the pioneer days. In spite of the fact that Edison made the "Still Alarm" so many years ago, there is a "Still Alarm," being sold in New York today so you see it pays to keep up with the band wagon.

You may not be "Hip" but it's a well known fact that Roy L. McCardell was probably the first scenario writer in the business. Roy wrote sketches for the old Mutoscope of the old Biograph Company, and in 'em days Roy was only allowed to write a thirty-second sketch. And when you think of the contrast of those thumb nail sketches as it were to his ten thousand dollar prize winner, "The Diamond From the Sky," you can imagine how McCardell expanded with the business.

About this time there came into the field of projection via the slot machine movies one Freddy Schader, who, as a pioneer, opened one of the far up town houses of amusement at Broadway and 25th street. The wiseacres of the time told Freddy he was "loco" to open a shop away up in the woods, but Freddy stuck to the idea and made a bale of kale out of the enterprise. Yes, Fred's alive yet and still "Gunning" for trade.

By the same token there was a certain Professor North about this date who gave up his bicycle shop and got into the making of pictures and it was often a close race between the Professor and the Patents Company as to who would get the upper hand, but the Patents Company went up, and the Professor went down. But if you desire all the story you will have to get in touch with someone who was on the ground at the time, and I suggest Charley Henkel, because he has been "with, for and by," the pictures since Pat Powers and Bill Steiner got aboard and maybe a little longer. Charley is often referred to as the encyclopedia of the Cinema of America.

"Tisn't so long ago, as time is reckoned today, but in 1913 Chester Beecroft placed the first colored inserts with the World and News ever carried by them. They were for the Photoplay Productions Company of which Frank Tichnor, head of the General Film Company, was the chief, and the play was "The Littlest Rebel," starring E. K. Lincoln.

An old program at hand shows that Charley Chaplin was playing, at the American theatre in 1910, the role of an inebriate swell in a play called "A Night in a London Music Hall," and on the same bill W. S. Hart was playing a sketch called "The Holdup."

Nicholas Power Company offered their first regular projector to the trade in 1899, and when you stand it up beside their present day Power's No. 6B one is reminded of the tug boat and the battle ship. Both models are available for the Boston exposition.

"Have you any troubles—tell 'em to me," or find a cop and give him an earful.

The Rivoli blossomed forth on Sunday in decorative chintz seat covers from orchestra to root. The effect is to make the theatre invitingly cool and restful in appearance.

New York, June 4, 1918.

MARION DAVIES NOW A SELECT STAR

PHOTO OF THE NOTED STAGE BEAUTY, WHO HAS SIGNED A CONTRACT WITH SELECT PICTURES CALLING FOR SIX PHOTORPLAYS, THE FIRST BEING "CECILIA OF THE PINK ROSES."

with Mimi Yvonne in the name part. Morgan Bryan did the art work, and some of the original posters are being used today, as the picture is still alive.
Instructor Studies
High School Pupils' Preference in Films

There have been comparatively few careful studies of the subject of motion pictures in relation to young people. Miss Irene Farrell, instructor in Latin and English in the high school at Onawa, Iowa, a town of 2,500 inhabitants, however, has taken a deep interest in the subject and recently made a careful survey in the high schools of that town and of Des Moines. It was conducted by means of a questionnaire.

The results indicated that high school pupils want entertainment of this kind about twice a week. In Onawa and Des Moines, they usually go with their parents or with their friends. Their reading habits were affected, one-fifth finding that the motion pictures, probably the news weeklies, increased the desire for newspaper reading. General reading was not so widely influenced, except that in every case where a picture was based on a book, there was registered an increase in the desire to read the work. News weeklies and picturized novels were found to have been very helpful in the study of current events, geography, and history.

In English, novels, picture novels, and picturized novels in English. Those suffering mountain eye trouble due to optical ailments were the only ones whose eyes suffered from looking at motion pictures.

Spectacular Films First Choice

Miss Farrell summed up as follows: "The kind of pictures given first choice was 'spectacular' which claimed its rank by a single vote over 'travel' and 'western' which tied for second place, which likewise by a single vote ranked above 'romantic,' 'comedy,' and 'educational,' all of which pulled nearer the given third place. 'Thrillers' and 'tragedy' were relegated to the background, the former receiving three votes, the latter but one. From the opinion as regards 'thrillers' we conclude that the pupils' taste must be refined and literary, but in respect to tragedy, when we consider that in school much study is made of the classics, Shakespeare especially, we conclude that we are teaching something naturally disliked or possibly we conclude that the high appreciation needs stronger cultivation. Perhaps the pupils have in mind the overworked tragedy, as one boys says, 'I dislike the tragedy in which the hero's manly breast heaves with suppressed emotion.'"

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' Educational' and 'travel' proved to be the kind remembered longest, while 'comedy,' which ranked third by choice of subject, recorded one vote for being longest remembered.

"As a result two points stand out as important and valuable. First, the children are as a whole appreciative of the best in pictures, and are vitally impressed by the best, and second, motion pictures may be used to supplement class work in English and in history, and with positive and effective results. It is advisable to encourage the best pictures; it is sound educational to use this additional method of instruction."

JEWEL CARMEN, Who Will Star in a Film Version of Gouv eur Morris' Story, "You Can't Get Away With It." (Fox.)

Production Begun of "Romance of Coal" Film

Director Frederick A. Thomson started production work on "The Romance of Coal" for the Educational Films Corporation, with direction and picturization by Harry Lyon as head photographer and Charles Chapman as technical director. On the same date, two or three of the principals were yet to be engaged, but the majority of the company and crew were ready for active production. The last week in May and the first week in June were devoted to staging a few interiors for the one or two scenes of the play laid in New York City. The company will go to Charleston, W. Va., by the second week in June or not later than June 15. The scenario is practically complete and the form of a majority of the scenes has been decided on.

Pauline Curley Joins Douglas Fairbanks Co.

In keeping with his policy of employing new leading ladies for each production, Douglas Fairbanks has arranged with Pauline Curley to play the leading female role in his next film to follow "Say Young Fellow."

Miss Curley comes to the Fairbanks Company with eight months of film training which started at the Eastern Triangle Studio under the direction of Art Rossen, who then worked under the supervision of Allan Dwan. The latter is now identified with the Fairbanks Studio and will stage the next picture in which Douglas stars.

Tornado Swept Iowa

Graphically Pictured
In Screen Telegram

The first pictures of the destruction caused by the great tornado which recently swept Iowa, killing ten persons, injuring scores of others and causing a loss of more than a half millions dollars, feature Screen Telegram No. 27, published by Mutual June 5.

The recent fire at San Francisco, Cal., which destroyed many government buildings, including the Fowler Aeroplane factory, is also shown in this issue.

Varied Activities Shown

Other interests include: President and Mrs. Wilson attending a benefit ball game at the Capital; pictures from Chicago, showing the monster demonstration made in greeting Belgian heroes of the battle of Liege, who are returning to the battle front in France. Pictures of United States-marines building a pontoon bridge across the Potomac in thirty-seven minutes; pictures from Philadelphia, showing 10,000 ship-builders celebrating the success of the "ship-a-day" program in the daring city; baseball fans presenting American soldiers and sailors with baseball outfits, are interesting war activity subjects.

Jackie staging a realistic film with a British battle tank at Chicago, to aid recruiting campaign, features Screen Telegram No. 26, published May 29. Another piece from Chicago shows the daring feats of an aviator, in which he demonstrates the latest stunts of the American aces in France.

Belgian Veterans Welcome

At San Francisco, Cal., is shown the welcome accorded the French and Belgian war veterans just after their arrival in the United States.

Graphic Official French War Pictures show German pilots being brought down by French fliers behind the lines on the western front. British and French aces prove their supremacy in spectacular air combats.

Exhibitors Interested in Ebony Comedy Films

Although but two weeks old, the new Ebony Comedies have scored an even greater hit than the preceding block of these fast stepping comedies, according to General Film Company. Exhibitors are making arrangements to show the entire series on the strength of the popularity record established by the first six Ebony comedies.

Belgian war pictures in the second series which have been completed are "The Bully," "The Janitor," "Merry, the Mummy Mumbled" and "The Reckless Rover." Additional subjects are being finished at Chicago by the Ebony Film Company, and will soon be ready for showing.

For Engages Thor by

Robert Thornby has been added to William Fox's directorial forces and will work in the western studios at Hollywood, Cal. Mr. Thornby has already taken active charge of new vehicle starring jewel Carmen, the story of which is based on Governor Morris' dissection of metropolitan life and character, "You Can't Get Away With It."
OREMOST of the week's offerings is "The Ordeal of Rosetta," not a particularly alluring title, but a well produced, well acted five-part screen drama. Emilie Chautard directed Alice Brady in this Select feature and the picture reflects credit upon the two.

Henrik Ibsen's classic "A Doll's House" has again been transferred to the screen. This time by Paramount, with Elsie Ferguson in the role of Nora, the misunderstood wife. Altogether it is an unusual production and will undoubtedly please discriminating audiences.

Triangle's best picture was "High Stakes," featuring J. Barne Sherry. Sherry is an adept at handling "society crook" parts and in his play he does some of his best work. "Old Loves for New" depends upon its western scenery and a stirring fight to impress its spectators.

Harold Lockwood in a dual role gives a very good study of two widely different characters in "Lend Me Your Name." This is one of the best Yorke-Metro pictures published in some time. The Vitagraph drama, "Baree, Son of Kazan," is another production that demands attention by reason of its interesting plot, taken from James Oliver Curwood's story of the great Northwest. Clever handling of a remarkable dog lends added interest to the story.

"All Woman," presenting Mae Marsh, contains possibilities as far as a plot material is concerned, but apparently its director did not grasp the finer points of the story and left too much to the little actress. June Caprice, the little light-haired Fox star, has a Pickfordian role in "Blue-Eyed Mary," which she handles with her usual adeptness. The story is of a light nature, suitable for the hot weather months.

William Fox also presents "Confession" with Jewel Carmen in the leading role. The story is a fast-moving, gripping and highly interesting one, written and directed by W. S. Davis, and while the climax ends in a dream, it is handled in an entirely new and novel manner. A picture that will play many return dates, we predict.

"A Soul for Sale" is, as the name implies, a thriller of the Laura Jean Libby school. It was taken from a story called "Barter" which appeared in Snappy Stories. "Broadway Scandal" is another product of the Universal studios, with Carmel Myers cast as a carefree French maiden. The story has a war flavor and by reason of its being carefully produced, offers good entertainment.

Paralta has a habit of putting out finished products and this is the case with "Sackled," the company's latest six-part drama, starring Louise Glau. The theme is a delicate one, but the whole is presented in a pleasing manner. Pathe offers Baby Marie Osborne in "A Daughter of the West," a commendable little play with many thrills and fights, played by a large cast.

Carmel Myers in
"BROADWAY SCANDAL"
Bluebird drama; five parts; directed by Joseph De Grasse; published June 3

| As a whole | Good |
| Star | Interesting |
| Support | Well cast |
| Setting | Good |
| Photography | Fine |

"Broadway Scandal" is an unusually good offering from the Bluebird studios and has an entertaining quality that makes it an acceptable production.

Laid in a little French cafe in New York's Latin quarter, moving to a private sanitarium, the battlefields of France and back again to the little cafe. Harvey Yates' story unfolds itself in an absorbing and interesting fashion. The technical details have been handled in the usual Bluebird style and the production on the whole affords a picture of the higher class.

Carmel Myers is well cast as a carefree French girl craving that which is romantic and thrilling in life rather than the humdrum existence of cashier in her father's cafe. In her support appear Edwin August, Lon Chaney, Andrew Robson, W. H. Bainbridge and Frederick Gamble.

The story: Nenette Bisson, an adventurous French girl, is injured while automobiling and taken to the Kendall hospital, where she becomes infatuated with David Kendall, a young physician. Kendall, believing all women frivolous, pays little attention to Nenette. War breaks out and Kendall goes across to offer medical aid to the suffering. Nenette, disowned by her father when her name becomes involved in a Broadway scandal, becomes a stage favorite and all attempts to win her father's forgiveness are futile. One night, however, she surprises the little cafe with her presence and her father is finally persuaded to forgive her. Kendall, home on a furlough, goes to the cafe in search of Nenette and after a great amount of explanations he, too, is forgiven and all ends well.

One of the best Marie Osborne productions is "A Daughter of the West." The story is entirely different from anything this diminutive star has appeared in, and while little of the work rests on her, she runs and plays through the picture in her usual pleasing fashion, and her supporting cast is large and well selected.

Concerning the griefs and misunderstandings attendant the mating of May and December, the story runs along in an enjoyable manner, filled with thrills, outlaw raids and bar-room fights. The interior sets have been well staged and the out-of-door scenery is of unusual excellence. If previous Marie Osborne productions have proven good attractions, this one should go very well, as it is far superior to many of the previous issues.

The story: Discontented with her husband, many years her senior, Mrs. Gordon takes her daughter, June, and retires to a seashore resort, where she becomes infatuated with Allan Standish and runs away with him, leaving her husband and child. Ralph Gordon and his daughter go west, where he becomes the idol of the villagers and the enemy of "Rawhide Pete" and his murderous gang. Many attempts are made on the life of Gordon, but he withstands them all. Mrs. Gordon and Standish goes west to wreak vengeance on Gordon. Sarah Malcomb, June's governess, has won the heart of Ralph, but when he believes she, too, has deserted him for Standish, he leaves the west. Sarah follows him just as fast as she can, and they are happy.
Jewel Carmen in
"CONFESSION"
Fox comedy-drama; five parts; directed by W. S. Davis; published May 19

As a whole ................................................. Fine
Story .................................................. Exciting
Star ......................................................... Exciting
Support .................................................. Excellent
Photography ........................................... Fine

"Confeision" is one of those rare productions—it is entertaining exciting and brings with it an ending so full of surprise and pleasure that it leaves a spectator in an excellent frame of mind. Starting out a pleasing little story, developing into a wild melodrama and then when the heroine's tension reaches a degree of white heat and the atmosphere becomes surcharged with thrilling suspense, finishing in a dream ending so farcically humorous that it forces one into hearty laughter. At least this is the effect it had on patrons at Chicago's Alcazar Theatre, where it proved a good attraction last week.

Jewel Carmen has an excellent role and she handles it in a capable and pleasing fashion. L. C. Shumway is very good in the leading male role and Fred Warren, Jack Brammell, Charles Gorman and Andy Arbuckle maintain the excellence of the supporting cast. W. S. Davis, who handled the direction in such a capable fashion, also claims authorship to the story.

The nature of "Confeision" makes it an acceptable offering for any class of patronage and in presenting it exhibitors are offering their patrons an excellent production, a little out of the beaten track, and so thoroughly enjoyable that its impression will be lasting and pleasing.

The story: On their honeymoon Bob Anderson and his wife of a few hours are robbed of all their possessions, and when asking hotel accommodations, they are regarded as suspicious characters and as such are housed in one of the hotel parlors. The young wife fakes asleep and dreams that her husband has been accused of murder. It tried, found guilty and sentenced to be electrocuted. Several hours before the execution the guilty man is found, a mad rush is made for the governor's home and alter a lengthy explanation the governor gets the warden on the phone, but it is too late. An innocent man has been executed for another's crime. In the midst of her grief the young wife wakes up. The horrible gruesomeness of the dream is still with her and it is a long time before she can realize it was only a dream. Relief comes to them and they prepare to have a regular honeymoon.

Dorothy Phillips in
"A SOUL FOR SALE"
Universal special drama; six parts; directed by Allen Holubar; published special

As a whole ................................................. Average
Story .................................................. Objectionable
Star ......................................................... Suggestive
Support ................................................... Good
Support ................................................. Splendid
Photography ........................................... Fine

There may be motion picture theatres that can show "A Soul for Sale" with impunity, but the theatre catering to a high-class neighborhood patronage would do well to avoid running this production. The story is poor, suggestive, illogical and at times ludicrous. The entire sixth reel is unnecessary and is but so much useless footage.

The mechanical details of the picture are excellent, the sets elaborate and the photography splendid. For general make-up there could be little improvement in "A Soul for Sale," but it is not the class of play the public wants to see.

Dorothy Phillips handles the role of Neila Pendleton in a capable fashion and is accorded good support in Albert Rose, Catherine Kirkwood, Harry Dunkinson and William Burress. The story is an adaptation from Elliott J. Clawson's "Bartier," which appeared in the Snappy Stories magazine.

The story: Neila Pendleton promises her father that she will always provide her mother with luxuries to which she has been accustomed. The father dies, leaving a very small inheritance. The mother urges Neila to marry a disolute millionaire, she finally concedes. About this time she meets Steele Minturn and knows that she can never be happy without him. After telling Steele she loves him she becomes engaged to the millionaire and Steele leaves for the oil fields. Mrs. Peck discovers a dowry for Neila containing the name of Neila and the victim endeavors to force payment from Neila. Being caught in a compromising position, Neila's engagement is broken. Her mother dies and Neila becomes a stenographer for the firm with which Steele is associated. Steele, on a business trip, meets Neila, explanations follow and the two are made happy.

Louise Glaum in
"SHACKLED"
Paralita drama; six parts; directed by Wallace Worsely; published June 9

As a whole ................................................. Excellent
Story ................................................... Strong
Support ................................................... Fitting
Support .................................................. Excellent
Photography ........................................... Beautiful

"Shackled" is in every way an excellent screen production. It is presented in the high-grade style that has been Parallel's from the first, enacted forcefully and artistically by an excellent cast, built up logically and convincingly.

The theme, a commentary on the injustice which the world shows to a woman with a past, is a delicate one, but here it is handled in such a way that it has been taken not to offend that it at no time causes a feeling of discomfort to the spectator. Of course, it is not a play for youngsters, but grown-ups should receive it pleasurably and go away from the theatre with a good measure of food for thought.

Louise Glaum is not presented as the customary vampire, the role which made her famous, and executes the characterization of the temporarly weak but really good woman with tact and good judgment. The supporting cast, which includes Charles West, John Gilbert, J. Lawson Butts and a certain Miss Wilson, has been perfectly chosen.

The story: Walter Cosgrove, a wealthy spendthrift, has been the cause of Lola Dexter's downfall. She has lived with him, always believing he intended marriage, until a change in his fortunes necessitates a matrimonial alliance with a certain Miss Danfield. She fails in her determination to wreck the happiness of many a heart and becomes the secretary of Thomas Danfield. When his daughter returns from her honeymoon with Cosgrove, the latter attempts to renew the old love with Lola. She refuses, having fallen sincerely in love with Danfield. Cosgrove resumes his old wastrel habits, squandering his wife's money on other women. Jimmy Ashley, a former suitor, returns from France, and the distracted Mrs. Cosgrove is about to elope with him when a large sum of money, left by Mrs. Cosgrove's grandfather for divorce, Lola incurs Danfield's suspicion, which she is unable to dispel because of Mrs. Cosgrove. The accidental death of Cosgrove ends the affair happily for all concerned.

Margery Wilson in
"OLD LOVES FOR NEW"
Triangle drama; five parts; directed by Raymond Wells; published May 26

As a whole ................................................. Average
Story .................................................... Familiar
Star ......................................................... Fair
Support ................................................... Excellent
Support ................................................... Excellent
Photography ........................................... Fine

Interest lags in "Old Loves for New," and were it not for a number of western scenes and a lively fight at the climax, it would fail to impress. The story of a man who failed to make good in the city and is sent to the west to manage a ranch and regain his better self is a vehicle worn
shabby by constant use, and it is not handled in a manner to arouse interest.

Lee Hill does not make an impressive hero, while Margaret Wilson is unquestionably miscast. George Pearce as the father of the wayward son and Pete Morrison as a western cowpuncher acquitted themselves with credit in the parts assigned them.

The story: Still listed in the Blue Book but no longer in Bradstreet's, Mrs. Alcot succeeds in marrying her daughter Gwendolyn, after a clever campaign, to Harvey Marton, Jr. Her financial status re-established, Gwendolyn begins with a method of her own to make society sit up and take notice. The elder Marton stands it as long as he can and then orders his son west to manage a ranch. Once in the west, interest lags for Gwendolyn and she begins a flirtation with Jerry Marquis, a cowpuncher, by way of diversion. Believing himself loved by the woman, Jerry attempts to embrace her and is seen by Marton. The husband then takes his wife to a deserted cabin at a distant corner of the ranch, where he trains daily with boxing gloves in order to mete out punishment to the cowpuncher. Mrs. Marton's attempt to win back the love of her husband is unsuccessful until after a finish fight with Jerry in which he is victorious.

Harold Lockwood in "LEND ME YOUR NAME"
Yorke-Metro comedy-drama; five parts; directed by Fred Balshofer; published May 27

As a whole... Good
Story... Enjoyable
Support... Efficient
Photography... Excellent

Direction, story, star and general make-up of "LEND ME Your Name" are all that is demanded in a high-class production and as such this picture should prove an enjoyable and profitable program feature. It presents Harold Lockwood in a dual role, but unlike most dual roles, there is very little double exposure, thus eliminating the monotony which is attendant upon watching a star keep beyond an imaginary line. Of special merit are the subtitles which have been well written and which were responsible for a number of the laughs floating through the air at the Orpheum Theatre, Chicago, where the production received a hearty welcome last week.

The story: Learning of the return of his wife the dyspeptic Earl of Gilleigh and Edward Warren, and Bessie Eyton and Pauline Curley in the leading roles render him excellent support. The other members of the cast were well chosen and assisted in maintaining the spirit throughout the picture.

The situation is such that the Earl of Gilleigh is about to take his life, but the appearance of his long-lost twin brother, who has assumed the name of Edward Warren, gives him a different idea. He decides to change places with his brother and follow the life of a rover while his brother endeavors to carry off, with honors, the role of Earl. The return of Lady Maude puts a different aspect on matters and Edward makes his getaway as fast as possible. His host, Rosaleen, is loath to see him, but Lady Maude comes upon them in a too friendly tete-a-tete and sternly denounces the bogus Earl. The appearance of the real Earl tends to liven things for a short space of time, but with everything straightened out the Earl is content with Lady Maude and Edward and Rosaleen.

Nell Shipman and Alfred Whitman in "BAREE, SON OF KAZAN"
Vitagraph drama; five parts; directed by Paul Scardon; published May 27

As a whole... Fine
Stars... Good
Support... Spendid
Settings... Exceptional
Photography... Splendid

James Oliver Curwood's novel of the northwest, "Baree, Son of Kazan," makes a wonderful screen production of absorbing interest. While Nell Shipman and Alfred Whitman are the featured players, the real star of the picture is a dog of almost uncanny intelligence. The clever canine gleams as a perfect a portrayal of Curwood's half wolf, half dog adventurer as would seem possible.

One of the things Vitagraph is congratulated for is the fact that the script was followed and liberties having been taken with the work of the author. The sets are above reproach and many beautiful snow scene delight the eye of the observer.

The situation is such that the factor of the Lac Bane trading post, infatuated by the charms of Marie, daughter of Perriot, a trapper, is repulsed by the girl. In his journey to Perriot's cabin he has trapped a half wolf, half dog, whose hatred he has aroused by brutal treatment, and, after an escape, finds in the cabin pursued by the factor and jumps over a cliff. The dog, left alone, wanders into the north country, where his hatred for McTaggart governs his every move. The latter finally traps him and saves him to die, but he is rescued by Jim Carvel, an outlaw. The dog, lonesome for his old home, leads his new found friend to the scene of his former happiness, and is overjoyed to find Marie. McTaggart, aware of her return, enters her tent at midnight and the dog avenges all the wrongs done him by snuffing out the life of the factor.

Mae Marsh in "ALL WOMAN"
Goldwyn drama; five parts; directed by Hobart Henley; published June 1

As a whole... Fair
Story... Novel
Support... Capable
Settings... Excellent
Photography... Good

The situation in "All Woman" is novel and there is plenty of good material in the story, but the directorial end has not been handled to the best advantage, and, as a result, all the play rests on the shoulders of Mae Marsh and she dispenses with her duties in an efficient and capable manner.

The locale of the story requires sordid surroundings and there have been well selected. There is a pretty garden scene, a water scene and a jaunt down a country road in an old two-seated surrey that are welcome bright spots, but for the most part the action takes place in and around an old ramshackle building, which Miss Marsh, as Sue Sweeney, operates as a hotel.

Miss Marsh's interpretation of the role of Sue Sweeney is sympathetic and appealing and throughout her performance bespeaks capability. Jere Austin, Arthur Houseman, Martha Hellman, John Sainpolly, Jack Dillon and Jules Cowles appear in the cast and afford good support.

The story: Sue Sweeney, an employee to a doll factory, learns that she has inherited a hotel in a small town in the Adirondacks, and, picturing the hotel as resembling the most palatial building she has ever seen, and she and two girl friends start out for the new home. The situation returns true when the girls are taken to a ramshackle building, one-half of which is vacant and the other half of which is decorated with persons in various forms of inebriation. The sight of two motherless
children prompts Sue to remain and before long she has transformed the place into one of beauty. She is able to have the bar put out of business, reforms the village drunkard, plays Cupid and wins for herself the love of Austin Strong.

Alice Brady in

"THE ORDEAL OF ROSETTA"

Select drama; five parts; directed by Emile Chautard; published in May

As a whole ........................................... Interesting
Story .................................................. Enjoyable
Star ..................................................... Fine
Support ................................................ Good
Settings .............................................. Lavish
Photography ........................................ Very good

Told in an enjoyable manner, "The Ordeal of Rosetta" presents a screen story that is very much out of the ordinary. Well done, the interest is sustained throughout and it affords exhibitors excellent box-office opportunities.

Alice Brady, charming, pleasing, lovable, or wicked, as the occasion may demand, makes the most of every opportunity and departs herself in a very capable manner. Craufurd Kent, Ormi Hawley, Henri Leone and Hazel Washburn render Miss Brady very good support.

The sets are lavish and their beauty is enhanced by excellent photography. There is a realistic earthquake scene when the home of the Gelardi's in Sicily, Italy, is wrecked and the two upper floors of their home are blasted away.

The production is meeting with success this week at the Bijou Dream Theatre, Chicago, where it is showing. And if enthusiastic audiences is a criterion the picture should go pretty well wherever shown.

The story: With the loss of their home and Lola through an earthquake, Rosetta and her father come to America where she becomes the stenographer for Aubrey Hopgood, a successful author. She allows an artist to sketch her head for a poster and when he attaches the head to a partly nude body and the display is seen by Hopgood, she is forced to tell the story of her life. This gives the author an inspiration and taking Rosetta for a drive he dictates a portion of it. Fatigued, Rosetta falls asleep and dreams that she has been disgraced by Hopgood and kills herself. Her sister Lola, learning of it, lure Hopgood's sister to her home where she is put up in a bootery of a bogus count. Hopgood is called when it is too late and Lola, telling him all, asks him to kill her. He does and just as the gun goes off in the dream, the report from a punctured tire wakes Rosetta up. She learns that Hopgood loves her and while the puncture is being mended they visit a nearby minister.

Elise Ferguson in

"A DOLL'S HOUSE"

Artict drama; five parts; directed by Maurice Tourneur; published June 2

As a whole ........................................... Very good
Story .................................................. Iowen
Star ..................................................... Capable
Support ................................................ Efficient
Settings .............................................. Suitable
Photography ........................................ Fine

Take a good story, add to it a capable star who can adapt herself to any role, and a director who knows how, and the result is a production that usually keeps the ushers busy finding seats to accommodate incoming patrons. "A Doll's House" has just such a production. No better author than Henrik Ibsen could be desired; and surely Elise Ferguson's interpretation of the doll-wife is something that will be long remembered by her admirers, as well as those who, not familiar with the star's previous work, have the opportunity to see this picture. The name of Maurice Tourneur as director also means a great deal to those who have followed this director's work.

It must be remembered that at the time when Ibsen wrote his immortal masterpiece women were regarded in a different light than our American women of today. Just how she was petted and made a fuss over, not being credited with any amount of brains, is plainly brought out in this version of it and undoubtedly people will question the actions of the doll-wife's husband when he refuses to forfeit his honor to shield his wife's forgery, made that they might travel to another clime to save his life. It might be well to mention something of this in advertising the production as otherwise certain actions might appear as questionable and illogical. With an explanation this will detract nothing from the story's entertaining value.

The Ziegfeld Theatre, Chicago, played this to capacity this week.

The story: To save her husband's life Nora Helmer borrows a large sum of money and after he has fully recovered, saying nothing to him of it, she gradually pays the debt. When Helmer discharges Krogsdott, the moneylender, from the bank, he threatens to expose Nora's act. Believing her husband will condone her act, Nora confesses. Instead, he blames her. This unexpected action on the part of her husband changes the petted doll-wife into a woman of the world, and as such she leaves her husband and three children to go out into the world and apply her knowledge of the serious side of life to provide for her further education.

J. Barney Sherry in

"HIGH STAKES"

Triangle drama; five parts; directed by Arthur Hoyt; published May 26

As a whole ........................................... Excellent
Story .................................................. Enthusiastic
Star ..................................................... Descriptive
Support ................................................ Strong
Settings .............................................. Expressive
Photography ........................................ Fine

There has always been more or less fascination for the theatre-going public in plays, dealing with the activities of society crooks of the "Raffles" type and in "High Stakes" Triangle has provided an interesting vehicle which should meet with the popular demand for this class of entertainment. Concerning the battle of wits between a Scotland Yard inspector and a master criminal, the story moves swiftly with the outcome always a matter of speculation.

J. BARNEY SHERRY, JANE MILLER AND TINA ROSSI, IN A SCENE FROM "HIGH STAKES." (Triangle).

J. Barney Sherry as the society crook at the height of his career and also as the reformed thief won back to the straight and narrow path by the love of a woman, gives a masterful portrayal. In support Jane Miller and Harvey Clark do excellent work.

The story: Ralph Stanning, society crook, but possessed of considerable sporting blood, begins a battle of wits with Inspector Culvert of Scotland Yard following the theft of the Southern cross, a valuable jewel, from the vaults of the Kensington Museum of London. Following the rescue of a girl who attempted suicide he falls in love with her and she becomes his wife. With the birth of a son he quits the old life and moves to a small village. Here he is found by Culvert, who claims to have left the service and seeks his help to acquit his son, who is suspected of the theft of a necklace. Stanning goes to London for a week and at the end of this time produces a necklace. Culvert then arrested him and admits that his story, which won Stanning's sympathy, was a myth. As Stanning is about to be taken away the woman who lost the necklace appears with it, having found it in the folds of a divan.

Louise Huff Now With World

World Pictures announces that Louise Huff on June 3 started work at the World studio in a picture bearing the title of "Tother Dear Charmer." The story was written by Charles Sarver, the scenario editor of World Pictures, and the continuity was prepared by Wallace C. Clifton, of the World scenario staff.
Charles Ray in
"HIS OWN HOME TOWN"

Paramount drama; five parts; directed by Victor L. Schertzinger; published May 27

Good
Story
Support
Settings
Photography

Larry Evans' magazine story wasn't a particularly happy choice as a vehicle for Charles Ray. It is a long, "Mary" du llar, being mostly subtitles and quite long. At no time does the story grip one. It's point is too vague and it is only saved from the "average" class of recently produced screen plays by the acting of Mr. Ray.

As usual, Charles Ray is cast as a small-town boy, Jimmy Duncan, misunderstood by his father, a corrupt bishop in this case, who turns him out without a cent. However, Jimmy returns at the end of two years, having become famous as a playwright, and turns the tables on his father and the local political ring. He cleans up the town through the columns of an inherited newspaper and runs the "gang" out of town. As a writer for the "Chronicle," though, Jimmy was an awful joke.

For the purpose of furnishing a love story Katherine MacDonald is cast as Carol, Jimmy's boyhood sweetheart. Others who lend excellent support are Charles French, Otto Hoffman and Andrew Arbruckle. The photography and direction are both excellent.

The story: An outcast from home, Jimmy Duncan goes to New York where, under an assumed name, he becomes famous as a playwright. Thence also came Carol, his boyhood sweetheart, seeking success upon the stage. Upon the death of Carol's father Jimmy inherits the "Chronicle," a newspaper he was publishing in Worcester, and returns to clean out the corrupt gang of politicians. The "extra" Jimmy prints brings them all to his office, including his father, and upon their promise to leave town within twenty-four hours he supresses the next edition of the paper. His play is accepted also and Carol becomes famous as its leading lady.

June Caprice in
"BLUE-EYED MARY"

Fox drama; five parts; directed by Harry Miller; published June 2

As a whole: Entertaining
Story: Fair
Star: Good
Support: Average
Settings: Good
Photography: Good

"Blue-Eyed Mary" is the type of story best adapted to June Caprice's light-hearted, childish nature. She romps through the five reels with her accustomed vivacity and is accorded excellent support by Helen Tracy, Thomas Fallon, Jack McLean and Bernard Randall.

It is the story of a man who married a woman against the wishes of his mother and as a consequence is forced to work for his living after being disowned by his mother. A little blue-eyed daughter goes to the grandmother's home in an endeavor to win the heart of the "eagle-face" as her servants nick-named her, but her efforts are futile and after being accused of attempted robbery, she returns to her home. The unexpected happens, however, and the after effects of the girl's love brings things to a happy ending.

If June Caprice is a favorite with your patrons or if they like light, frivolous entertainment, "Blue-Eyed Mary" will prove a good attraction. The picture's success could seem to hinge on the class of entertainment an exhibitor's patrons favor.

The story: Leading his mother to believe that he is a millionaire, although in reality he is a poor man, Mary DuBois' father, to his mother, Mary DuBois' own daughter, who has disowned him because of his marriage to a woman of a lower social standard, on a pretext of making her debut. The truth of the situation dawns upon the elder Mrs. DuBois when her nephew, caught in the act of stealing, tells her the truth and lays the blame on Mary. Detectives prove to Mrs. DuBois that her nephew is a notorious thief and the woman turns to her son and his family for comfort in her old days.

Say, wouldn't it be funny to wake up some fine morning to find Secretary McAdoo had taken over the m. p. industry.

And speaking of Secretaries reminds us of a raw one the young man on the next desk pulled last week when we asked who was secretary of the interior. He said Hoover, That y. m. needs watching. He's from Elgin. One finds it hard to work or fight under the circumstances.

Charlie Chaplin's pet superstition is being run over by a hearse. Ours is having a trick elephant slip when treading over our prostrate form.

Introducing Percy Dubb

Editor's note:—It gives us great pleasure to announce this week that the Herald has signed up Mr. Percy Flub-Dubb, the Oshkosh exhibitors' friend and helper. Mr. Dubb will contribute helpful hints to helpless exhibitors on the art of perfect projection, advertising, putting the picture over, what the picture done fer me, how to raise your prices without letting the public know it, the correct way to sweep out and what to do with the war tax collected for the U. S. A.

To the thousands of inquiries we have received since inaugurating our "Hints to Exhibitors' as to who is responsible, if anybody, we can only reply "Dubb done it." Yes, Mr. Dubb compiled those original hints. And Mr. Dubb is some compiler, we say.

When a mere child we are informed Mr. Dubb won several beauty contests. Hence he comes to us well fitted to write intelligently on the subject of beautiful lobby displays. He will make a specialty of this. Write to Mr. Dubb, he knows.

Out in Nebraska they're shooting at film salesmen who sell anti-German films, 'tis said. Looks as though they'd have to get armorplate sport shirts for the summer.

Doug Fairbanks has engaged a Detroit auto machinist to write his scenarios. Let us hope they won't be flivvers.

We'll Quit Firs:

From the Government's commercial report we learn that "the Bureau of Fishery advocates smoking fish."

Ought to Be Dough in It

The title of the next Mary MacLaren film Universal announces will be "Bread."

The old story about what actresses do with their old clothes came hopping in again this week. We'll jump to our city.

We Know Yer, Take 'Em Off

Eddie Rosenbaum, Jr., says "In the Billy West comedy entitled "Playmates," released July 1, Billy West will play without his moustache."

Wild's Spells It Schmidt

Hey, WID'S, fer the luvo Pete get that Fannous (Players) P. A.'s name right, er he'll be interned.

Gosh! Suppose they decide that column conducting is a "non-essential" occupation.

J. R. M.
Readjustment Completed—Laemmle

Carl Laemmle, president of the Universal Film Manufacturing Company, returned to New York on May 36 after one of the most extensive business trips he had made in years. His return is not only optimistic, but is enthusiastic over the prospect of immediate prosperous conditions not only in the film industry, but in every other business essential to the winning of the war.

Notwithstanding huge advances in the cost of living and in the price of essentials, Mr. Laemmle declares nearly everybody appears to be well supplied with money. He attributes the favorable situation to be found in the hands of the public, he explained, 'to the fact that the great majority have learned to economize in living expenses by eliminating the non-essentials and cutting waste to an irreducible minimum.' The people seem to believe, however, that the eliminating of expenditures for entertainment is not economy, but that such action is dangerous.

No Economy in Entertainment

"In my talks with numerous men who have made a study of the psychological question, they take the stand that the people are following the proper procedure. In spending money for entertainment and during their hours of play, they are safeguarding their hours of work. They are going to their labor at Portland, dumping goods and home by way of Universal City, where the prohibition forces have won their fight, but are apparent in the cities where the saloons still flourish. His explanation and the explanation of others who have made a study of the question is that the saloons have been raised their prices to such an extent as to be charged with openly profiteering.

High Liquor Prices Help Business

"Men who one year ago spent two and three dollars daily over the bar have become teetotalers, not because they wanted to eliminate the evil conditions, but rather because they refused to pay prices they consider exorbitant. The result is that this money goes largely for other forms of entertainment."

During his trip Mr. Laemmle remained at Universal City for two weeks, during which time he went very thoroughly into the production end of the big company controlled by him. He personally impressed upon the staff at Universal City that the demand of the public is for better pictures all the time. And has told the management of the Universal Company that the public which it desires.

After leaving Universal City, Mr. Laemmle visited several of the Universal branch exchanges in the Northwest, Bennett in Minneapolis and Chicago. In every city he met numerous of the prominent exhibitors, and in every case he was greeted with the same news—business is good.

Business Conditions Satisfy Exhibitors

"It is extraordinary," said Mr. Laemmle, "to have so many exhibitors acknowledge they are satisfied with business conditions. Usually, in speaking with the executive of a producing and distributing company, they are inclined to belittle their box office receipts. They seem to fear that an acknowledgment that they are pleased with business conditions will be followed by an increase in rental prices. I am sorry to say this, as every producer in the business is anxious to see favorable business, and will not take undue advantage of the prosperity of an exhibitor."

Mr. Laemmle said that it was apparent that the exhibitors of the country had managed to adjust themselves to war conditions and conditions of war, so that they were not being made by the authorities at Washington to cause another readjustment, which will mean another period of uncertainty.

Arbuckle's Next "Good Night Nurse"

"Fatty Arborckle's next appearance in a Paramount-Arbrickule comedy will be a picture entitled "Good Night Nurse," which is now being produced at Arrowhead Hot Springs, California, in which the obese comedian plays the part of a man who is still celebrating the morning after the night before, and while in this ecstatic frame of mind visits various places where his welcome is more or less warm, and brings home a strange collection of people and animals, to the indignation of his wife.

Margarita Fisher in "A Square Deal" And Strand Comedy on Mutual List

Miss Margarita Fisher is announced by Mutual in "A Square Deal," set for publication June 10. The production was made by the American Film Company, Inc. The director was Lloyd Ingham, who has produced many of Miss Fisher's successes.

The play is from a story by Albert Payson Terhune which appeared in "Red Book," and was dramatized by Elizabeth Mahoney. The role assigned to Miss Fisher is different from anything she has done in pictures, and calls on the star's emotional ability as an actress, while utilizing her talents as a comedienne.

A girl who is the idol of her old-fashioned parents becomes tangled up with a radical "higher-thought" clique and adopts their theory of "a square deal" when she marries a conservative young lawyer, the "square deal" meaning the absolute freedom of each party to the contract, the arrangement to be terminated when either one tires of the shackles.

Jack Mower in Leading Male Role

Supporting Miss Fisher in the leading male role is Jack Mower, who plays the young husband. The cast is an excellent one, including Louis M. Wells, a noted character actor, while the photography and settings are said to be superior.

The Strand comedy, available June 11, stars Billie Rhodes in a comedy in which a young wife is suddenly called on to prove her culinary ability by roasting a turkey for her husband's friends. She solves the difficulty by borrowing her neighbor's turkey, already cooked, without the neighbor's consent and a heated scene occurs when the neighbor appears and demands her bird.

War Scenes in News Reels

Screen Telegram Nos. 30 and 31 are published June 12 and 16. The Editorial French War pictures shown in this new serial are remarkably graphic. American troops are being rushed across the plains to stem the advance of the Huns in Picardy, in the world's greatest battle, was a striking scene in the last issue of the Screen Telegram. Actual verification of recent statements referring to the great aerial activity and the supremacy of the Allies' aces of the air featured this issue. The stupendous impetus of the great American military drive, both in this country and on the front, is emphasized in striking scenes.

Norma Talmadge in "Safety Curtain"

The production upon which Norma Talmadge has been at work ever since the completion of her recent Select picture, "De Luxe Annie," is a screen version of the successful novel by Ethel M. Dell, entitled "The Safety Curtain." The film, produced simultaneously in London and in this country, "The Safety Curtain" ran into large editions, it is said. The central character of "The Safety Curtain" is a clever little specialty dancer who, when the story opens, is one of the star performers in a London music hall. She proves her mettle by quelling a panic in the audience when the theatre catches fire, but is herself overcome by the smoke. It was in the filming of this scene, recently, that Miss Talmadge, who over serials, has been seen as Miss Talmadge, has been seen

S. A. Franklin, who is directing Miss Talmadge in the new production, prepared its scenario with the assistance of Paul West, who put in on this playphotop the last work he did before he left for France. Eugene O'Brien, who appeared opposite Miss Talmadge in "De Luxe Annie," is again seen as leading man.

World Buys Forman's "Buchanan's Wife"

World Pictures have just acquired the motion picture rights to the late Justus Miles Forman's novel, "Buchanan's Wife," and under the supervision of Charles Sarver, the World scenario chief, the continuity is being prepared for filming. Buchanan's Wife was one of the developments arising from the peculiar disappearance of a famous figure in business leaving no trace behind and the manner in which his ambitious wife solves the way out of the predicament.
OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Men" (Basker)—Adult only permit. Reel 6, "bridegroom shooting man.

"The Guilt of Silence" (Bluiebird)—Reel 1, shooting man in tent. Reel 2, three scenes of women at bar; two near views of women with arms around each other's neck. Reel 3, two scenes in bar where colored woman is smoking in foreground, to eliminate women in background at bar; man with gun in pocket standing in doorway; closeup shooting scene. Reel 5, shooting scene by Brackless.

"Who is to Blame?" (Triangle)—Reel 5, subtitle: "I'm through—any man would have been bad enough, but my own servant—"; two scenes following Japanese at bedroom door.

"The Lion's Claws" No. 9 (Universal)—Reel 1, flash scene of semi-nude girl after she is pulled from tank; shooting man at tank; shooting man and his falling.

"A Ripping Time" (Star)—Men back of screen in underwear up to time where they run from room with screens around them; scene near door where they drop screens showing men in underwear; two scenes in garden where man takes off coat and vests showing underwear.

"Fired" (World)—Reel 1, view of coin; theft of tie pin, Reel 2, shuffling scene; all scenes of couple rolling around on floor where woman exposes her legs.

"Main 1-2-3" (World)—Reel 1, girl in show window under police—she does kimona. Reel 2, all silhouette scenes of girls disordering in show window; girl in underwear after she removes kimona.

"Her Unmarried Life" (Century)—Reel 1, five scenes of girl pulling bell in area shows. Reel 2, scene of schoolmasten in own room with trousers torn open.

"Selfish Yates" (Arctafe)—Reel 1, girl at bar drinking with men; subtitle: "His protege, the nameless wail of a departed dance hall girl." Reel 5, Mexican shooting man. Reel 4, closeup of Riley about to spring at girl as she lies on ground; two closeups of Hart shooting man. Reel 6 subtitles: "There's a rope waiting for you, Riley; "They're going to Lynch Riley"; "You've got two minutes to pay;" last two scenes of man taking man from jail; scene of cowboy with rope in hand; all scenes of man with rope around neck up to where girl comes to his rescue.

"Old Hartwell's Cuh" (Triangle)—Reel 1, two scenes of mob stoning blacksmith. Reel 4, woman sitting on bar. Reel 5, subtitles: "Lynch the damn hombre!": "Throw him on a horse and get him out of town before the sheriff comes"; all scenes of man with rope around neck up to where girl comes to his rescue.

"Their Honeymoon Babies" (Christie)—Subtitle: "We've only been married three months.

"De Luxe Annie" (Select)—Reel 2, girl preparing hypodermic needle; man stripping 

"Our Garry rides Alone" (Crystal)—Reel 2, two scenes of attack on girl and dragging her to cabin; overpowering girl preparatory to kidnapping; two scenes of attack on Garry and four scenes of hiding him; six scenes of kicking, choking and heating him, to include scene of striking his head against floor; closeup of embracing and kissing girl; Indian taling bag.

"His Own Home Town" (Ince)—Reel 2, second and third gambling scenes. Reel 3, third and fourth gambling scenes. Reel 5, shooting Jimmy Dunny.

"Blue Eyed Mary" (Fox)—Reel 4, stealing pocketbook. Reel 5, two scenes of theft of money from safe.

"The Jazz Waiter" (W. H. Production)—Reel 1, woman dancing in tight skirt. Reel 2, same.

"The Woman and the Web," No. 8 (Vitagraph)—Reel 1, subtitle: "Now talk or we'll kill you"; two scenes of threatening man with knife. Reel 2, three scenes of bomb thrown from aeroplane and shooting at auto.

"The Kid Is Clever" (Fox)—Reel 4, slugging wireless operator.

"Mr. Fix It" (Paramount)—Reel 5, policeman arresting women in kimonas coming from raised house of ill fame.

"True Blue" (Fox)—Reel 6, shooting man on horseback and his falling.

"What Every Girl Should Know" (Edison)—Reel 1, flash crap shooting scene.

"Are You Fit to Marry?" (Rothacker)—Reel 1, view of nude babies showing sex. Reel 5, six scenes of U. S. soldiers in saloon.

"The Golden Goat" (Vitagraph)—Reel 1, tearing man's face in fight scene. Reel 2, man locking door and all close views of his suggestively leering at girl.

"A Broadway Scandal" (Bluiebird)—Reel 2, shooting of motorcycle policeman.

"A Soul For Sale" (Jewel)—Reel 4, subtitles: "Of course you know you had closed a bargain. When a woman buys a man's soul, she's always willing to pay;" "You don't quite get what I mean." Reel 5, two couples drinking at table; actual stealing of money off dress; scene of man catching hold of girl, pulling her night gown from shoulders, locking door and strangling himself with her; subtitles: "She's been playing with me long enough!" "No, I don't want you. Faxon bought you!" She has gone to the highest bidder.

"The Woman and the Web," No. 9 (Vitagraph)—Reel 2, men rolling log across railroad tracks; men holding up train; three scenes of men throwing firebrands at house.

"The Man Hunt" (World)—Reel 4, shooting.

"The Gadabout" Next Goodrich Vehicle

Oriental strategy in diplomatic combat with the cleverness of an American woman furnishes the plot for "The Gadabout," Maietle Heikes Justice's story, which has been selected as the first vehicle for Edna Goodrich in a new series of Mutual productions.

"The Gadabout" is now in the course of production at the Biograph studios in New York under the direction of Burton King. David Powell, who supported Olive Tell in "The Unforeseen" and "Her Sister," and Ann Murdock in "The Beautiful Adventure" and "The Richest Girl," Empire-Mutual pictures, has been chosen to support Miss Goodrich in her latest production.

"The Gadabout" is a society drama, laid in New York today and deals with "man's" first diplomatic and exclusive society. Dishonest business is thwarted by means of oriental intrigue and both are beaten by the cleverness of a woman, a supposedly frivolous society buttry, who, goaded by the threat of her husband's ruin, manipulates a cold blooded financier and a wily diplomat to her own ends.

Laemmle Buys Dodge's Story "Yellow Dog"

Screen rights to "The Yellow Dog" have been purchased by Jewel Productions to be used as a companion picture to "The Kaiser, the Beast of Berlin." The rights to "The Yellow Dog" were purchased by President Carl Laemmle, of the Universal Film Company, through the exchanges of which all Jewel productions will be released in the future.

The story first appeared in the Saturday Evening Post of May 4. It is the work of Henry Irving Dodge, the widely known author, and is to appear shortly in book form from the press of Harper & Brother.

This Week at Downtown Chicago Theaters

ACAZAR—Fox, "Blue Eyed Mary," with June Caprice; Screen Classics, "Million Dollar Dailies," with the Dolly Sisters; Paramount, "His Own Home Town," with Charles Ray; Fox, "Ace High," with Tom Mix.


BIJOU DREAM—Select, "The Ordeal of Rosetta," with Alice Brady.


COLONIAL—Fox, "Cleopatra," with Theda Bara.

OLYMPIC—Griffith, "Hearts of the World."

ORCHESTRA HALL—Paramount, "Frunella," with Marguerite Clark.

ORPHEUM—Goldwyn, "All Woman," with Mae Marsh.

PLAYHOUSE—Screen Classics, "Toys of Fate," with Nazimova.


ZIEGFELD—"A Doll's House," with Elsie Ferguson.
Alma Rubens Stars in Mystery Play

Universal Anticipates Close of War

in Bluebird Starring Grace Cunard

What promises to be one of the most sensational Bluebird productions of the year was finished this week, under the title of "The Spawn," by Director Joseph De Grasse at the Bluebird's west coast studios.

The play anticipates the close of the war and the conditions which will arise from the chaos produced by the human frailty and the invading Huns as they passed through the belligerent countries.

The big climax of the production comes when a brilliant opera singer, the mother of one of those welcomed Bohemian fugitives, had engaged a young soldier, meets socially the retired German army officer, who is visiting her country with his Teuton wife.

Grace Cunard plays the leading role, and in her support are Edward Cecil and several others.

Harry Carey in "Hell's Neck"

After a fortnight passed at Bear Valley, shooting mountain snow scenes for his newest Universal special production, being made under the title of "Hell's Neck," Harry Carey and his leading woman, Neva Gerber, have returned with their cameras to the Universal City and are now taking the final scenes of the feature.

"Hell's Neck" is a story of the Canadian Mounted Police, the cattle rustlers and illicit whiskey dealers of the snow country. Jack Ford, who is directing the production, is enthusiastic over the "snow stuff" taken while on the recent location trip to Bear Valley, and believes this will be one of Carey's greatest hits.

Mae Murray Film Nearly Finished

Finishing touches are being taken at Universal City this week on "The Big Little Person," a Mae Murray special production, based on Rebecca Hooper Eastman's novel of the same name.

During the week production laggard for a few minutes while Miss Murray celebrated a birthday, cutting an enormous cake presented to her by members of the company, and drinking a toast to the success of the Mae Murray Universal features. Director Robert Leonard, who is rushing work night and day, believes this will be one of the biggest attractions of the series of productions being made under his direction by Mae Murray at Universal City.

"We Should Worry," Fox Special

Jane and Katherine Lee's newest production, bearing the expressive title "We Should Worry" is announced from the William Fox offices as the feature for June. The picture is of the comedy-drama type that the famous "Child Grands" have been making since their elevation to full-fledged stardom, and is said to have an appeal for everyone from six to seventy years.

"We Should Worry" was written and staged by Keanen Buel, and enlisted the aid of a large supporting company for the diminutive players. The cast includes these principals: Don Lee, Edward Sturgis, Talmage Young, Charles Craig, George Humbert, Henry Hallam, Sarah McVicker and Ann Egleston.

"The Source" Wallace Reid's Next

"The Source," by Clarence Budington Kelland, will be Wallace Reid's next starring vehicle following "Less Than Kin." George Melford will direct the picture, which will be largely filmed in the mountains—a lumber camp being the locale for the most of its scenes. Ann Little will again appear in support of Mr. Reid. Monte Katterjohn has been specially engaged to do the scenario.

Donald Crisp, who has been directing Wallace Reid in his recent productions for Paramount, will handle Fred Stone on the latter's arrival next month, it is announced.

John Merkyl to Play in "A Man's World"

John Merkyl, a popular player of the stage and screen, has been signed by Metro as leading man for Emily Stevens in a forthcoming picturization of Rachel Crothers' play "A Man's World," which is now being produced under the direction of Herbert Blache. Mr. Merkyl has just terminated a vaudeville engagement with Bessie McCoy Davis who has been headlined over the big time circuit.
PERSONALS

"By George"

Ralph O. Proctor, Chicago’s well known tourist, has again left these parts and is, at present, in Minneapolis unless he’s left there since we got our information. That’s right Ralph, get it out of your system before June 10 when the increased rates and reduced service go into effect.

Aaron Jones of Jones, Linick & Schaefer is in New York this week on business in connection with his theatrical interests.

Billy Luthardt, the new censor since Funkie went on an enforced vacation, held a meeting with the censor board on Saturday last. Wonder if he preached tolerance to them. Hope he did.

Jacob Cooper of the Twentieth Century theatre says it was no “Revelation” to him when Judge Windeles dissolved that injunction. He denies, in spite of his statement, that he has a private pipe line into the court.

There is a lot of talk about town to the effect that the Allied Amusements Association may hit the rocks because the exchanges have failed to come through with the money promised by them for their end of the financing of the project. We’ve always contended that exchanges were made for receiving advance deposits, not for putting them up.

The government hit the Herald staff a mighty wallop when it called our Mac-Henry to the colors last Saturday. "Mac" had enough enthusiasm for a company when we saw him last. His first scheduled stop was Jefferson Barracks, Mo.

Word was received this week from Paul A. Smith, Chicago manager of Screen Opinions, now of the U. S. Marines, who relates the details of a pyjama party viewing films. We hope that when “Mac” and he meet in the first line trenches in France they don’t renew that argument about which one owed the other a letter. It may ball up some offensive.

Cries of “Mush” “Mush” may soon resound through Chicago streets if the Capitol people go the way of the New Kine for distributing their “Mexican Miracle” and “Tillie in the Silk Mill” which will be exhibited in the city. Word is that they will be in the hands of the Film Corp. in the very near future.

In case these terrors to the finny tribe do arrive they will be seen at the Ashland, Oak Park and Bryn Mawr theatres among others.

And now we are accused of being in cahoots with a gum shoe detective by no less person than Beatrice Baret of the Trade Review. "As I was marveling at the clever trend of your mind, in walked the bailiff and served them papers on me," writes she. No, honest, we aren’t printing this fact because there’s a compliment for us in it.

Joe Abrams, a former Chicago exhibitor, was in the city the past week renewing old friendships with exhibitors and exchange men. Joe is now manager of the Hippodrome in Keokuk, Iowa.

On the Firin’ Line

Dell Goodman who left recently to join Uncle Sam’s "dough" boys has been transferred to Columbia, New Mexico, where he says all the grub is plentifully flavored with sand. Well, what’s an army without grit?

On the other hand when Van Gelder came to don the khaki he was given a suit which he claims was never meant for a person of his build. In fact, the former Fathe salesman declares he looks like Abe Kabibe. If he can talk like Abe in his new duds he ought to be able to put up a good argument.
Two additions have been made to the Doll Van sales force, Ed Mordeau, recent manager of the Standard Film Exchange and the local productions of the and Paramount salesman, having hooked up with the Chicago exchange to sell their productions.

H. W. Walleck who does Iowa for Goldwyn was in Chicago over the week end seeing the sights and getting some points of the new productions of the company. Got to keep your stuff right up to snuff for those Iowa exhibits eh Walleck?

I. R. Parness is back with Pathe covering the Michigan and Iowa territory. He says he met Max Weisner who works out of Milwaukee for Universal and that the latter was “broke as usual.” Parness advanced the necessary funds to get Max back to Milwaukee. The boys say that if Max is as good at getting money as he is out of fellow knights of the road his collections are 100%.

By the way, Parness is particularly anxious that Goldman should know that he is back with Pathe. Kind of mysterious about it, too. What’s the big idea, Sid?

Jimmy Gyleeck, booker for the local Pathe exchange, is spending most of his time in the vicinity of the old Lake Michigan. Yeg, you can’t join the navy next week and us thinks he was down there picking up nautical terms. He’ll kind of surprise those birds if they pick him for a rookie.

T. E. Delaney of the Goldwyn sales force has been making rapid tours of the small side territory in his brougham lately accompanied by Banford in the interests of “Billy” Parsons comedies. The latter says that after each tour he appreciates more and more of the comfort of those slow moving College building elevators.

Lyman Ballard, formerly with the Metro sales squad, was in town Saturday dayed out in the prevailing style of the spring for young men—khaki. Lyman is stationed out to Fort Sheridan, helping some general or colonel, and thus far he hasn’t adopted Sherman’s well known opinion of war.

Billy Orr is certainly doing some bustling around the Schiller building these days. We don’t know what’s back of all the momentum, film selling or that work or fight order. Anyhow, he’s sure kicking up a lot of dust.

Charley Sedell has joined the salesmen’s plus club and become assistant to Manager C. W. Bunn of the Chicago office of United Picture Theatres of America, Inc. This is the nearest Charley’s come to a bunn since it became stylish to ride on the well known water wagon.

Speaking of assistant managers, as we were, Tom Mitchell is now occupying that enviable position for the Doll-Van Film Corp.

Ed Johnson, formerly with the Pathe sales force and familiarly known as “fashion-plate” is now touring Illinois in the interests of the Foursquare local exchange.

**Increased Novelty**

**For Ebony Comedies**

**Promised by Pollard**

Luther J. Pollard, president and general manager of the Ebony Film Corporation, has announced the completion of the second series of comedies made by that company for distribution on the General Film program and that work has already been begun on a new series.

Because excellent results have been obtained by using Ebony comedies in the same theater that black-face act in vaudeville, Mr. Pollard says that increased effort will be made to make them more popular by elevating the standard of Negro comedies.

"With such magnetic laugh makers as Sam Robinson and Billy Ledman," said Mr. Pollard, "both leading their own companies and working along original lines, the exhibitors will be served with popular comedy subjects that can only be turned out by the Ebony laugh shop.

"The new series of Ebony comedies which has been brought to a higher standard, contains the inimitable negro humor, brought out in forceful situations of unusual sorts, relying upon surprises and ridiculous slapstick situations to advance the real plot to a rip-roaring climax."

Director Ralph G. Phillips is at work filming an original story by Bob Horner, scenario editor of the company, tentatively named “A Farce Adventure” featuring Pigmeadilled in his new Negro film. It is not as yet announced, is in the making under the direction of Charles N. David, featuring Sam Robinson, Yvonne Junior and Samuel Jacks.

**Bluebird Producing**

**Another Snow Film**

**Starring Salisbury**

Helen Eddy is leading woman for Monroe Salisbury now busily engaged, under the direction of Julian, in making his new Bluebird photoplay of the cattle country, “The Rustler of Wind River.”

The story is taken from the novel of the same name by C. W. Ogden. It was prepared for the screen by Verne Hardin Porter, short story writer and magazine editor.

Alfred Allen and Betty Schade, both of whom appeared with Salisbury in “The Guilt of Silence,” have important roles with the star in this new production of life in the open.

**Edith Roberts Begins**

**“Turn About Eleanor”**

With Edith Roberts as the star, Ethel M. Kelley’s well known novel, “Turn About Eleanor,” is being made into a Bluebird production.

Ted Browning, known for his D. W. Griffith and William Fox productions, is directing the photoplay from a scenario by the book by Bernard McConvil.

“Turn About Eleanor” is the story of a little orphan girl, who is adopted by a wealthy young woman, who, tired of threats New York’s smart set offers

her, seeks a new sort of plaything in an adopted daughter.

The adventures of this New England child and the grove of oddities of which she is a part in Manhattan make a delightful picture, it is said, of a young girl’s development through her teens.

**June Elvidge World Star**

**In “The Oldest Law”**

June Elvidge makes her appearance on the World Program in an impending picture “The Oldest Law,” scheduled for release on May 27. John Bowers is featured as her leading man and the remainder of the cast is composed of well-known World actors.

Harley Knoles handled the direction.

“The Oldest Law” is, of course, that of self-preservation, and Miss Elvidge, in her portrayal of a young girl struggling for existence in the big city, has a role of convincing power.

The story begins in the Maine woods where Jennie Fox, with her father, lives a life marked with simplicity. The days were interrupted by the visit of Professor Rolfe, who, while pursuing a rare specimen, slipped and sprained his ankle, and Jennie assisted him to her father’s home and cared for the injured scientist.

One day, in the absence of Jennie, old man Fox confided to Rolfe that the future of Jennie after his death was causing him anxiety, but the professor eased his fears by assuring him that he would care for the girl. Not long after the departure of the professor, an accident occurred to the elder Fox which caused his death.

Jennie decided to go to the city to earn her living, and proceeded to see Professor Rolfe. Her stay at his house was blasted, however, by the unexpected death of the professor.

After days of fruitless endeavors to find a position, Jennie decided to enjoy herself thoroughly once more. She alighted the evening at a New York cafe, where she was accosted by Billy West, who was just in the process of settling his divorce suit. He offered to her the position of housekeeper at his home, which she accepted. The association ripened into love.

**Farnum Buys Silver Saddle**

William Farnum has just purchased what is probably one of the most elaborate and expensive saddles ever used in photoplays. The valuable piece of leather is said to have cost the big William Fox star $1,250 and will grace the horse he rides in the production on which he is now at work—“Riders of the Purple Sage.”

*Zoe Rae Returns Home*

Little Zoe Rae, Bluebird’s stellar child actress, after six weeks in Chicago, where she was loaned to Essanay for a picture, has returned to Los Angeles and will appear with Ruth Clifford and Kenneth Harlan in a new Rupert Julian-directed production.
SYNOPSIS OF CURRENT PUBLICATIONS

"HIT-THE-TRAIL HOLIDAY"
Five-reel drama.
Featuring GEORGE M. COHAN.
Produced by Arctraft.
Director, Marshall Neilan.
STORY: Discharged because he refused to sell liquor to minor, Billy Holiday, expert of dry laws, seeks a position elsewhere. In another town he takes up with Jason, a prohibitionist, probably because of Jason's pretty daughter. Anyway, he succeeds in ousting an objectionable saloon-keeper and making the town "dry." There are other things too in which Billy is successful.

"CECILIA OF THE PINK ROSES"
Six-reel drama.
Featuring MARION DAVIES.
Produced by Marion Davies Film Co.
Director, Julius Steiger.
STORY: After her father has acquired some money through the sale of a valuable patent, Cecilia is sent to a boarding school, but her cruel manners make her an outcast. Later she meets Harry Twomby, a millionaire, in love with her, but she refuses his proposal of marriage. Shortly after events happen which changes matters greatly.

"THE STREET OF SEVEN STARS"
Five-reel drama.
Featuring DORIS KENYON.
Produced by De Luxe.
Director, John B. O'Brien.
STORY: Which brings the greater happiness, love or a career? After having made her choice, harmony Wells is called to the bedside of a dying child and through the child's mother learns where true happiness lies and following the older woman's advice, she makes a change in her plans before it is too late.

"ACE HIGH"
Five-reel drama.
Featuring TOM MIX.
Produced by Fox.
Director, Lynn Reynolds.
STORY: This newest production presents Tom Mix in the role of a mounted policeman of the northwester. The story revolves around a child found in the snow, taken into the home of one of the settlers and reared by them. However, after Annette has attained womanhood, her foster father decides to set her at work in his dance hall. It is then the power of the mounted policeman comes into full play and he fights opponents to a stirring finish.

"A SOUL FOR SALE"
Six-reel drama.
Featuring DOROTHY PHILLIPS.
Produced by Jewel.
Director, Allen Holubar.
STORY: Mary Pendleton, after meeting Steele Minturn, believes happiness lies in love. Her mother, however, believes happiness lies in luxuries and forces Nella to straighten and become engaged to a dissolve millionaire. However, after the death of her mother, Nella pursues her own course, which results in her ultimate happiness.

For Your Program
Synopses of the following plays are given in this week's issue.

Ace High
Bravest Way, The
Cecilia of the Pink Roses
De Luxe Annie
Demon, The
Fedora
Hit-the-trail Holiday
Lesson, The
Man Who Woke Up, The
Reclaimed
Red-Haired Cupid, The
Shackled
Soul for Sale, A
Street of Seven Stars, The

"THE DEMON"
Five-reel drama.
Featuring EDITH STOREY.
Author, C. N. and A. M. Williamson.
Director, George D. Baker.
STORY: To save Princess Perdita from being sold as a slave, young Jim Lasselle purchases her and sends her to a school to be educated. One day when Jim is driving the Duchess of Westgate and her daughter, Perdita, having escaped from the school, throws herself in front of the machine. Lasselle takes her to his home and from then on things take on a lively aspect and end up in a dramatic climax.

"SHACKLED"
Six-reel drama.
Featuring LOUISE GLAUM.
Produced by Paralta.
Author, Lawrence S. McCluskey.
Director, Reginald Barker.
STORY: Deserted by the man she thought she was going to marry, Lola Dexter becomes a companion to an invalid and before long loves him sincerely. Cosgrove, the man to whom she suffered, marries the daughter of the invalid and after the marriage endeavors to renew his acquaintance with Lola, but she refuses his attentions until she sees how unhappy his wife is and then gives her cause for divorce, thus arousing the suspicions of the man she really loves. It's a big tangle and the manner in which it straightens itself out is interesting.

"THE BRAVEST WAY"
Five-reel drama.
Featuring SUSSEX HAYAKAWA.
Produced by Paramount.
Author, Victor Heid, Paralta.
Director, George Meifford.
STORY: In order that he might protect the wife of his best friend, Tamura leaves Numa, the girl he loves, and marries Sat Su. Broken hearted, Numa accepts the offer of a wealthy man to adopt a musical career. Matters are brought to a head when the man marries and for the money he has lavished on Numa, finds he has to deal with Tamura.

"FEDORA"
Five-reel drama.
Featuring PAULINE FREDERICK.
Produced by Paramount.
Author, Victor Heid, Paralta.
Director, Edward Jose.
STORY: To avenge the death of her sweetheart, Fedora leads Loris Ipanoff to believe she loves him and then when ready to turn him over to the police finds her love for him is too strong. Later, however, Ipanoff does not allow love to guide him for he finds that Fedora is partially responsible for the death of his brother. But the clever Fedora outwits him.

"DE LUXE ANNIE"
Seven-reel drama.
Featuring NORMA TALMADGE.
Produced by Select.
Author, Eward Clark.
Director, Roland West.
STORY: Julie Kendall, reared in refinement and luxury, receives a blow on the head which affects her brain and causes her to lose her identity. She drifts to Chicago, where she becomes an accomplice to Jimmy Fitzpatrick, in the "de luxe" game. Things happen thick and fast after this and the story moves to a gripping climax.

"THE LESSON"
Five-reel drama.
Featuring CONSTANCE TALMADGE.
Produced by Select.
Author, Eward Clark.
Director, Charles Giblyn.
STORY: To free herself from the yoke of small-town gossip, Helene Dr England takes on the responsibility of managing the school her mother-in-law, Mary Chisholm, is running. She then finds her happiness in the love of a man.

"THE MAN WHO WOKE UP"
Five-reel drama.
Featuring PAULINE STARK.
Produced by Triangle.
Author, William W. Mong.
Director, J. W. McLaughlin.
STORY: Southern pride had embittered William Oglesby to such a point that he had come home from war and looked askance at anything or anyone from the North. Therefore, the arrival of Thomas Foster and his promise to help the little town back to its former self, was for him a blow to Oglesby and in his narrow way he used every effort available to thwart the efforts of Foster. But a young daughter in love and a kindness rendered by the man from the North had a wonderful effect on Oglesby and he finally woke up.

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STORY: Kyle Lambert falls in love with Lava Andre, niece of the head of his employer, but the uncle strenuously disapproves of the match. William Saunders, who knows how it is to love in vain, decides to fight the match for the girl's sake, and he does in a stirring Western fashion.

“RECLAIMED” Seven-reel drama. Featuring MABEL JUILLONE SCOTT and NILES WELCH. Produced by Harry McRae Webster. Director, Harry McRae Webster.

STORY: The daughter of Amorita Ramon starts on life's journey with a promise of his life to the dead of her parents. The victim is Mark Sinister. How, unknowingly, her deed is accomplished and she finally finds that there is still happiness in the world brings the story to a pleasing finish.

Harold Lockwood Has Notable Supporting Cast in Metro Play

A cast of well-known players has been engaged to support Harold Lockwood in his newly chosen Metro starring vehicle, “A King in Khaki,” a romantic drama. Based on Henry Kitchell Webster's novel of that name, the production of which has just been started under the direction of Fred J. Balshofer. The leading feminine role has been assigned to Bessie Eyton, former Selig featured player, who appeared in Mr. Lockwood's support in his current Metro film, “Lend Me Your Name,” and “Broadway Bill,” “The Landlady,” and “Lend Me Your Name,” has the leading character part.

The heavy role is being played by William Clifford, while another important character part is being played by Bert Starr in “King in Khaki.” Roy larson is the eccentric butler in “Lend Me Your Name,” and Gordon MacGregor are also members of the cast.

Caillaux's Trial

Forecasts Fox Film

Cable dispatches from France to the effect that former Premier Joseph Caillaux will probably be placed on trial for treason either in June or early July is taken as an indication that William Fox will issue his film, “The Caillaux Case,” at about the time that the “evil genius of France” begins his fight for life.

The picture, which was made by an all-star cast, is declared to show in astonishing detail the spread and aims of the “deleatist” propaganda, which resulted in the execution of Bolo Pasha, the arrest and conviction of men connected with the newspaper Bonnet Rogue, and the arrest and incarceration on a charge of treason of Caillaux, the ex-premier. America's part in uncovering the vast plot for a German peace is also portrayed, it is said.

Interstate Feature

Booked Through South

Intense interest, it is said, is being shown by exhibitors in all sections of the country regarding “The Last Raid of Zeppelin L-21,” the two-reel Interstate Film feature. As evidence of the popularity of this subject, General Film Company points to the fact that the film has been booked in the Atlanta territory solidly from June 1 to July 6, and new bookings are being received daily by Branch Manager, York, although the film has just been shipped to the Atlanta exchange.

A very attractive list of bookings has been reported from the New England territory also, while other General Film branches announce spirited bidding for this subject, which visualizes one of the most thrilling aspects of actual aerial warfare upon London.

U-Boat Hunters and Mine Sweepers Shown

In This Pathé Film

The thrilling life of the Allied U-boat hunters, it is said, is graphically portrayed in “With the Drifters and Mine Sweepers in the Danger Zone,” the official British war picture being distributed exclusively through Pathé on June 9.

This picture is the fifth of Pathé's “Britain's Bulwarks” series of official scenes from all phases of the great war.

The opening scene shows the “sea dogs” who man the drifters and mine sweepers, and next we see the two kinds of mines that are found within the submarine zone. One is known as the “float” and the other type of mine is the “submergible.”

After the nets and mines are taken aboard the drifters we see them sail mysteriously away, bound for a secret destination that is only revealed to the commander of the vessel when he opens the “sealed orders” some distance away from the port of embarkation.

Pathé Not With United

A statement from Paul Brunet, vice-president and general manager of Pathé Exchange, sets at rest the rumor linking Pathé and United Picture Theatres.

Mr. Brunet said: “There is absolutely no truth in the published report that Pathé is in any way affiliated with or behold United Picture Theatres of America. Pathé has no connection of any sort whatever with the United concern.”

U Auditor Off to War

Oscar C. Binder, assistant auditor for the Universal Film Company, left last week for Camp Upham in answer to his call in the draft. Before leaving he was presented with a Masonic ring and a purse by employees of Universal.

Ordinance Ousting Major Funkhouser To Be Reconsidered

Further consideration will be given by the judiciary committee of the Chicago city council to an ordinance designed to take away motion picture censorship powers of Major M. L. C. Funkhouser, suspended second deputy supervisor of police.

The city council, Monday, by a vote of 54 years to 16 nays returned the ordinance to the committee. Ald. George M. Maypole, sponsor for the measure, wanted the council to vote on the ordinance without further delay and would not consent to its being returned to the committee.

Ald. A. A. McCormick, leader in the fight to prevent a change in the censorship methods, declared false-hoods had been stated regarding the new ordinance. He intimated that one member of the council would have to explain an untruth he uttered to the judiciary committee when the Maypole ordinance was under consideration.

Ald. Maypole made a long talk. He charged Maj. Funkhouser with allowing unfit pictures to have "pink" permits. Ald. McCormick declared that some of the things charged up against the major by Ald. Maypole were actions of the head of the police department and taken over the major's protest.

National Board Helps Boston Solve Problems

John M. Casey, chief of the Licensing Department of the mayor's office, Bos- ton, Mass., who has charge of the regulation of motion pictures in that city, passed through New York City on May 28, on his return from a trip south.

Mr. Casey, when interviewed as to the motion picture situation in Boston, stated that the regulation of motion pictures was progressing smoothly, that with the assistance of the National Board of Review, many perplexing questions which might have been involved in connection with films bearing upon the war were skilfully adjusted, with the result that the public in Boston appears satisfied with the type of film presented.

Uncle Sam Calls Two Managers

Two new General Film branch managers have said farewell to the film game within the last week to shoulder guns for Uncle Sam. F. Flarity, manager of the Albany exchange, and C. D. Hill, acting branch manager at Indianapolis, both received summons to join the selective army, and are in training at this time.

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Seven Theatremen Summoned to Court:
Two Fined $25 Each

The proprietors of seven moving picture theatres in Montreal, Quebec, have been summoned and the Dominion Theatre, the Majestic Theatre, the Franklin Theatre, the Masionneuve Theatre, the Wellington Theatre, the William Street Theatre, and the Napoleon Theatre were immediately found guilty sentenced $25 and costs or one month in jail.

The accused were brought before Recorder Semple and the representatives of the Majestic Theatre, the Franklin Theatre, and the Masionneuve Theatre, were heard by the Judge.

The accused were found guilty as a result of a campaign of annoyance instituted by Archbishop Bruchesi toward the civic authorities. The archbishop adopted various methods to bring about the prosecution of the exhibitors on this account and a letter by him to the civic administration commission resulted in the arrests.

The accused were brought before Recorder Semple and the representatives of two houses, the Majestic Theatre, the Franklin Theatre, were immediately found guilty sentenced $25 and costs or one month in jail. It is interesting to note that the two proprietors of these theatres were both fined for the same offense.

In other words, there were two convictions over each alleged case.

The following theatres were sentenced: the Napoleon Theatre, Ontario Street East; the Masionneuve Theatre, Ontario Street East; the Wellington Theatre, St. Catherine Street East, and the Lord Nelson, all pleaded not guilty and their cases were remanded.

ADMISSION PRICES HIGHER IN WINNIPEG

The large downtown theatres of Winnipeg, Manitoba, have made an increase in admission prices as a result of the imposition of the new reel tax and the increased duty on imported films by the Dominion Government. The change has been made by Province, Lyceum, Dominion, Gaiety, National and other theatres, all of which show pictures regularly.

The general admission price was 25c, not including the war tax imposed by the Provincial Government. This has been raised to a 25c basis. Outlying theatres are following suit by raising their prices from 10c and 15c to 15c and 25c.

The general scale in effect in Winnipeg's downtown theatres since the increase is as follows: matinees, adults, 15c; children 7.5c; evening prices, adults, 25c and children, 10c, with Saturday morning matinees for the children remaining at five cents. The Provincial war tax, in each case, is extra. Box seats are five cents extra for any performance.

Manager Wilson of the Lyceum Theatre presented the "Kaiser, Beast of Ber- lin" which is "burning the week of May 27. He continued the policy of giving children's matinees on Saturday morning at five cents.

During the week of May 27, the Province Theatre presented "My Four Years in Germany" at special prices but this theatre instituted the new general scale after this showing. The prices for the Gerhard feature were as follows: adults, 25c; children, 10c; evening performances, 30c, 10c; box seats, 75c. Unaccompanied children were not admitted after 7 p.m.

Two Soldier Camps Stimulate Business
At Niagara-on-Lake

With the reopening of the large Canadian film camp at Niagara-on-Lake, Ontario, considerable interest has been revived in the operation of moving picture theatres of the town. The place, which is located on Lake Ontario, is a resort for the soldiers recruited in the Toronto District and the second for soldiers who enlist in all parts of the United States and Canada. There are indications that the military and civil population will run into large figures until late in the fall and to provide entertainment for the soldiers there are two independent moving picture theatres in the town in addition to various camp features.

One of the local theatres is a wooden structure seating 1,200 people. This was formerly known as the Park Theatre. It has been reopened as the Strand Theatre and a representative company has been organized to operate it. One of those interested is William Dineen of the Strand Theatre, Toronto. The policy of the theatre will be to change programmes twice weekly and to charge an admission of twenty-five cents.

The second local theatre is a large temple structure which was built in 1915 by Mrs. Norris who still controls the theatre.

Ben Cronk's Idea
Proves a Good One

Widespread interest has been aroused in Canada over the decision of the Allen Theatre, the new and large downtown theatre of Toronto, to change programmes on Saturdays instead of Mondays. Varied opinions have been offered by theatre managers and exchange men but Ben Cronk of the Allen Theatre has given a number of arguments to support the change.

He declares that Toronto people are inclined to be skeptical and that business on Monday in the past has not been as large as it should be. He also found that Saturday was always a big day, regardless of circumstances. Therefore, he decided to give programmes on Saturday in the crowded Saturday houses so that a maximum number of people would see the new bill. Mr. Cronk figured that these people would advertise the picture by word of mouth on Sunday, and this, coupled with the large advertisements in Saturday and Sunday newspapers, would have the effect of making Monday as big a day as any other day.

He also counted on the beneficial ef-

Ontario Exhibitors
To Extend the Scope Of Protective Ass'n.

At Meeting on May 28 Decide
To Place Organizer on The Road

Ontario exhibitors to the number of forty-six gathered at the headquarters of the Ontario Moving Picture Exhibitors Protective Association in Toronto on Tuesday, May 25, for the purpose of extending the activities of the Provincial organization. The members of the association apparently reached the desire for more activity on the part of the organization simultaneously in view of tax and other developments and this desire came to a head at the conference where various steps were authorized.

It was decided to place an organizer on the road and to adopt a new system of membership fee. The man selected for the work is Merrick R. Nutting, former advertising man and publisher of Montreal and Toronto. The new membership fee will be based on the seating capacity of a theatre, the rate being $25 per seat per year. At least one member voiced disapproval of this development and urged the members not to do business with exchanges which had secured possession of theatres because, as he said, they were indirectly helping to support these theatres which, in turn, were the opposition of many independent exhibitors.

The Ontario association proposes to get busy on many legislative and legal matters. It is intended to secure a change in the law which governs the admission of children, if possible. Methods of federal, provincial and civic taxation will also receive the attention of the association.

President Baillie, who is a Toronto exhibitor, announced that the first step would be to build up the organization, the need for which is generally appreciated at the present time. When the association is strongly organized the various campaigns will be launched. There are more than three hundred exhibitors in Ontario and it is hoped to secure a large percentage of these men as members. Mr. Nutting will devote his whole time on association matters and his tours will carry him to every part of the Province.
M. P. Operators Dance

The moving picture operators of Vancouver, B. C., are holding a series of dances at Lester Court which reflect credit upon the operators' organization. At the last dance there was an attendance of one hundred couples. Vaudeville acts from two of the theatres were also in evidence. The arrangements for the dances are in the hands of a committee composed of President R. Foster of the Operators' Local, R. Anson, Lowden and Hornby. A whist drive was held in connection with the dance and a supper concluded the evening's entertainment. Special lighting effects were used by operators for a number of the dances.

Park Theatre Has Orchestra

The day of the one-piece orchestra in moving picture theatres of Winnipeg, Manitoba, has passed. An instance of the passing of the "piano thumper" is noticed at the Park Theatre, a pretty little house on Osborne street. At this theatre there is a three-piece orchestra composed of a pianist, violinist and cellist. The director of this orchestra is E. P. Salinger who was organist of St. Luke's Episcopalian Church for five years. The music rendered is of a high standard and the orchestra aims to play "to" and not "at" the pictures.

CANADIAN BRIEFS

Willie Eckstein, solo pianist of the Strand Theatre, Montreal, Quebec, known locally as a player of considerable merit, recently paid a visit to New York City to pick up the latest kinks in the music business. Eckstein makes periodical visits to New York for the purpose of obtaining new ideas and his work reflects his interest.

Harry Pomerojy, manager of the Holman Theatre, Montreal, which was recently acquired by the Canadian Universal interests, has secured the services of Sam Goldman as assistant manager. A further advance has been made by this theatre in the presentation of vocal and dancing acts in addition to pictures. Recent features at the Holman have been "20,000 Leagues Under the Sea" and "For the Freedom of the World," both of which were first runs in Montreal.

The Montreal branch of the Famous Players Film Service now occupies a fine new suite of offices at 437 Bleury Street. One of the office's features is a well-equipped projecting room.

Andrew Keenan of Montreal, formerly with Pathé and Mutual, has joined the staff of the Vitagraph in Montreal.

Blue Ridge Drama a Thriller

Thrills are promised by General Film in "The Man from Nowhere," the current Blue Ridge drama with Ned Finley and Marion Henry. Numerous tense dramatic situations are found throughout this L. Case Russell story, it is said, the climax coming in a fight in which Ned Finley as Jud Lindsey narrowly escapes death in a sawmill. There are a number of other scenes in which the action of the story is heightened, a high dramatic pitch, making this, the fifth of the Blue Ridge dramas, the most interesting of the series.

Exhibitors Refused License Fee Refund When Closed Sundays

Motion picture theatre owners of Birmingham, Ala., although deprived of the right to operate their playgrounds on Sunday, are not entitled to a refund of any money paid into the state in the form of license fees according to a ruling by M. C. Allgood, state auditor.

In the case of the Birmingham theatre owners seeking exhibitors of the city, expressed considerable surprise when he learned of the decision of the state official. He cited similar rulings of Code see Alabama which, he says, point specifically to the right of the proprietors to a refund of part of the double license paid the state in the event the municipal government forces them to close.

Exhibitors Ask Refund

The movie proprietors have called attention to the double license they are required by law to pay for operating, with the provision that if the municipal government forces them to close, to a refund of part of this license. Mr. Abernethy says that the Birmingham moving picture men have requested a refund of that part of the double license referred to for the remainder of the year.

Dispatches from Montgomery assert that the movie men have written to M. C. Allgood, State Auditor, asking for a refund on their State licenses as a result of their being forced to close on Sunday by a vote of the people of Birmingham. They have asked, the dispatches read, for almost half the total of their license for the year.

Basis For Ruling

Mr. Allgood holds that, as the State did not ask them to close, and had nothing to do with their closing, the entire license should be paid. He also pointed out an opinion handed down last May by William L. Martin, then Attorney-General of the State, relating to the pool rooms in Opelika, which asked for a license, and directed the city of Opelika to close them. The Attorney-General held that the State could collect the license as the State had nothing to do with their closing.

Edward Piel Makes Debut Opposite Gloria Swanson

A fashionable summer colony forms the background of "I Can't Believe Everything," a Triangle drama scheduled for publication June 23. This production is a picturization of Norman Sherbrook's novel of the same name, featuring Gloria Swanson, and will serve to introduce Triangle's new leading man, Edward Piel. Gloria Swanson, who appears as Patria Reynolds, a young girl who is initiated into the ultra smart set, will appear in attractive bathing costume, and a number of enigmatic frocks. The director put many of the summer costumes and evening gowns worn by the actress in this picture, are a revelation of up-to-the-minute fashions. Much of the action takes place on the verandas of a yacht club.

Second Snakeville Comedy Now Ready for Distribution

"Sophie Gets Stung," in the second series of Snakeville comedy reissues, is distributed this week by General Film Company. The laughmaking features of this story are said to be greatly increased by the process of re-editing and re-titling the film on new positive stock from the original negatives, and is expected to be one of the most popular of the series. Slippery Slim, Sophie Chrts and Mustang Pete are the leading characters in the comedies played by Victor Potel, Margaret Joslin and Harry Todd.

Fairbanks' Trainer Enlists in U. S. Navy

Ensign Norbert Murray of the submarine base, Port San Pedro, Cal., announced that "Bull" Montana had enlisted in the United States navy. He will be rated as physical instructor for the entire submarine base, which includes thousands of enlisted sailors.

"Bull" will be remembered for his work in several pictures with Douglas Fairbanks. He served two years as the Fairbanks' trainer for the athletic star who presented him with a handsome wrist watch on the eve of his departure to join the colors.

"Fatal Fate" Next Diamond

"His Fatal Fate," the second of the popular comedies produced by the Diamond Film Company of New Orleans, is released this week by General Film Company. "Daring Allen," formerly of the "Follies" and "Miss 1917," is a member of the cast with Lou Marks, Irving Browning and Joe Eczebal. Following this will come "Her Ambition," a gay, fast stepping comedy, it is said, in which Suelain Dubedt, said to be one of the most beautiful girls in New Orleans, is the comedienne.

All Universal Employees Subscribe to Red Cross

As an aftermath of the recent Red Cross drive a checking shows that every employee of the Universal Manufacturing Company, at the main office, 1600 Broadway, New York City, the Fort Lee Studio and at Universal City contributed to the fund. The contributions considered as making the hundred per cent subscription consisted of pledges which will be deducted from the salaries beginning with the first of July. Beside these pledges nearly every employee contributed to the street collectors.

Prior to the start of the drive President Laemmle wrote to all the branch exchange managers requesting them to see that all branch employees contributed to the fund. Returns have not been received as yet from the branches.
Committees Agree on Film Distribution to Michigan Exhibitors

Lansing, Mich.—The mixup between the war preparedness board and the committee of information over the showing of war films in Michigan has been adjusted. In Chicago a representative of the board and Charles S. Hart, director of the films for the committee, came to an agreement.

Under its terms the war board is to have the sole and exclusive rights to all of the war films, including those of the United States, English, French and Italian governments, for all of Michigan outside the city of Detroit.

Detroit is included in the list of 20 cities which the committee proposes to handle itself. This means that shortly after the close of the run of "Pershing's Crusaders" in Detroit, it will be started through the state by the war preparedness board and the county war boards. It is to be followed shortly by several other big films taken overseas, back of our own lines and back of some of the lines of the other allies.

All profits made by the war board through the exhibition of the films goes into a special fund for the dependents of Michigan men in the military service.

Exhibitors Protest Payment of Fees to City Censor Board

Houston, Texas—A delegation of exhibitors called upon Mayor A. E. Amerman and the city commissioners recently to protest against the proposal to charge them a fee when the board of censors issues a permit.

The plan of charging a fee was suggested by Finance Commissioner Dan M. Moody and was advanced after some of the picture house managers had demanded that members of the censor board pay the war tax at all times except when they were present on business. According to Mr. Moody's plan the small amount that would be charged could be used by the board of censors to pay the war tax and other small expenses.

The managers were assured that the latter would be given careful thought before any action is taken.

Presbyterians Condemn Sunday Picture Shows

Columbus, Ohio—Stricter observance of the Sabbath was urged in a report made to the general assembly of the Presbyterian Church North by a special committee, headed by James Yerance, of New York.

Motion pictures were arranged as the chief corrupter, and Sunday baseball games were scored. The report stated that the perils have been accentuated by the war, saying that even the drives to aid causes like the liberty loan, the Red Cross, the Y. M. C. A., the Y. W. C. A., Armenian relief and wet and dry contests have opened the way "to Sabbath desecrators."

Oregon M. P. E. League Elects New Officers

Portland, Ore.—The Motion Picture Exhibitors league of Oregon elected officers at a meeting held at the Majestic theatre as follows:


Executive committees were named from among motion picture men in other cities and local exhibitors were named as presiding officers in their respective communities. The association resolved to curtail the use of slides on screens except for purposes sanctioned by the government.

Omaha Film Manager Fatally Shot When He Resists Holdup

Omaha, Nebr.—H. F. Lefholz, manager of the Jewell Film Company, 1904 Farnam street, was probably fatally shot near Avery recently while on his way to Omaha from Plattsmouth. Lefholz had been at Plattsmouth, where he had opened a new theatre.

An unidentified man stepped in the road and leaped on the running board, ordering the car to stop. Meeting opposition, the highwayman fired, striking Lefholz in the breast, near the heart. He is in the South Side hospital. The desperado escaped.

With Lefholz in the car were two men in his employ, Walter C. Denny and M. G. Rogers.

Reconstruction Begin Of Theatre Damaged In Recent Erie Fire

Erie, Pa.—Contractors are already at work cleaning away the debris of the fire which caused an estimated damage of $60,000 to the Columbia theatre building. With the shortage of labor and scarcity of building materials, it is said the theatre will not open to the public again until September.

This is the heaviest damage to Erie real estate in some time. Added to the loss is the total destruction of the organ, which occupied more than half the stage of the theatre. In building this musical instrument several years ago, it cost $15,000. Today, it is said, it could not be reproduced for less than $25,000.

According to present plans of the Columbia Amusement Company, an addition will be made to the building, so that when it is completed it will take care of more people than in the past. It is the first large downtown real estate action in several months.
Trailer and Slides
Used in Novel Way

Mark Gates, manager of the Dayton Theatre, is using one of the live-wire exhibitors of Dayton, Ohio. To prove his showmanship he recently played the "Unbeliever" to crowded houses during a very hot week. This is how he put it over:

The store next to his theatre was vacant. He took an extra projection machine from his booth, set it up in the store and hung a sheet across the store window. On this he ran the trailer advertising "The Unbeliever" together with a slide reading: "A few views of 'The Unbeliever' now being shown inside," with the result that he filled his theatre and had the sidewalk and street crowded.

Immediately after the trailer was shown, about eighty percent of the spectators turned to the box office and went into the theatre Mr. Gates advises.

Exhibitor's Briefs

Buffalo, N. Y.—The capital stock of the Plaza Theatre Company has been increased from $15,000 to $42,000.

Des Moines, la.—The Majestic Theatre Company has been incorporated by A. L. Steiner and I. D. Thomas with a capital stock of $50,000.

Cedar Rapids, la.—Fire destroyed the Princess Theatre of this city, owned by the Seayer Amusement Company. The loss is estimated at $9,000.

Algonia, la.—The Princess Theatre has been purchased by Tom Robertson from Will Stewart of Eagle Grove.

Marshalltown, la.—Willbur D. Ingle-
due has disposed of his interests in the Casino Theatre of this city to J. C. Hos
tetter of Waterloo.

Marietta, Ohio.—The C. and M. Amusement Company will erect a new motion picture theatre here.

New York, N. Y.—The Drury Lane Theatre at 17 W. 123th Street, this city, has been leased by J. A. Dolgoff and A. Migdall.

New York, N. Y.—Articles of incorporation have been filed for the S. & W. Harlem-Fifth Avenue Theatre Company. The capital stock is $1,000 and the incorporators are Charles Steiner, Louis Weinberg and Herbert Kaufman.

Jersey City, N. J.—To operate motion picture theatres the Army Theatres Company has been incorporated for $5,000 by A. F. McCabe, H. A. Black and John R. Turner.

Toledo, Ore.—Miss Verne Rose, at present operator of the Dixie Theatre of this city, has purchased some property and contemplates erecting a modern motion picture theatre.

Binghampton, N. Y.—Thoroughly re-
modeled and redecorated the New Lyric Theatre has been opened to the public of this city. A. L. Brown and W. I. Wales are the proprietors.

Mullen, Neb.—A motion picture thea-
tre is being erected here by G. H. Haw-
ley and Sam Sorensen.

San Jose, Cal.—A new theatre to be

known as the Hippodrome will be

erected here.

Carrollton, Mo.—E. A. Baltzell of Lincoln, Neb., has purchased the Opera House of this city from R. F. Lozier.

Patterson, N. J.—Billy Watson has
taken over the Lyceum Theatre of this

city.

Dallas, Tex.—The Trinity Amusement Company has been incorporated with a capital stock of $25,000. The incorporators are C. E. Tandy, R. B. Stray-
horn and George M. Bailey, Jr.

Wilkes-Barre, Pa.—The new Liberty Theatre, a motion picture house on North Washington Street, this city, was recently opened to the public. With an entrance measuring 72 feet across, the Liberty operated to have the widest entrance of any theatre in the city. Andrew Bomowich is the pro-

pietor.

Louisville, Ky.—New officers were
elected at a meeting of the Louisville
censors for children's programs. The Strand Theatre runs free performances every Saturday morning for the school children of Louisville. It is the plan of the management to continue these free showings into the middle of June when they will be discontinued for the sum-
mer months.

Philadelphia, Pa.—The Exhibitors' Booking Corporation of Missouri has been incorporated for the purpose of booking films. The capital stock is $8,000 and the incorporators are F. D. Buck of New Castle, M. H. Horty and K. E. Longfield of Wilmington.

Lexington, Miss.—E. M. Hooke of this city and Marion W. Kohl have purchased the Opera House of E. D. Hoskins. The entire building will be remodeled before it is again opened.

Florence, S. C.—J. M. Doud is con-
templating the erection of a new motion picture theatre here shortly. The build-
ing will cost $15,000, will have the latest equipment, and will measure 48x123½ feet.

St. Louis, Mo.—The motion picture operators of this city recently held a banquet-luncheon at the Statler Hotel.

Dallas, Tex.—The management of the Jefferson Theatre of this city has turned the house over to the City Federation for one week. The proceeds from the week's performances will be used to in-
crease the Red Cross subscription. R. J. Stinet is the manager of the house.

Film Burns in Theatre

A reel took fire in a moving picture theatre at 224 North Salina street at 7 o'clock recently and the fire department was called. The fire was no danger and no person in the audience was aware that anything had happened, the management ordered the house cleared. The scare was over when the firemen arrived.

Novel Presentation
Of "Over There" By
Seattle Exhibitors

What might be regarded as an ideal of presentation was established at the Strand Theatre, Seattle, by Messrs. Jensen and von Herberg, who took that prominent firm of exhibitors recently put on Select's patriotic, "Over There." The picture was put on at the Strand Theatre beginning Saturday morning for a four days' run. The piece had been advertised properly in local papers for several weeks, and on the Seattle Times car-
ed a very large and fine display advertisement, showing Charles Rich-
man together with Anna Q. Nilsson the leading actress in the picture. Miss Nilsson was shown in the Red Cross costume which was worn in the play. Some of the many things which the man-
agement did to attract attention are list-
ed below:

They secured through Major Boutelle, an army officer in Seattle, the establish-
ment of a recruiting station in the lobby of the Strand Theatre, with two showers of twenty men in Khaki each, on duty during both afternoon and evening per-
formances.

Browning Gun Used

They obtained an exhibition of the new Browning machine gun at the the-
atre entrance, with an expert to explain the workings of the new and latest piece of American ordnance to the spectators.

An exhibition infantry and machine gun drill was held twice daily in front of the theatre—ten to fifteen hundred rounds of ammunition were fired.

The theatre employed a fife and drum corps, all of whose members were veterans of the War, to play twice daily at the theatre.

Boy Scout Aids

Speeches to the audience were made by Master Raymond Foy, an eight year old Boy Scout, who has proved to be a sensation as a Red Cross speaker.

George M. Cohan's song, "Over There," is sung as a part of the performance of the picture. This was cleverly ar-
anged in such a manner that when the title "All Aboard for Berlin" was flashed on the screen, the singer started Mr. Cohan's masterpiece, the rendition of the song ending the same moment the picture concluded.

The girl ushers at the theatre wore Red Cross uniforms throughout the week, and the house was especially deco-
rated in a beautiful manner for this oc-
casion.

Jensen & von Herberg rapped the re-
ward which their brains and ingenuity deserve. During the entire period that the attraction played, the theatre was a stand-
room business, and the theatre's pro-
pietors report that the audiences were the most enthusiastic ever seen in Seattle.

Lockwood Company Moves

The Yorke-Metro Company, which is producing the Harold Lockwood fea-
tures for the Metro, has moved its base of operations from Metro's West Coast studios, where it occupied space since its arrival from the east, to a plant of its own at 1329 Gordon street, Holly-
wood, Cal. Prior to this move, occupancy, extensive alterations and addi-
tions were made in the plant and in its equipment to increase production facili-
ties.
A KAY COMPANY

"Golden Spoon Mary," Co. 1,000.

AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

AMERICAN STANDARD PRODUCTIONS

Oct. 7 — "The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

ARGO FILMS, INC.

"Where D'ye Get That Stuff?" five reels.

ARGO FILM CORPORATION

"The Deemster," nine reels, with Derwent Hall Caine.


ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BLUEBIRD

"Eagle's Wings," five reels, war drama.

"Even As You and I," five reels, with Lois Weber.

"Come Through," seven reels, with Herbert Rawlinson.

CARDINAL FILM CORPORATION

"Joan the Woman," eleven reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY

One one-reel comedy per week.

CINEMA DISTRIBUTING CORP.

"The Thirteen Labor of Hercules," twelve reels.

CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.


CLINE PRODUCTIONS

"Ramona," eight reels.


COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," five reels, with Charlotte, Chadwick, and Ted Lewis.

CORONA CINEMA COMPANY


COROMOTOFILM COMPANY

"I Believe," seven reels, with Melton Rosanner.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

"The Grain of Dust," six reels, with Lillian Walker.

F. P. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quirk.

"Billy's Elopement," one reel, with Billy Quirk.

"Billy, the Governess," one reel, with Billy Quirk.

"Buttin' in Society," one reel, with Lou Marks.

EDUCATIONAL FILM COMPANY

"High, Low and the Game," one reel.

"The Mysteries of Crystallization," one reel.

EFFANDE FILM COMPANY

"The Marriage Bond," five reels, with Nat Goodwin.

E. I. B. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and June Dave.

EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

JUVENILE FILM COMPANY

"Chib's Movie Company," one reel.

EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father?" seven reels.

"Humility,"

"Ivan the Terrible," six reels.

"Loyalty,"

"Robespierre," seven reels.

"Tyranny of the Romanoffs."

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Ainsworth.

"Alimony," with George Pickfort.

"The Sign Invisible," six reels, with Mitchell Lewis.

"Tarzan of the Apes," six reels, with Johnny Lincoln.

"Fall of the Romanoffs," eight reels, with Nance O'Neill.

"Empty Pockets," seven reels.

"The Passing of the Third Floor Back," with Sir Johnstone Forbes-Robertson, Ambassador Gerard's "My Four Years in Germany."

FORT FAY CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Micheleia.


"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FRONHOFER AMUSEMENT CORPORATION


"My Own United States," with Arnold Daly.

GENERAL ENTERPRISES

"The Lisar," six reels, with Jane Gail.

"Mother," six reels, with Elizabeth Riedon.

"The Warrior," seven reels, with Pauline Lord.

"Crucible of Life," seven reels, with Grace Darmond.

GOLD MEDAL PHOTOFATS

"The Web of Life," five reels, with James Cruze.

GRAND FEATURE FILM COMPANY

"Rey Beach on the Spanish Main," five reels.

"Rey Beach in Pirate Haunts," five reels.

"Rey Beach in Foulplay of the Gipsy Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Leah Baird.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Walthall.

"Intolerance," nine reels, with Mae Marsh.


HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepares," four reels.

"Camille," six reels, with Helen Hplasha.

HARPER FILM CORPORATION

"Civilization," ten reels.

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg."

"Wrath of the Gods."

HISTORIC FEATURE FILMS

Apr. 8—"Christus."

FOUR SQUARE PICTURES

"A Trip Through China," eight reels.


"The Bar Sinister," eight reels.

"Her Fighting Chance," six reels, with Jane Grey.

"Whither Thus Goes," five reels, with Orton Johnson and Bess Mittel.

"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.

Aug. 14—"Madame Sherry," five reels, with Gertrude Mc Coy.

The Submarine Eye," seven reels.

"Should She Obey," seven reels, with Alice Wilson.

"The Great White Trail," six reels, with Doris Kenyon.

"One Hour," six reels, with Zena Keefe.

"The Cast-Off," five reels, with Beaug Halliscall.
B"eight SIGNET PARAGON OD 7—FRANK R
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KING BEE COMEDIES
One two-reel comedy per week.
KLOTZ AND STREIMER, INC.
"Whitler Thou Guest," five reels, with Orrin Johnson and Rhea Mitchell.
KULEE FEATURES
"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The USSR," five reels.
LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.
LIBERTY FILM CORPORATION
"The Three Musketeers," seven reels.
LINCOLN MOTION PICTURE COMPANY
"The Realisation of a Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.
MARINE FILM CORPORATION
Aug. 28—"Lorelei of the Sea," five reels, with Tyrone Power
MARSHALL FEATURES CORPORATION
"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION
"Persuasive Peggy," six reels, with Peggy Wood.
MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.

B. S. MOSS
"The Girl Who Doesn't Know," five reels.
"In the Hands of the Law."

NEWFIELD'S PRODUCING CORPORATION

JOHN W. NOBLE PRODUCTIONS, INC.
"Shame," six reels, with Zena Kreie.

ODGEN PICTURES CORPORATION
"The Lust of the Ages," five reels, with Lillian Walker.

SIDNEY OLCOTT PLAYERS, INC.
"The Belgian," with Walker Whiteside and Valentine Grant.

OVERLAND PICTURES CORPORATION
"The Hand of Fate."
"The Russian Revolution."
"Man's Law."

PARAGON FILM COMPANY

PARALTA PLAYS
"Madame Who?" five reels, with Bessee Barielle.
"His robe of Honor," with Henry B. Walthall.
Feb. 15—"The Turn of a Card," seven reels, with J. Warren Kerrigan.
Mar. 1—"Within the Cup," seven reels, with Bessee Barielle.
Apr. 1—"An Alien Enemy," five reels, with Louise Gaum.
Apr. 15—"Dillard's Lot," five reels, with Bessee Barielle.
Apr. 29—"With Hoops of Steel," five reels, with H. B. Walthall.
May 15—"Rose of Pharaoh," with Bessee Barielle.
May 27—"Skiddler," six reels, with Louise Gaum.

PIONEER FILM CORPORATION
"How Britain Prepared," eight reels.
PIONEER PICTURES CORPORATION
"The Light Within," with Mme. Petrova.
"The Life, Mask," five reels, with Mme. Petrova.
"Tempered Steel," five reels, with Mme. Petrova.
"Patience Sparhawk," five reels, with Mme. Petrova.
"Physical Culture Photo Plays, INC.
"Zonar," five reels, with George Larkin.

POPULAR PICTURE CORPORATION
"The Soul of a Child," five reels.
"Corruption," six reels.
"Ignorance," six reels.

PRIVATE FEATURE CORPORATION
"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

PUBLIC RIGHTS FILM CORPORATION
RADIO FILM CORPORATION
"Satan, the Destroyer of Humanity," seven reels.

HARRY RAPFF

HARRY RAEV

CHARLES RANKIN

RENOVED PICTURES CORPORATION
"In Treason's Grasp," five reels, with Grace Cunard and Francis Ford.

SEVLIG SPECIALS
"The Crisis," seven reels, with Bessee Eyton.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUPERIOR FILM COMPANY
"The Faucet," five reels.

SUPREME FEATURE FILMS
"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Libertine," six reels.

ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Michelena.
"The Passion Flower," five reels.

UNIVERSAL
"Hell Morgan's Girl," five reels.
"The Hand that Rocks the Cradle," six reels.

U. S. EXHIBITORS BOOKING CORP.
"The Seppinatt's Last Raid," five reels with Enid Markey.
"Those Who Pay," five reels with Bessee Barielle.

VARIETY FILMS CORPORATION
"My Country First," six reels.
"The Pursuing Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.

WARNER BROTHERS
"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

L. LAWRENCE WEVER PRODUCING CO.
"Raffles, The Amateur Cracksmen," seven reels, with John Barrymore.
PATHE EXCHANGE, INC.

Jan. 27—"Ruined by a Dumbwaiter," five reels, with Alita Marton.
Jan. 28—"A Sea Serpent," five reels, with William Farney.
Feb. 16—"Wronged by a Mistake," five reels, with Harry Gibbon.
Feb. 17—"His Double Life," five reels, with R. Griffith.
Feb. 19—"A Tell Tale Heart," five reels, with Harry Gibbon.
Mar. 3—"A Lady Killer's Dream," two reels, with William Farney.
Mar. 30—"Old She Dog," five reels, with Harry Gibbon.
Mar. 17—"Murder," two reels, with Ray Griffith.
Apr. 2—"Safe Danger," two reels, with J. Edmond.
May 21—"Playwright's Wright," two reels, with Wm. Farney.
May 4—"Mr. Bridge Closes the Door," two reels, with Edward Brady.
Apr. 21—"First Aid," five reels, with Maudie McLean.
Apr. 21—"Their Neighbor's Baby," two reels, with Fritzie Ridgeway.
Apr. 21—"Mum," two reels, with Edward Brady and Chas. Dorian.
May 3—"Love, Mummies, Albert," two reels, with Ed Brady and Ann Krumen.
May 10—"Millions Muddled Through," two reels, with Ed Brady and Myrle Rice.
May 19—"Newspaper Clipplings," two reels, with Frances McDonald.
May 23—"Are You Unceasing?" two reels, with Ed Brady.
June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.
June 3—"Flipper," five reels, with Jane Segovia.
June 16—"Isn't It Warm?" two reels, with Claire McDowell.

UNIVERSAL FEATURES

Feb. 28—"Painted Lips," five reels, with Louise Lovely.
Feb. 18—"The Flats of Fate," five reels, with Herbert Rawlinson.
Mar. 4—"Nobody's Wife," five reels, with Louise Lovely.
Mar. 11—"Beauty of the Breeches," five reels, with Elsa Dalini.
Mar. 15—"Thieves' Gold," five reels, with Harry Carey.
Mar. 27—"The Girl Who Couldn't Quit," five reels, with Louise Lovely.
Apr. 7—"The Magic Zoo," six reels, with J. Edmond.
Apr. 13—"The Risky Road," five reels, with Dorothy Phillips.
Apr. 21—"The Scarlet Drop," five reels, with Harry Carey.

GREATRER VITAGRAPH-V.I.S.E

Jan. 25—"A Mother's Sin," five reels, with Earl Williams.
Feb. 11—"Other Woman," six reels, with Harry Emery.
Feb. 11—"The Woman Between Friends," five reels, with Alice Joyce and Mack Darmorton.
Feb. 18—"The Woman's Consuming Pat," five reels, with Gladys Leslie.
Feb. 25—"Cavanaugh of the Forest Rangers," five reels with Nell Shipman.
Mar. 4—"The Song of the Soul," five reels, with Alice Joyce and Walter McCrory.
Mar. 11—"The Desired Woman," five reels, with Harry Mowry.
Mar. 15—"An American Live Wire," five reels, with Earl Williams.
Apr. 1—"Little Miss No Account," five reels, with Gladys Leslie.
Apr. 4—"The Business of Life," five reels, with Alice Joyce.
Apr. 11—"The Girl From Beyond," five reels, with Neil Shipman.
Apr. 20—"A Bachelor's Children," five reels, with Harry Mowry.
Apr. 20—"The Seal of Silence," five reels, with Earl Williams.
May 4—"The Little Runaway," five reels, with Gladys Leslie.
May 10—"Strength of the Weak," five reels, with Alice Joyce.
May 20—"The Golden Goal," five reels, with Alice Joyce.

WORLD FILM CORPORATION PROGRAM

Jan. 21—"The Beautiful Mrs. Reynolds," five reels, with Carlyle Blackwell and June Elvidge.
Feb. 4—"The Divine Sacrifice," five reels with Kitty Gordon.
Feb. 11—"Whims of Society," five reels with Ethel Clayton.
Feb. 18—"Five Ties," five reels with June Elvidge and Arthur Ashley.
Feb. 25—"His Royal Highness," five reels, with Carlyle Blackwell and Eunice Grecy.
Mar. 4—"Sons of Sybil," five reels, with Alice Brady.
Mar. 11—"The Waif," five reels, with Kitty Gordon.
Mar. 15—"Wanted," five reels, with Madge Evans.
Apr. 1—"The Cross Photo," five reels, with Montage Love.
Apr. 8—"The Witch Woman," five reels, with Ethel Clayton.
Apr. 11—"The Truth," five reels, with Ethel Clayton.
Apr. 12—"The Purple Lily," five reels, with Kitty Gordon.
Apr. 20—"The Leap to Fame," five reels, with Carlyle Blackwell and Eunice Grecy.
May 5—"Mask and Faces," five reels, with Sir Johnstone-Forbes-Robertson.
May 12—"The Old One," five reels, with Montage Love.
May 20—"Journey's End," five reels, with Ethel Clayton.
May 25—"Pentimento," five reels, with Barbara Castieon.
June 3—"The Interloper," five reels, with Kitty Gordon.
June 10—"A Deathless Mary," five reels, with Montage Love.
June 17—"The Man Hunt," five reels, with Ethel Clayton.

SERIALS

"GIVE 'EM HELL"

BUY W.S.S.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

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**RECAPITULATION**

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<td>Children</td>
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We hereby certify that the above report is correct to the best of our knowledge.

Mgr. Cashier.

Certified check covering the above specified War Revenue Tax was mailed by me this day of , 1917, to the Collector of Internal Revenue for the District of

Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 417 South Dearborn St., Chicago.
SUPPLEMENTARY

OFFICIAL CALL

Eighth Annual Convention

of the

Motion Picture Exhibitors' League of America

and

Exposition of the Motion Picture Industry

Boston, Mass., July 13-20, 1918

To All Members of the National Executive Committee:

The by-laws of the Motion Picture Exhibitors' League of America providing that the members of the National Executive Committee shall be called into executive session three days prior to the opening of the annual convention of the league. I hereby call upon said members of said committee to meet at the Copley Plaza Hotel, in the city of Boston, on Tuesday, July 9, at 11 a. m.

To All State and Local Organizations:

And, furthermore, as the said by-laws also provide that no state or local organization shall have representation in or shall be permitted to participate in the deliberations of the convention unless said state or local organizations shall have paid their per capita tax to the national treasurer;

And as it is a matter of supreme importance to have the attendance of full quotas of delegates and alternates at this, the most important convention in the history of the league:

I do hereby call upon all state and local organizations to put the amount of their per capita tax into the hands of the national treasurer as soon as possible.

Ernest H. Horstman of Boston, Mass.
Lee A. Ochs, President Motion Picture Exhibitors League of America.
FANS—KEEP COOL—FANS

The line that SATISFIES and is sold at prices below COMPETITION. BE WISE. The hot weather is coming and with it will come the usual stampede for fans, which means slow deliveries, especially this year with congested transportation conditions. Place your order early while shipments can be promptly made.

$7.70

These fans will operate equally as well either on alternating or direct current. Dimensions: Height over all, 11 inches; blades, 8 inches diameter; weight, 7 pounds. Cord and Plug with each outfit.

- 8-inch, 110 volt, straight: $7.70
- 8-inch, 220-volt, straight: 8.80
- 8-inch, 110-volt, oscillating: 13.20
- 8-inch, 220-volt, oscillating: 14.50

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Above prices include Cord and Plug; for 32-volt Fans add 10% to above prices.

SEND YOUR ORDERS TO OUR NEAREST OFFICE

133 Second Street, Milwaukee, Wis.

Exhibitors Supply Co., Inc.

157 N. Illinois Street, Indianapolis, Ind.
407 Mailers Building, Chicago, Ill.

The Largest Independent Motion Picture Supply Dealers in America

AN INVARIEABLE RULE of Exhibitors Herald

is to give every responsible person in the trade AN OPPORTUNITY TO BE HEARD on any matter of interest to the Motion Picture Trade.

WRITE TO EXHIBITORS HERALD

Send us any suggestion you have to offer—or complaints to make—Send us news about your theatre and about yourself.

Tell the Herald and the Whole Trade Will Hear
Excuse Me—
This Is My Busy Day

I'm learning something—
I'm finding out what sort of pictures I've booked—
I'm looking for a good picture for that open date—
I'm cancelling a bum picture and I'm replacing it with a good one.
I'm trying to satisfy my patrons—
I'm trying to give them the plays they like—
And steer clear of the plays they don't like—

I'm a Wise Exhibitor—
I know there's only one place to go for this information—and get it fresh, truthful and concise.
I read it in:

Screen Opinions—
Why don't you get in on it?
Published by the CAHILL-IGOE CO.
117 W. Harrison Street, Chicago

Our Fighting Men Need Smokes!

25c Sends a big pack- $1 Keeps a soldier happy for a month

Help us to send little packages of happiness to our "Sammies" in the trenches and our "Jackies" with the fleet. They are risking their lives for our sakes. Do what you can to make them comfortable—they crave and need tobacco. Every cent contributed goes for tobacco.

"Our Boys in France Tobacco Fund" 19 West 44th Street New York Endorsed by War and Navy Departments

OUR FIGHTING MEN NEED SMOKES!
What are you doing about it? 25c to $1.00 will do it.
DO IT NOW
"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street
NEW YORK CITY
Endorsed by the War and Navy Departments

REMUSCH-Screen Co
"15 Years of Knowing How" SHELBYVILLE, INDIANA
Crystal Goldfibre in 3 Grades
The Finest Theatres Use Our Screens
RACINE
Country Road Tires
Supreme in Service
Thru Every Month
in the Year

5000 Mile Guarantee

Racine Rubber Co.
Racine, Wis.

For your own protection be certain that every RACINE TIRE you buy bears the name, "Racine Rubber Company"
Put It Over Big!

EXHIBITORS BY THE THOUSANDS HAVE RUSHED TO BOOK

"The Spirit of the Red Cross"

a two-reel motion picture by

JAMES MONTGOMERY FLAGG

Produced by JACK EATON and E. F. WARNER for the American Red Cross

NOW comes the chance to do even more than the Red Cross asks. Put this picture over big! Decorate your lobby with Red Cross posters which will be furnished free by the Red Cross Chapter in your community! Advertise the production. Give it a run longer than you ever gave any other picture! Show it early in the campaign and re-book it later on.

Prove to your patrons that you are back of the Red Cross with every ounce of energy that is in you.

"The Spirit of the Red Cross," released on April 28th, is booking now at the following exchanges:

Famous Player-Lasky Corp.  Metro Pictures Corp.  Universal Film Corp.
Fox Film Corp.  Pathe Exchange, Inc.  Vitagraph
Goldwyn Distributing Corp.  Select Pictures Corp.  World Film Corp.

This advertising space contributed by the Exhibitors Herald, and is acknowledged by Jesse L. Lasky, Chairman Red Cross Committee National Association of the Motion Picture Industry.
AGAIN WE ANNOUNCE

Power's Cameragraph No. 6B

With all latest improvements for the convenience of operation

A—Glass in Magazine Doors.
B—Grip-o Carbon Holder.
C—Improved Rheostat Terminals.
D—Revolving Magazine Spindle with Spring Tension.

Price, $388.00 F. O. B. New York

NICHOLAS POWER COMPANY

PIONEERS OF PROJECTION

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