A HAPPY NEW YEAR
from
MCCLURE PICTURES
and the Seven Stars of
SEVEN DEADLY SINS

BOOK SEVEN DEADLY SINS—
Combining the entertainment
value of a feature with the
drawing power of a series

Seven five-reel features, released by
Superpictures, Inc. through Triangle Exchanges
MAX LINDER

MR. EXHIBITOR:

I am here to make your patrons laugh. Meet me face to face on the screen and see for yourself.

Yours for Success,

Max Linder

Essanay
George K. Spoor, President
1333 Argyle St., Chicago
A Torrent of BOOKINGS
OF THE TWO GREATEST
Grace Cunard
Written and Staged by
GRACE CUNARD and FRANCIS FORD

Mystery—Swift Action
Romance—Adventure
—A Lavish Production
With a Huge Cast

The announcement of a Cunard-Ford Serial
was met by an overwhelming response. Book-
ings are pouring in to every Universal Ex-
change. Live Exhibitors who have made big
money on Universal Serials before are eager
to get the first showing of this newest and
greatest—sensational serial success.

BOOK NOW for PROFIT

The advertising possibilities of "The Purple Mask"
are simply tremendous—the unequaled co-operation
of the mighty Universal—the expert advertising ser-
vice given in the magnificent Advertising Campaign
Book will put this serial over for you in a way that
will mean popularity, prestige and profit. Book now
through any Universal Exchange, or

UNIVERSAL
FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York
Prove the Popularity of Serial Stars on Earth

Francis Ford

IN THE
UNIVERSAL
PER SERIAL

THE
PURPLE MASK
Red Feather Photoplays

PRESENT

"THE DOUBLE-ROOM MYSTERY"

WITH

HAYWARD MACK and ED. HEARNE

Directed by Hobart Henley

Book thru'any Universal Exchange
Universal Pictures

Present an Unusual State Rights Proposition in the Sensational Cinema Production—

"The People Versus John Doe"

WRITTEN, DIRECTED AND PRODUCED BY

LOIS WEBER

Producer of Such Huge Successes as "Where Are My Children?"—"Hypocrites"—"Scandal"—"Jewel"—"Shoes" and others

This stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from the newspaper and film trade critics an endorsement rarely given to any cinema production.

It is the type of picture that makes the people discuss it; the class that is self-advertising; the strong meat play that makes a deep impression on pulpit, press and public. It is the ideal type of State Rights Production. Full particulars regarding choicest open territory on application to the STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY

A Box Office Winner
and Tremendous Dramatic Production
State Rights
Now Selling
Universal Features Present
A Tremendous Dramatization
of Daniel Defoe's Thrilling Story

"Robinson Crusoe"

With Robert Leonard—supported by
Margarita Fischer and an all-star cast

A beautiful, big production that appeals to young and old.
A picture that will please everyone; that will prove a tremendous drawing card for neighborhood houses and down town theatres as well.
The spirit of romance and adventure; realistic details visualized from the old and familiar story carry an appeal to every moving picture fan. State Rights on this superb dramatization NOW SELLING—Write or wire today for open territory, terms, etc. Address all communications to

State Rights Dept.,

Universal
Film Manufacturing Co.
Carle Laemmle, President
“The Largest Film Manufacturing
Concern in the Universe”
1600 Broadway
New York
The STATE RIGHTS
Opportunity of a Lifetime!

The Funniest Craziest Picture ever Produced

EDNA AUG in
"WHERE DYE GET THAT STUFF?"

You get that Stuff—the greatest stuff you ever saw—right here.

A State Rights proposition that is the biggest crowd-getting, box-office attraction you ever heard of. A regular entertainment that will pack 'em in wherever shown.

Bill: It Like a Circus—
Play It Like a Road Show

That's the way buyers are already playing this big burlesque comedy production. The time to get in on this is NOW. There's the swellest bunch of paper, all the way from one to twenty-four sheets you ever saw. It is attractive, snappy and strictly up-to-date. Write, wire, phone or call for particulars as to choice territory still open.

ARGOSY FILMS (INC.)
1600 BROADWAY
NEW YORK CITY
"The Girl Who Doesn't Know" is the greatest sermon yet presented to parents through the medium of the screen—a theme positively untouched in motion pictures—a dramatic, heart-throbbing story.

B.S. MOSS
729 SEVENTH AVENUE, NEW YORK CITY

Newest Photoplay
"The
GIRL WHO DOESN'T KNOW"
Featuring
MARIE EMPRESS

will make parents think and discuss whether it is not best that their children learn the physiological facts of life in an earnest and chaste manner from one who is both mother and companion to her.

Everybody will Want to see it!

SEVERAL TERRITORIES ARE STILL OPEN!
A NEW
MOROSCO-PARAMOUNT PICTURE
Released December 28th
OLIVER MOROSCO Presents
KATHLYN WILLIAMS
SUPPORTED BY
THOMAS HOLDING
IN
"REDEEMING LOVE"

Produced by
OLIVER MOROSCO PHOTOPLAY CO.
485 FIFTH AVENUE, NEW YORK

Agents for Canada: Famous Players Film Service, Ltd., Calgary, Toronto, Montreal
MARGUERITE CLARK

IN THE

FAMOUS PLAYERS

picturization of her greatest stage success

SNOW WHITE

has been proclaimed by critics and exhibitors
An Unparalleled Paramount Picture

Scores of telegrams received from prominent exhibitors throughout the country indicate that they consider it extraordinary for Snow White to be a regular program release even for Paramount. We don’t!

Such Pictures as SNOW WHITE and the 103 others produced by Famous Players, Lasky, Morosco and Pallas--made PARAMOUNT paramount.

Executive Offices:
485 FIFTH AVENUE, NEW YORK

Agent for Canada: Famous Players Film Service, Ltd., Toronto
"BRAVING BLAZES"

Release Date January 8th

The newest, most original

BLACK DIAMOND COMEDY

yet produced by these masters of mirth

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

D. L. HART, Treas.

Paramount Pictures Corporation

NEW YORK, N.Y.
Paramount announces

Victor Moore

in the third
one reel "Klever Komedies"

"HE MEANT WELL"

Vic starts off the New Year meaning well—
But, Oh! the consequences!!

You’ll laugh!   You’ll scream!    You’ll howl!

Released New Year’s Day, January 1st

KLEVER PICTURES, INC.
220 West 42nd St., New York City
Commencing with January, ARTCRAFT will release one picture a month, and that picture, you may depend, will be the most towering feature of the industry.

One ARTCRAFT picture a month with the world's greatest artist will bring your playhouse the prestige that no other amusement medium can duplicate.

*Inquire for particulars now.*
Start the new year with one of Miss Pickford's greatest achievements.

THE 81 FIRST RUN ARTCRAFT THEATRES will show this picture for the first time JANUARY 8TH, 1917

Have you a Pickford contract?

This event is the millennium in moving pictures—the one feature that America has awaited for years.

This will be an ARTCRAFT February release.

729 SEVENTH AVENUE, NEW YORK
KEEN CARTOONS

Comical Characters
Presented in
Hilariously Funny Comedies

make

Keen Cartoons

The Greatest Laugh Producers Ever Offered

One Each Week Released Through Foremost Independent Exchanges
Write or Wire For Full Information

KEEN CARTOON CORPORATION
729 Seventh Avenue, New York.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
BLUEBIRD PHOTOPLAYS
PRESENT
“THE PIPER’S PRICE”
FROM THE STORY BY
MRS. WILSON WOODROW
WITH DOROTHY PHILLIPS
MAUDE GEORGE-LON CHANEY
AND WILLIAM STOWELL
DIRECTED BY
JOSEPH DEGRASSE
THE tremendous momentum of BLUEBIRD popularity is wholly unprecedented, though confidently expected by BLUEBIRD Executives ever since the inception of these marvelous film drama achievements.

Each succeeding release is widening and strengthening the extreme favor in which BLUEBIRDS are held by moving picture patrons throughout the country.

Greatness of plays; superiority of stars; the farthest advance in direction—these have been combined in a manner never before considered possible. The flood of publicity and generous advertising space in the Saturday Evening Post is further increasing the popular demand for BLUEBIRD Photoplays. You can share in this demand with profit.

IMPORTANT TO EXHIBITORS: Arrange to see the photoplay triumph of the season—"GOD'S CRUCIBLE." A play that will astonish you as evidence of the super-excellence possible in the art of the screen drama. It is a BLUEBIRD of the true BLUEBIRD standard.

Book through your local BLUEBIRD Exchange or

BLUEBIRD PHOTOPLAYS, (Inc.)
Executive Offices
1600 BROADWAY, NEW YORK.
COLUMBIA Pictures Corporation presents

The Star Delightful

MABELTALIAFERRO

IN

A Wife by Proxy

A METRO wonderplay from the supreme story written by Charles Logue and John B. Clymer—Directed by John H. Collins.
Biggest box office attraction ever offered to Motion Picture Theatres since motion pictures began

15 consecutive weeks

The Great

BOOKING NOW AT ALL METRO
Wm. Christy Cabanne's master production of romance, thrill and power.

Whirlwind Advertising Campaign - Newspaper and Billboard - Unique in Showmanship.

Secret

Presented by QUALITY Pictures Corporation
Produced by SERIAL Producing Company

Story by Fred deGresac
A YEAR
of Prosperity and Profit for every Motion Picture Exhibitor in these METRO PICTURES for 1917

Jan. 1 Vanity Emmy Wehlen
    8 A Wife by Proxy Mabel Taliaferro
    15 The White Raven Ethel Barrymore
    22 Threads of Fate Viola Dana
    29 The Weaker Sex Mme Petrova

Feb. 5 The Promise Harold Lockwood - Allison
    12 One of Many Frances Nelson
    19 The End of the Tour Lionel Barrymore
    26 The Secret of Eve Mme Petrova

Mar. 5 The Belle of the Season Emmy Wehlen
    12 The Beautiful Lie Frances Nelson
    19 The Hidden Children Harold Lockwood - Allison

METRO-DREW COMEDIES
METRO TRAVELOGS
and so on through the year
WILLIAM FOX’S
FIRST SUPER DE LUXE PHOTODRAMAS

WILLIAM
FARNUM

in
A powerful indictment
of child labor evils,
THE PRICE
OF SILENCE
Directed by Frank Lloyd
RELEASED ON JAN. 8

THEDA
BARA

in a photodrama of
love and intrigue,
The DARLING
OF PARIS
Suggested by Victor Hugo’s
“THE HUNCHBACK OF NOTRE DAME”
Directed by J.Gordon Edwards
Released
Jan. 22

FOX FILM CORPORATION
LOVE AND PEARLS—IN SOUTH SEAS.

Freebooters attempting to steal priceless gems from a young girl are foiled by the bravery of one man. See the

WILLIAM FOX
PHOTOPLAY WITH THAT MATCHLESS STAR
GEORGE WALSH
IN
The Island
of Desire—

STORY BY J. ALLEN DUNN
SCENARIOIZED AND DIRECTED BY OTIS TURNER

FOX FILM CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
FOXFILM COMEDY SERVICE

YOU'LL LAUGH AFTER NEW YEAR'S DAY,
1917
BECAUSE IT IS
THE RELEASE DATE FOR

FOXFILM COMEDIES

Start the year right by making your patrons happy.
Give them comedies that are so funny that they are
automatic laugh-producers.

FOXFILM COMEDIES

are that kind. They are two-reel gloom-dispellers of the
most contagious sort.

ANY PRODUCER ANYWHERE
CAN BOOK FOXFILM COMEDIES.
THEY ARE RELEASED INDEPENDENTLY
OF THE
REGULAR FOX PROGRAM.

FOX FILM CORPORATION

Laugh Looseners
Mirth Makers
Joy Jugglers
Gloom Grabbers
Sorrow Slammers
Sadness Squelchers.

BOOK THEM NOW
MR. EXHIBITOR

Beginning in January

MACK SENNETT

KEYSTONE COMEDIES

For the First Time Anyone Can Have them regardless of His Program

ONE EVERY WEEK AND THEY ARE PIPPINS

RELEASED THROUGH TRIANGLE FILM CORPORATION

KEYSTONE F. KESEL & EXECUTIVES
MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

* * *

COMING SOON.

M COMPANY
BAUMAN
NEW YORK CITY
SELZNICK PICTURES

ANOTHER

CLARA KIMBALL
YOUNG

TRIUMPH

"THE FOOLISH VIRGIN"

By Thomas Dixon

Directed by ALBERT CAPELLANI

HAS GONE OVER WITH A RUSH

WHAT THE CRITICS SAY


"In each scene there is something that stands out because of its punch."

"A story replete with heart interest—should prove a sterling attraction."

Dramatic Mirror.

Exhibitors Trade Review.

Greater than "The Common Law." See this picture.

"ZIT" N. Y. Evening Journal

NEXT PRODUCTION

"THE PRICE SHE PAID" By David Graham Phillips

WONDERFUL SOCIETY STORY BY ONE OF AMERICA'S GREATEST AUTHORS

DIRECTED BY CHARLES GIBLYN

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE
HERBERT BRENON
Creator of The Photodramatic Sensation of 1916.

NAZIMOVA in "War Brides"
Has Nearly Completed a New Film Masterwork.

THE ETERNAL SIN

Starring The Brilliant American Actress

FLORENCE REED

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE
Joseph M. Schenck Presents

NORMA TALMADGE

In "PANTHEA"

By Monckton Hoffe

Directed by ALLAN DWAN

Harry Rapf Presents

ROBERT WARWICK

In THE ARGYLE CASE

By Harry J. O'Higgins Harriet Ford and William J. Burns

Directed by RALPH W. INCE

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"After sitting through the first three episodes of

Pearl of the Army

the audience would willingly have sat through the whole fifteen!"

Cleveland Plain Dealer, Dec 2nd

Read what they say about it. It's good!

"Every once in awhile some chronic kicker comes along, and, in wearied tones, complains against that twenty-minute entertainment he frequently encounters on a moving picture program that ends with a 'continued next week,'

"It seems to injure his feelings to be invited to come again on the same day next week and watch an impossible but thrilling and mysterious plot slowly unfold.

"But in spite of chronic kickers, producers, particularly Pathé, continue to produce moving picture serials, and exhibitors continue to book them to boost their business on the poorest night in the week. And if the public didn't prove that they liked this melodramatic form of entertainment would Mr. Exhibitor and Mr. Producer continue spending their good coin?

"'Pearl of the Army' starring Pearl White and featuring Ralph Kellard is the newest serial from the house of Pathé, and if the first three episodes may be considered as a criterion, it should prove as popular as 'The Shielding Shadow' which is rapidly drawing to a satisfactory close.

"When it comes to injecting real mystery in serials Pathé walks away with the blue ribbon every time. Mystery and thrills in 'Pearl of the Army'? Whew!

"After sitting through the first three episodes the audience would have willingly sat through the whole fifteen, so mysterious is the action of not only one person, but two. Even the operator, who had seen the first six reels several times, would have gladly cranked the remaining footage of the entire serial. He admitted it himself.

Praise like this should make you want to show "Pearl of the Army," Mr. Exhibitor.

Produced by Astra
under the direction of Edward José.
Pathé Serials

Standard Oil
Dollar Watches
Ford Cars
Theodore Roosevelt
Thomas Edison
Andrew Carnegie

-All are American institutions known to every man, woman and child as definite positive factors in the life of the world.

Read the newspapers and you will find Pathé Serials occupying as much space as any of the above names. Here are some notices on The Shielding Shadow

The Lawrence Kansas Journal says:
"THE SHIELDING SHADOW is fraught with thrilling suspense."

The Bridgeport, Connecticut, Telegram says: "THE SHIELDING SHADOW is one of the cleverest mystery serials that has yet been released, as it deals with a scientific research that develops a result long sought by the scientist."

The Motion Picture News of Sept. 9th says:
"THE SHIELDING SHADOW is in fifteen episodes of two reels each in a wonderful portrayal of motion picture art. For the lover of mystery there is plenty in the picture. There are many thrilling allusions to each episode. The production is a most elaborate one and shows that no expense was spared in making the film."

Newspapers reflect public opinion. The Manager who doesn't show "The Shielding Shadow" is passing up good business.

Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie.
Do you know this man?
He is "Shub" Pollard and with
Harold Lloyd
he makes up the greatest laugh
team in the country.

Luke comedies now
once a week

Produced by
Rolin
Announcing
the star whom one picture,
"The Shine Girl," made a
national favorite

Gladys Hulette
in the five part Gold Rooster Play
of innocence, sorrow, and joy

Her New York

written by Agnes Johnston, author of
Miss Hulette's other successes: "The
Shine Girl and Prudence the Pirate"

Produced by Thanhouser
Released Jan. 7

Thanhouser-Made Pathé Gold Rooster Plays

VALKYRIEN
(BARONESS DEWITZ)
IN
"The IMAGE MAKER"
Released Jan.21

GLADYS HULETTE
IN
"HER' NEW YORK"
Released Jan.7

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. EDWIN THANHOUSER PRES. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS LTD., 167 WARDOUR ST. W, LONDON
When you hire a man
to work for you

You want one who is loyal, honest, always on the job—dependable, in fact.

You need the same qualities in the Pictures you hire to work for you.

World Pictures Brady-Made

Are loyal. They never go back on you.
Are honest. Honestly advertised by honest Producers.
Are on the job. All the time. World Service is an intelligent anticipation of your needs and conditions.
Are dependable. Our product is identified with this word.

World Film Corporation
130 West 46th St. New York City
Canadian Distributors REGAL FILMS, Ltd.
37 Yonge St. Toronto, Ont.
WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ALICE BRADY

in "A Woman Alone"

Directed by
HARRY RAVENPORT
Story by
WILLARD MACK
MRS. VERNON CASTLE in Patria

THE SERIAL SUPREME

Written by Louis Joseph Vance

Produced by Wharton Inc.

NOW BOOKING INTERNATIONAL
PATRIA has been accorded the most remarkable reception ever given a motion picture serial. At private showings held in the Ritz-Carlton Hotel and Strand Theatre, New York; Congress Hotel, Chicago; Tremont Theatre, Boston; Sinton Hotel, Cincinnati, and in other cities Patria was proclaimed the Serial Suprême. Now booking.

EXCHANGES

ATLANTA
146 Marietta St.
BOSTON
68 Pinckney St.
CHICAGO
262 S. Wells St.
CINCINNATI
512 Walnut St.
CLEVELAND
250 Prospect Ave., S. E.
KANSAS CITY
252 Walnut St.
LOS ANGELES
512 So. Olive St.
NEW YORK CITY
529 Seventh Ave.
OMAHA
1417 Harney St.
PHILADELPHIA
1235 Vine St.
PITTSBURGH
284 Penn Ave.
SAN FRANCISCO
284 Golden Gate Ave.
ST. LOUIS
3313 Olive St.
SEATTLE
1235 Third Ave.
WASHINGTON
212 11th St., N. W.

AGENCIES

ALBANY
68 State St.
BUFFALO
30 Erie St.
INDIANAPOLIS
New Linne Theatre Bldg.
DALLAS
606 Produce Exch. Bldg.
DETROIT
71 Grand Blvd.
MINNEAPOLIS
601 Produce Exch. Bldg.
SALT LAKE CITY
314 Melville Bldg.
ST. LOUIS
3313 Olive St.
NEW ORLEANS
358 Baronne St.
CHRISTIE COMEDIES

"CHUCK FULL OF LAUGHS"

"HER CROOKED CAREER"
Open Market Release for January 8th
FEATURING BETTY COMPSON and EDDIE BARRY
Book this CHRISTIE COMEDY. You'll want more of 'em.

Christie Film Co.
SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
The GOLDEN ROSARY

A Super-Cinematographic Masterpiece

in Five Parts

Featuring

Olga DeCosta

and

Jack Meredith

Produced by

TOM VAN PLANCK

FOR EXCLUSIVE TERRITORY

APPLY

The Film Exchange

729 7th Ave.
N. Y. City

BETSEY RANDOLPH

A Big Money-Making Opportunity!
Reserve Your Territory Early!
We Beg to Announce to the Trade

That in keeping with our policy of releasing only the very best pictures shown on the screen today

We Have Acquired

The Sole and Exclusive Rights

To the Wonderful Pictures

ENTITLED

"The Living Book of Nature"

Produced by RAYMOND L. DITMARS, Curator of the
NEW YORK ZOOLOGICAL PARK

These pictures, showing in most interesting and intimate detail the habits of strange, wild animals, have been running each week at the

Strand Theatre, New York, for the Past Three Months

Do you know of any other pictures, aside from ours, that ever ran for three months at New York's largest Broadway Theatre???

Educational Films Corporation of America

729 Seventh Avenue New York City, N. Y.
**Charlie Chaplin in Greater Mutual Specials in 1917**

When Charlie Chaplin signed the famous $575,000 contract with the Mutual Film Corporation, he was generally conceded to be the world’s greatest comedian. In the months that have passed since that time, he has not only preserved that reputation, but has added to it. He starts the New Year with the greatest popularity he ever enjoyed. And in accordance with the 1917 Mutual policy of “Only Big Stars,” Chaplin will again be presented in Mutual-Chaplin Specials, as the world’s greatest comedian.

Still Without a Rival.

When Chaplin became a Mutual star he had many imitators. Other comedians, anxious to gain a little popularity, were satisfied to bask in the reflected glory of John. But Chaplin stands alone in his particular style of fun-making. Exhibitors found by actual experience that there is but one Chaplin. Entering 1917, Chaplin finds himself without rival. He stands alone—supreme—in the comedy field.

Pursuing its policy of “Only Big Stars for Mutual,” the Mutual Film Corporation announces that during the coming year Charlie Chaplin will appear in even greater Mutual attractions—the world’s greatest comedian in the world’s greatest comedies. The Mutual-Chaplin Specials already released have all established new records. They have made the biggest gross for the theatres which ran them. Exhibitors know that such comedies as “The Floorwalker,” “The Fireman,” “The Vagabond,” “One A.M.,” “The Count,” “The Pawnshop,” “Behind the Screen,” and now his newest—“The Rink”—are unequaled as box-office attractions. These productions are all available now at the 68 Mutual Film Exchanges. New ones will soon be offered. Exhibitors should make booking arrangements now at the nearest Mutual Exchange.

**Nance O’Neill in “Mrs. Ballfame”**

Gertrude Atherton’s famous novel, “Mrs. Ballfame,” is now in production at the studios of the Frank Powell Producing Corporation. This is the first of a series of Mutual Star Productions in which Nance O’Neill is to be starred. It will be released through the 68 Mutual Film Exchanges. Bookings can be arranged now at Mutual Exchange.

**Mutual Star Productions For January**

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<td>January 23rd</td>
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**The Girl Reporters**

Mutual’s Big Serial of Newspaper Life

PROVING A NOVELTY

There is something new in motion pictures—something really “different.” After seeing the first few chapters of the new Mutual serial, “The Perils of Our Girl Reporters,” exhibitors are admitting that fact. Here are stories of newspaper life, told from the inside. Here are stories altogether new—altogether different. Theatre patrons cover the country over—ever searching for new sides in the way of photoplays—are packing houses to see “The Perils of Our Girl Reporters.” This new serial is in fifteen chapters. A new chapter is released each week. First chapter released December 28. Each chapter is complete in itself. Each tells a fascinating story of real newspaper life. John Milne, Helen Greene and Zona Keefe are the featured stars. George Terrelliger is the director. The serial was filmed at the Niagara Film Studios. Bookings can be made now at any of the 68 Mutual Film Exchanges in America.

**Marjorie Rambeau in “The Greater Woman”**

Studio work is progressing rapidly on “The Greater Woman.” This is the first of the Marjorie Rambeau Mutual Star Productions. It is being made at the studios of the Frank Powell Producing Corporation. It features Miss Rambeau, supported by an all-star cast. Bookings can be made now at any of the 68 Mutual Film Exchanges.

**Richard Bennett Scores a Triumph in “The Gilded Youth”**

The Mutual Star Production for release the week of January 1 is entitled “The Gilded Youth.” It features Richard Bennett. It is the fourth of the Richard Bennett Series of Mutual Star Productions. The others are “Phillip Holden Winter,” “—And the Law Says” and “The Valley of Decision.” All of them are now available at the 68 Mutual Film Exchanges. All of them feature Richard Bennett, the famous star of “Damaged Goods.” Today Richard Bennett is conceded to be one of the greatest drawing cards ever presented.

**A Quaint Little Story**

“The Gilded Youth” is a quaint little story. It has for its theme the love of John Jocumn, a happy-go-lucky sort of chap, for Mary, a waitress in a New York boarding house. John and Mary declare their love and decide to marry. Each contributes a weekly mile toward a fund for their establishment in a little home of their own. One day the finding of a raffle ticket leads to a complete change in all their plans. John finds himself in possession of a wonderful valley coat. In order to wear the coat he finds it necessary to replenish his entire wardrobe. Heavy withdrawals are made from the fund. Mary discovers one day that the fund is completely exhausted. She fears John has been unfair to her. And—

released week of January 1.

“The Gilded Youth” is released by all Mutual Exchanges the week of January 1. That week is sure to mean capacity business for the theatres showing this Bennett Mutual Star Production. Bookings can be made now.

**Lumberlands Serial Crammed With Action**

“It’s the best serial I ever ran,” writes an exhibitor of Van Wert, Ohio, after running a few chapters of the new Mutual serial, “A Lass of the Lumberlands.” Hundreds of other exhibitors agree with him. Men who didn’t think it possible to improve on precious Helen Holmes-Mutual serials, are astonished to discover that “A Lass of the Lumberlands” is really the best Helen Holmes serial yet released. Bookings are being made now at the 68 Mutual Film Exchanges. This epic of the big north woods is packing theatres all over the United States.
Without A Single Rival!

THE MUTUAL FILM CORPORATION'S

CHARLIE

Featured ONLY in

Dominating the entire world of motion picture comedians—without a rival—Charlie Chaplin began the year of 1916. During the year just ended he has not only preserved that reputation, but has added to it. His greatest success has been scored in Mutual-Chaplin Specials.

His Latest—

"THE

Charlie's adventures in a skating rink—as pictured in his latest release—prove the versatility of this clever funmaker. He is creating new situations—inventing new 'business'—enhancing his own popularity with each new production.

BOOKINGS
MUTUAL
MUTUAL FILM
John R. Frank
Greater Than Ever For 1917!

$670,000.00 PER YEAR COMEDIAN

CHAPLIN

MUTUAL-CHAPLIN Specials!

Pursuing its policy of Only Big Stars For Mutual, the Mutual Film Corporation announces that, during the coming year, Charlie Chaplin will appear in even greater Mutual attractions. The world's greatest comedian in the world's greatest comedies. Exhibitors should make booking arrangements NOW at any Mutual Exchange.

MUTUAL-CHAPLIN SPECIALS

Now Playing:

"The FLOORWALKER"—"ONE A.M."
"The FIREMAN"—"The VAGABOND"
"The COUNT"—"The PAWNSHOP"
"BEHIND THE SCREEN"—"The RINK"

ONLY AT

CHANGES
A quaint story of happy-go-lucky John Slocum and his love for Mary, a waitress in a New York boarding-house. It contains real heart-throbs—a tear or two, and more than a few smiles.


MUTUAL STAR PRODUCTIONS
Featuring RICHARD BENNETT
Now Playing:
"PHILIP HOLDEN, Waster."
"AND THE LAW SAYS"
"THE VALLEY OF DECISION"

BOOKINGS NOW AT ANY MUTUAL EXCHANGE
"THE BEST SERIAL I'VE EVER HAD!" — Lyric Theatre.

W. L. Bowers, manager of the Lyric Theatre of Van Wert, Ohio, writes: "I am playing 'A Lass of the Lumberlands' and want to say it is the best serial I have ever had. I stand them clear out to the street. I would heartily recommend it to anyone who wants a big box-office attraction." Take the advice of a fellow exhibitor. Capacity business is the rule at theatres playing "A Lass of the Lumberlands." Book this big serial today—at any Mutual Exchange!

A LASS OF THE LUMBERLANDS

Featuring

HELEN HOLMES

Produced by SIGNAL FILM CORPORATION

Now Booking At 68 Mutual Exchanges!
MUTUAL

Thrilling Scenes In This Startling Serial!

Featuring
Earl Metcalfe
Helen Greene
Zena Keefe

The reporter's life is one of the most thrilling positions one can conceive. They face death without a tremor. They go through any peril to land "a story." How real newspaper stories are actually secured forms the basis of this thrilling new serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is "different."

The PERILS OF OUR GIRL REPORTERS

15 STARTLING MOTION PICTURE STORIES—EACH COMPLETE!

Theatre patrons the country over will welcome this Mutual serial. It is the "something new" in motion pictures for which they have been waiting. They will pack the theatres showing it. It means capacity business for 15 weeks. A new story each week. Each story complete in itself. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger. Backed by a tremendous national campaign of advertising and exhibitor helps. See the newspapers. Watch the billboards. Wire or write your nearest Mutual Exchange for complete details.

BOOKING NOW AT 68 MUTUAL EXCHANGES

Produced by NIAGARA FILM STUDIOS
SUNDAY

Reel Life
The Mutual magazine in film

TUESDAY

TOURS
Around the World

WEDNESDAY

See America First— with
Gaumont Karoon Komics

WEDNESDAY

The Mutual Weekly
News of the World First

Gaumont Co.

FLUSHING, N.Y.
When is the best time to wake up? After the other fellow has grabbed the Unicorn program? DO IT NOW!

There's just two kinds of service—Unicorn and the other kind. Unicorn defies competition. LOOK INTO IT!

The proof of any service is the drawing power of the film. Book Unicorn and see the INCREASE IN YOUR RECEIPTS.

If you don't care whether your competitor puts one over on you, let him beat you to THE UNICORN PROGRAM.

Thousands of Theaters are making money with Unicorn Films. Why not you? It's a SERVICE TO SUIT YOUR NEEDS.

---

THE PUNCH THAT LANDS

THE PUNCH IS

THE PUNCH THAT COUNTS

THAT'S

You can make money with the Unicorn's ONE REEL DRAMAS AND WESTERNS.

You can make money with the Unicorn's TWO AND THREE REEL DRAMAS.

You can make money with the Unicorn's TWENTY-ONE REELS A WEEK SERVICE.

—And, PASTE THIS IN YOUR HAT, THE BILLY WEST COMEDIES
   Two-Reel Screams
   "His Married Life," "Boards and Bombs," "His Waiting Career."
   Watch for the next release.
KLEINE-EDISON-SELG-ESSANAY SERVICE

Miss

Billie Burke

By special arrangement with P. Ziegfeld, Jr.

in

GLORIA'S ROMANCE

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

Small Town Exhibitors!

Has it ever occurred to you that Billie Burke is just as popular in your town as she is in any big city on earth? Have you thought of the opportunity for big box office receipts that await you if you book "Gloria's Romance" now when BILLIE BURKE'S name is on everyone's tongue? Start the New Year right. Make YOUR theatre the society center of your town. The best people in every community flock to the theatre showing "Gloria's Romance"—a society romance of Palm Beach, Florida, and Riverside Drive, New York. It's in twenty feature chapters—a new chapter every week for twenty weeks. The Lucile, Henri Bendel and Balcom gowns are a feature in themselves. Bookings can be obtained at the nearest Kleine Edison-Selig-Essanay exchange or write direct to

GEORGE KLEINE
80 5th Avenue
NEW YORK CITY

"Most Elaborate Of All Picture Plays"
THE FINAL JUDGMENT

The final judgment as to the worth of a motion picture play really lies with the Exhibitor. If the production is mediocre, Mr. Exhibitor is first to learn of that fact for his patrons have no hesitancy in telling him; also the box office receipts slump. When a play pleases and the till is filled to overflowing with the clinking shekels, the Exhibitor is first to take his pen in hand to write congratulations to the Producer.

The Crown Theatre, Cleveland, Ohio, says: "'The Country That God Forgot' is an excellent production, the star was well liked and the play is worth repeating." The Garden Theatre, of Canton, Ill., writes: "I beg to advise that 'The Country That God Forgot' is one of the most unusual pictures I have ever played. Santschi was fine. My patrons, which consist of the best class of people, applauded frequently, which is also very unusual."

These are just a few of hundreds of unsolicited letters we have received praising the Selig Red Seal Play, "The Country That God Forgot."


SELIG POLYSCOPE CO.
CHICAGO - - - ILLINOIS
"The Truant Soul" Is Henry Walthall's Best

"THE TRUANT SOUL."

Produced by Essanay, released thru K. E. S. E service; privately shown. The cast:

Dr. John Lancaster......Henry B. Walthall Joan Wentworth....................Mary Charleson Myers..........................Patrick Gilbain Mrs. Dana.........................Anna Mae Walthall Mrs. Fraser........................Mary Parkyn Dr. Jenkins......................E. K. Haupt

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statement, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hours and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photo-plays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong dramatic ability. The play is not a new one; the only thing that makes it worth anything is the acting of the cast. The little lady in the balcony made us laugh a lot, but we were also moved and we were "behind our eyes." We were pleased to be there.

This is a sensation. Book it early.
RICHARD C. TRAVERS
and
GERTRUDE GLOVER
are presented in
"The Phantom Buccaneer"
By VICTOR BRIDGES
Directed by J. Charles Haydon
SCREEN TIME 1 HOUR, 20 MINUTES
A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.
IS MARRIAGE SACRED?

Essanay's New Stock Company
Marguerite Clayton  Edward Arnold
Lillian Drew  Sydney Ainsworth
Thomas Commerford
is presented in this striking series of photoplays on marriage and divorce.
It is a flaming banner that will attract every individual for it touches on a subject close to every heart.
Look over this list of titles.

"The Burning Band" - Dec. 16  "The Magic Mirror" - Jan. 27
"Dancing with Folly" - Dec. 23  "Shifting Shadows" - Feb. 3
"Wife In Sunshine" - Dec. 30  "Desertion and Nonsupport" - Feb. 10
"The Sinful Marriage" - Jan. 13  "Ashes on the Hearthstone" - Feb. 17
"When The Man Speaks" - Jan. 16  "The Extravagant Bride" - Feb. 24
"The Wide Wrong Way" - Jan. 20  "Social Obligation" - Mar. 3

Directed by E. H. Calvert

SCREEN TIME APPROXIMATELY 30 MINUTES
BIG SEAT SELLING ATTRACTION!

The first

ESSANAY-CHAPLIN REVUE OF 1916

will fill your theatre and keep them standing in line to get in.

Read what these theatre owners say:

Essanay Film Mfg. Company, Chicago.

"Sure did make a cleaning on the 'Chaplin Revue.' Our patrons were more than satisfied. The receipts beat all expectations."

Swan & Schwarz, Empress Theatre, Kearney, Neb.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company, Chicago, Ill.

"Broke all records in my largest theatre on the Essanay-Chaplin Revue of 1916. I congratulate you and recommend it to any exhibitor as a big money getter."

Bell Enterprises, Galveston, Texas.

Mr. George K. Spoor, President,
Essanay Film Mfg. Company, Chicago, Ill.

"We surely did a wonderful business with the Essanay-Chaplin Revue of 1916. Had them standing out in the street. I consider this a wonderful box office attraction."

Casino Theatre, Marshalltown, Iowa.
“On Italy’s Firing Line”
A noteworthy production presenting probably for the first time the activities of the Italian armies in the great conflict in Europe. Exclusive pictures showing battles in the Alps above the clouds, artillery duels and entrenchments. Three sensational reels released in General Film Co.’s regular service on Monday, January 1.

“IN PAYMENT OF THE PAST”
An unusual drama with an all-star cast. Released in General Film Co. service on Saturday, January 6.

“The Selig-Tribune”
The world’s greatest news film. Always ahead with pictorials. Released twice every week.

“Starring in Western Stuff”
A comedy-drama of extraordinary work featuring Tom Mix, the daring cowboy star, and a notable cast. A story of strong love interest but which also contains many laughable situations. Mix performs many interesting feats of riding and roping during the action. Released in General Film Co.’s regular service on Monday, January 8.

“The Making of Bob Mason’s Wife”
A strong love story released through General Film service Saturday, January 13.

“The Selig-Tribune”
Which always gets the news and shows it first. Most popular of news reels. Twice every week.
THE MOVING PICTURE WORLD  January 6, 1917

KALEM
Konquests
in the Realm of SERIES Pictures

The prestige of this pioneer organization as a producer of successful SERIES pictures in one and two reel lengths remains unquestioned in the face of the keenest competition.

Never spectacular in our methods, we have pursued the even tenor of our way, always giving of our best to the Exhibitors of the world.

To be able to anticipate, to be able to supply, the exact type of pictures that the Masses want is no small task for any Producer. Yet that is exactly what the Kalem Company has done, is doing and will continue to do. We cite the unprecedented success of "The GIRL from FRISCO" series of two reel Westerns as evidence of this fact. They are not the usual clap-trap, "sheriff-on-the-run" style of Western films; they are red-blooded, wholesome stories of the Far West as it is today, written by authors who have lived the dramas Kalem is recreating upon the screen.

Robert Welles Ritchie and Frederick R. Bechodt are the authors referred to. Ritchie has written the first twenty-five episodes and Bechodt will continue the Series indefinitely.

Look over the entire field of motion pictures and you will not find a single failure chalked up against the record of the Kalem Company. Its conquests in the realm of SERIES pictures are many; and the reason therefor is this: Vigorous stories written by celebrated authors.

Announcing a NEW Series of "STINGAREE"

Adventures, written by E. W. HORNUNG, internationally famous as the author of "Raffles." The NEW Series, for which we have Mr. Hornung's manuscripts, will feature the Kalem favorite—

TRUE BOARDMAN

who created the title role in the original series.

Owing to the unusual number of requests received from Exhibitors for the release date of the first episode, we can announce that production will begin at once. Each episode will tell a complete story.

KALEM

235 West 23rd
"GRANT, POLICE REPORTER"

By Robert Welles Ritchie

This Super Series of single reel adventures is without a doubt the most popular Series picture the Kalem organization has ever fostered. It has a punch that compels admiration. It has plot and plausibility, being written around a Man. It has thrills. It has action and it has that peculiar something that holds the interest of the Public—just as we predicted it would when the first episode was released months ago.

And now that the author, Robert Welles Ritchie, is going to give his entire time and attention to the Series it is going to reach the highest pinnacle of success. Ollie Kirkby and George Larkin, co-stars in this series of newspaper stories, need no introduction from us. Their splendid work speaks for itself. Larkin has proved himself to be the greatest daredevil in picturedom; Miss Kirkby is always admirably cast. We want every Exhibitor to see some of these exciting episodes screened. There is no better way than to arrange with the nearest General Film Exchange for a showing. Do it today!

—not forgetting those clever, mirth-provoking HAM Comedies

To see them is to book them for they are so genuinely funny, so full of the snap and zest of life they never fail to get under the skin of the most confirmed pessimists. HAM and BUD are comedians from the soles of their funny feet to the crowns of their funny sky pieces. And as for petite ETHEL TEARE and comical HENRY MURDOCH—their pantomime is irresistible.

P. S.—We're proud of our HAM Comedies.

"The HAZARDS of HELEN"

—the Railroad Series that has made History. Now in its THIRD YEAR of record-breaking success. If there can be devised a stunt too dangerous for HELEN GIBSON to perform, the Kalem Company has never heard of it. "The Hazards of Helen" carry more thrills, more action and more story to the reel than pictures of five times its length. In hundreds of theatres "The Hazards of Helen" are making money for Exhibitors.

COMPANY
St., New York City
Like a blazing Sun, the KALEM trade mark illuminates the pathway of bewildered Exhibitors who have wandered off the beaten trail of SUCCESS chasing phantom profits.

KALEM’S Formula for Producing SERIES Features of One and Two Reels That Are Good Enough to Be Released Indefinitely

First, the IDEA is worked out from the Exhibitor’s viewpoint. Next, the STORY. And it must be a whale of a story to pass inspection. Then the AUTHOR is selected. He must write from experience—must have lived most of the situations he sets down for the camera. Finally, the story is ideally cast. Stars? Yes, but the story is not sacrificed for the sake of high salaried stars. And there you have it—the secret of KALEM’S unprecedented success as a producer of SERIES pictures.

Tuesday, January 2nd

“That Terrible Tenderfoot”

A side-splitting burlesque on the Wild and Woolly West as it is generally thought to be.

Wednesday, January 3rd

“The False Prophet”

A bully episode of “The Girl from Frisco,” featuring MARIN SAIL and TRICK BOARDMAN. The Girl exposes a religious faker who was reaping a golden harvest by predicting the end of the world. Real, dramatic thrills are crowded into those two reels.

Friday, January 5th

“The House of Secrets”

A thrilling episode of “Grant, Police Reporter,” dealing with a secret submarine base on the American Coast, featuring GEORGE LARKIN and OLLIE KIRBY. Never was another thrill just like this one. Trapped by the landing crew of the enemy submarine, Grant hangs from the cross-arm of the wireless, cuts it loose from its support and swings down through space, describing a huge half circle, until he is able to catch his legs over the limb of a tree on the opposite side of the yard.

Saturday, January 6th

“The Mogul Mountain Mystery”

Another thrilling “Hazard of Helen,” one that calls upon HELEN GIBSON for the last ounce of her physical strength and a vast amount of courage. Helen falls the conspirators by dropping into an open runaway car from the cross-arm of a tall telegraph pole. A de luxe thrill.

The KALEM KALENDAR

TENDERFOOT

KALEM COMPANY
235 West 23rd St., New York City
WE ALSO take pleasure in calling attention to a new department beginning in this issue, entitled "Picture Personalities." It will contain authentic, short biographical sketches of leading picture artists, together with a photo reproduction. Exhibitors and theater managers will find these valuable in preparing their house programs or special press matter or circulars on productions in which these artists appear from time to time. Save your files of all issues for future reference.

THERE is no necessary relationship between the cost of making a picture and the public favor that it wins. There is a big demand for superfirms and bright star features at advanced prices or they wouldn't be. But the weakness of the system is that the program picture that precedes the feature may be, even if it isn't apt to be, more amusing and satisfying. The bright star feature costs so much to make that the producer can't afford to scrap it when it fails to come up to the mark. It is good for a barrel of money and he puts it out.

CENSORSHIP is the popular topic of conversation in Kansas City this winter. Something seems to have irritated a large enough part of the community to set the whole bee-hive abuzz. The thorn seems to be the lurid advertising rather than any film; but the result is not unlikely to be unpleasant for the whole business, at least for the time. A little profit followed by a considerable loss doesn't pay anybody. The film business is being more ably handled every year; but it seems that we still need to be taught by experience that an ounce of diplomatic foresight will often save an expensive battle.

EVEN a censorship advocate may use the brains God gave him once in a while. We get snap-shots of him when he is not doing it, and one of the most amusing situations of this kind in our gallery recently came from Denver, Colo. The subject is Ralph Pitts, a teacher in the East Denver high school, and his specialty is psychology. He knows very well how the tongue functions at the will of the mind. He knows that it may work almost semi-consciously like an eyelid, as when a man reading a newspaper answers a prattling child without thinking. And it may work as in a business man who has just heard an important report and whose mind has waited before answering till it has had time to touch and weigh every element that is going to affect his problem.

Professor Pitts, before the Mothers Congress at Denver, recently gave as a reason for censorship of pictures that they prompt extravagance, "because the desire to go to a show becomes a habit and that regular attendance for a year or more runs into money." That's a pretty deep saying even for a professor of psychology. Truly there are people who have had habits, like buying cigars, or candy, or objects of art, and these run into lots of money. The probability is that some humorist suggested "Habit" to the Mothers' Congress meeting and they all began to pop off like so many firecrackers. One member advocated limiting the shows to one performance in the afternoon and one in the evening. We wonder what the common-sense citizen of Denver thinks of such arguments. And whether Professor of Psychology Ralph Pitts remembers the deep argument that he advanced against the picture shows.
Millions Lost to Exhibitors

By Louis Reeves Harrison

“Millions lost to exhibitors” is a fascinating and important topic in the field of the moving picture industry. The author, Louis Reeves Harrison, explores the concept of how exhibitors lose millions due to various factors. In this article, Harrison argues that exhibitors lose money due to poor management, unwise decisions, and lack of focus on profit. He highlights the need for exhibitors to improve their business practices and make informed decisions to avoid losing millions. The article is a must-read for anyone interested in understanding the dynamics of the moving picture industry and how exhibitors can avoid financial losses.
An Unfair Condition

The writer hereof is a firm believer in adequate remuneration for labor performed, no matter whether that labor be the digging of a sewer or the performance of the duties of the President of the United States. It has always seemed that the holding of remuneration of labor down to the lowest possible level is bad business, from any and every point of view, and a policy which must perforce react detrimentally upon the industries of any country.

The moving picture industry has, however, in one of its branches, gone to an utterly absurd length in the other extreme, and this condition has been brought about by the use of tactics to which I think no one who has studied the situation could give unqualified approval. I refer to the salaries of stars.

There are today scores of artists playing leading roles and receiving therefor sums astounding all proportion to any remuneration they could, by any stretch of the wildest imagination, hope to receive were their efforts confined to the legitimate stage. In fact, until some of the thousand-dollar-a-week talent broke into moving pictures they considered one-tenth of that sum as the standard price.

The matter of salaries paid by producers would not be of interest to the moving picture world if these salaries were really paid by the producer, but when we come to analyze the situation it is found that this is not the fact. True, the producer makes the contract and pays the actual money, but in effect he merely advances that sum, later collecting it from the film exchange, which in turn collects it from the exhibitor, who is the real goat.

I have remarked that an element of unfairness was contained in the matter and firmly believe my statement to be correct. Let us examine into that phase, taking an extreme case of the untrained school girl, who "butts" into moving pictures, and due, of course, to some measure of talent, plus certain personal qualities, "makes a hit." As soon as she displays the fact that she has real ability, coupled with the energy and sticktoitiveness necessary to success, she is placed in leading roles and the producer proceeds to advertise her. Now this advertising is not done for nothing. It costs money; also it is likely to cost a lot more money in kick-back, which almost invariably results. Mazie has now become a "movie queen." She has made good, is now given leading roles, and calls herself a star; also the producer overlooks no opportunity to advertise her as such. Mazie now, in the parlance of the racing stable, "begins to feel her oats," and promptly demands added remuneration, backed by the threat that unless she gets it she will go over, bag and baggage, to an opposition company.

Now, if her demands were reasonable, taking into due consideration the fact that she owes to the producing company the advertising which has made it possible for her to become a popular star, there would be no complaint. Mazie does not do anything of that sort, however. For be it from her to indulge in such unseemly modesty. It is a case of "grab the money" with, please remember, the exhibitor as the goat. A few months ago Mazie was literally tickled out of her shoes when she was put on the salary roll at fifty dollars per week. Now she demands five hundred, with a short-time contract, and when that contract is up she, having meanwhile nosed around among other producing companies, comes in with a demand for double that sum, again backed up with the threat that if the producer don't "come across" she can get it elsewhere.

The second contract is signed at the higher figure. She is still advertised to the limit, and pretty soon some "enterprising" feature producer hunts Mazie up and says: "You working for one thousand dollars a week? Why, good heavens! I would not insult you by offering such an absurd sum. Come over to us and we will pay you three thousand!"—and so it goes.

The figures may be somewhat exaggerated, but the fact unquestionably remains that the moving picture industry, as a whole, and the exhibitor in particular, is laboring under an unwarranted burden of absurd salaries paid to leading men and women. Mind you, I say this as one who, as I said in the beginning, firmly believes in adequate remuneration for labor performed. I don't, however, regard it as reasonable to pay moving picture stars the huge salaries which are now all too common. It is this burden which is pushing up the film rentals to absurd and impossible figures.

The exhibitor has it in his own hands to remedy this condition by refusing to pay exorbitant film rental fees which he knows the very largely based on unreasonable salaries paid to actors. Why kill the goose that lays the golden eggs, for that is what it will mean in the long run to all concerned?

Sam Spedon Joins M. P. World Staff

Popular Motion Picture Publicity Man Becomes Associated With Most Popular Journal of the Trade.

Readers of The Moving Picture World and the friends of Sam Spedon, designations which are synonymous, will be pleased to learn that their favorite publicity man and old-time motion picture booster has become a member of The Moving Picture World editorial staff and will take up his duties at once. Since leaving the Vitagraph Company, with which he was associated for many years as head of the publicity and advertising department, Mr. Spedon has managed several publicity campaigns for different producing companies at lucrative salaries and his services because of his long experience in the business, have been in good demand. On account of his experience, The Moving Picture World has secured his co-operation and he will devote his time to assisting exhibitors throughout the country in working out their many problems.

Everybody in the film business knows Sam, so what's the use of rehearsing his pedigree? It's just possible, though, that some of you may not know that he is an old newspaper man and that he knows all the curves of the game.

This training, plus his intimate and expert knowledge of the motion picture business from all its varied points of view and his wide acquaintance with motion picture producers, exchange men and exhibitors, eminently fits him for an editorial position on the best motion picture trade journal. The combination is perfect.

Mr. Spedon's talents will be used to the best advantage. His work will bring him into close relation with the exhibitor
throughout the country. It is probable that he will attend many conventions and other gatherings of exhibitors where, it is unnecessary to say, he will receive a hearty welcome. It is not necessary for us to say that the exhibitor will benefit from the knowledge of the business which Mr. Spoden is able and qualified to dispense. Exhibitors and other trade organizations will receive the same earnest cooperation from the staff of this paper that it always has given.

**Brandt Discusses Chain Theaters**

Executive Secretary of Brooklyn Local Says Situation Is More Menacing Than That of Deposits.

AT THE last meeting of the Associated Motion Picture Exhibitors of Brooklyn, New York State League, Local 3, William Brandt among other subjects discussed the effect on the community theater of the chain houses. Mr. Brandt, who is the wide-awake executive secretary of the Brooklyn local, is the proprietor of the New Albany Theater, a 600-seat house in Albany avenue. Immediately adjoining the structure is one of the finest open-air show places in Brooklyn, having a capacity of 1,100 seats. Mr. Brandt is one of the officers chiefly responsible for the standing of the Brooklyn organization. Its membership of 80 owners, representing 110 houses, probably outweighs that of any other league local in the country, not to mention outranking many states. But there are approximately two million inhabitants in the geographical section once known as the city of churches.

"When I speak of the effect of the house on the local theater I am not speaking for myself," said Mr. Brandt to a World, who called at the New Albany last week. "You can see for yourself I am outside of their 'certain of fire.' But I do know how it is affecting many of my fellow members here in Brooklyn and I believe also in many cities throughout the country. One of the most serious problems confronting the exhibitor today is the effect upon his individual house of the chain theater."

"The question of interest just now because the owners of several of these chains are also engaged in the production of film which they are releasing to the very theaters affected by the competition of their houses and upon the bookings for which they depend to a considerable extent for the financial success of their program. I think it is conceded that 85 per cent. of the picture theaters of the country have a seating capacity of 600 or less. These houses are the backbone of the industry. If their business is based upon an insecure foundation, the structure of the entire industry must sooner or later totter. I am as disinclined as any other man to yell calamity, but just look into the situation as it affects us here.

"In the Borough of Brooklyn are 242 theaters showing motion pictures exclusively with a seating capacity of 600 or less. There are 39 seating over 600, and many of these are houses in which vaudeville is the attraction. These 39 fully half belong to the Loew or Fox or Fox-O-Moss circuits, the others being operated independently.

"These chain houses are scattered all over Brooklyn, in direct competition with the smaller theaters. William Fox prereleases his pictures two weeks in advance to his own theaters, reserving the following two weeks for the local chain. Other manufacturers who are not exhibitors also favor the chain houses by giving exclusive prereleases. This is a decided advantage to the chain house, as any one may see. This in itself is sufficient to handicap the small independent house, who receives no such favor.

"However, if this were the only grievance the small house would be less affected, but the chain house in addition to the prerelease offers as added attraction a complete bill of vaudeville and a large orchestra at the same admission price or lower than that charged by the small house for large sub-

jects. As an instance, it was possible to see "The Common Law," a serial and eight acts of vaudeville in a Loew house for 10 and 15 cents, in the afternoon and 15 and 25 cents at night, a single theater, because of limited screen capacity and high rentals, was compelled to charge an admission fee of 15 cents for the matinee and 25 cents evenings for all seats, and this, mind you, after the chain house had prev-

The problem is of greater import than the deposit question. The same situation prevails all over the country. I was talking with an exhibitor from the West and he told me they were up against the identical condition out there.

"The whole question affects the manufacturers more than the exhibitors because, as I have already stated, the bulk of the industry in the large number of houses seating 600 or less. On them and their success all the manu-

facturers must depend for far the largest proportion of their patronage.

**To Organize the West Coast**

P. A. Powers and Donald J. Bell, Representing National Association, Will Aid in Work.

THE organization of an advisory committee of the National Association of Exhibitors on the Pacific coast will probably be completed in January, when P. A. Powers, treasurer of the Universal, a member of the executive committee of the association, and Donald J. Bell, president of the Loew & Howell Company of Chicago, and a vice-president of the Association, will be in Los Angeles and San Francisco.

The two representatives from the East are remarkably fitted for their mission. While their western headquarters are on their own business, they are anxious to make the Association's business theirs also. Mr. Powers will have immediate entrée to one of the powerful organizations which is expected to act as an affiliate, for H. O. Davis, president of the Universal, is president of the Producers' Association on the coast. Mr. Powers has been close to all the activities of the association in New York, as he has been one of its most enthusiastic supporters and is a member of the Executive Committee, on which the California Committee will be based.

The general division of the National Association of the Motion Picture Industry will hold its quarterly meeting in New York in January in the form of a dinner and entertainment. This was decided at a meeting of the Executive Committee of that division, held December 21 in the association's rooms in the Times building, New York.

**Carbon Makers Confer With N. A. M. P. I. Speer and National Officers Discuss Plans of Affiliation and Cooperation.**

THIRTY million carbons would be used annually by the motion picture theaters of the United States if they were available, according to information given the National Association of the Motion Picture Industry last week by the two greatest makers of carbons in the country.

These two manufacturers, the Speer Carbon Company, of St. Mary's, Pa., and the National Carbon Company, of Cleveland, manufacture 15,000,000 carbons annually, and at the present time this is practically the entire available stock.

Previous to the war, the majority of the carbons came from Germany. The two carbon manufacturers, the National, represented by N. C. Cottish, general sales manager, and Speer, by J. S. Speer, president and general manager, and J. P. Fryling, secretary and treasurer, were in conference with Executive Secretary Elliott at the National Association's rooms last week. Plans of affiliation were discussed, and the carbon makers expressed their interest in the activities of the National Association and their desire to co-operate.

In connection with the Sunday issue, the carbon makers offered to incline in all their shipments a card urging the support and co-operation of exhibitors in the fight for the free Sunday which is being made by the National Association and the Exhibitors' League.

**Mabel Normand's Picture is "Mickey."**

Mabel Normand's big new feature, produced at her studio in Los Angeles, is entitled "Mickey," without any frills such as through a telegraphic inadvertence we last week tagged on to "Mickey." It is just plain "Mickey," that's all.
WRITE US EARLY AND OFTEN

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

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer of the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

North Carolina Convention

Big Meeting Held at Charlotte, N. C.—Enthusiastic Opening Session Gives Promise of Successful Gathering.

With approximately two hundred exhibitors and representatives of concerns allied with the motion picture business assembled at Charlotte, N. C., the annual convention of the North Carolina Branch of the Motion Picture Exhibitors' League opened Tuesday evening, December 19, with considerable eclat. Among the men who stood out among the crowd was Percy W. Wells, state president, and it was not to be wondered at, for he practically carries the motion picture business of Wilmington, N. C., around in his vest pocket. Besides being president of the North Carolina League he is president of the Howard-Wells Amusement Company, which owns all the theaters except one. His houses are the Academy of Music, 1,100 seats; Royal, 800 seats; Victoria, 1,100 seats; Grand, 500 seats; the Bijou, seating 800, which belongs to Bijou Amusement Company, of which Mr. Wells is president.

Mr. Wells is an old-time vaudeville actor, a keen business man and has the reputation of being a good fellow.

The secretary of the league, H. B. Varner, of Lexington, N. C., is a big man, physically and mentally. Outside of being secretary of the league, manager of the Lyric theater of Lexington, managing editor of the Good Roads Magazine, president of the Good Roads Association of North Carolina, publisher of the Lexington Dispatch, his hobbies are little things like that, he is a gentleman of leisure. One can readily see that he hasn't much to do except to run for Congress occasionally and to help others to keep their political fences in repair. During one of his unoccupied moments he, Wells and the writer sat in the latter's room and talked for nearly two hours. I wish I could tell you how extremely interesting it was.

And strategy live wire is R. D. Craver, secretary of the Piedmont Amusement Company, which owns twenty-two theaters in various cities of the state. Friend Craver is chief of the local group in the committee. He is a hustler from Hustlerville and, from what I have observed and heard during my few hours here, there are quite some few towns in North Carolina which might change their names to "Hustlerville" without doing violence to the eternal fitness of things.

R. V. Anderson, secretary of the local amusements committee and manager of Pathe's Charlotte branch exchange, is on the job with both feet. He belongs to the voting class at home, greasing the wheels of entertainment and, incidentally, boosting the Pathe end of things.

Representing the Enterprise Optical Manufacturing Company of Chicago appears my old chum, J. E. MacNey, with a latest model Moliograph under each arm and a wonderful flow of language for use in describing its merits.

Matters to Be Considered

Among the things to be done before the convention will be the question of state taxation of theaters which has been twisted out of all reason and is a distinct burden; return charges on reels; advance deposits; insurance on theaters and underwriters' regulations, both of which latter charges are unreasonable.

The convention was addressed by Col. T. L. Kirkpatrick, manager of Charlotte, to whose words of welcome President Wells responded; F. H. Richardson, editor of the Projection Department of the Moving Picture World, and A. F. Sams, attorney for the League.

A full report of the convention will appear in next week's issue.

Sam Trigger Heads Manhattan Exhibitors


SAMUEL TRIGGER was elected president of the Manhattan Local No. 1, New York state branch of the Motion Picture Exhibitors' League of America, at the annual meeting on December 20. The session, a lively one, was held in the League's headquarters at 218 West Forty-second street. Mr. Trigger received 29 votes, his opponent, Charles Steiner, receiving 18.

Louis Blumenthal, treasurer, in his report stated that $20,782 was taken in during the course of which two balls and an exposition had been held. At the beginning of the year there was $42 in the treasury. On December 15, 1916, there was in the treasury $2,304, with bills receivable bringing the balance approximately to $6,700. The ball early in the year netted $5,000, and the Thanksgiving Eve affair a sum slightly in excess of that.

Henry E. Cole resigned as organizer for Manhattan.

The secretary reported 185 members, of which 80 are theater owners in good standing and 9 are associate members.

Retiring President Lee A. Ochs addressed the threecore members present, saying he had done for them in the past year the best he could. He bespoke for the incoming officers the full support of the membership. "The presidency is not a pleasant position to hold," he said, "very unpleasant at times. It is one that keeps you in hot water whether you are right or wrong. The incumbent will succeed only by having the cooperation of all the members."

The remaining officers were as follows: First vice-president, C. R. Martineau; second vice-president, Ike Hartstall; secretary, Thomas Howard; treasurer, Morris Needle; sergeant-at-arms, E. M. Kommigswald; finance committee, William Hilkeimer, chairman; C. R. Rhonheimer, Otto Lederer, L. Brecher and Jacob Klein.

On the day following the election President Trigger made a statement to the members of the organization.
"Let us start in good," he said. "On the first day after election I am appealing to all the newly elected officers for the least two weeks, if possible, without further notice. We have promised the organization to do things. I have not, and neither have you, any desire to let this remain an election campaign only. We are going to do work and I cannot work when I do not have your help.

"Have I formulated a plan whereby every officer must give an accounting. I will know at the end of the year how many members each and every one of you have brought in, how much time you have devoted to the interest of the organization, or how neglectful you may have been. This will be one of my formulas that will be read at the monthly meeting of the whole body, and I hope to have the pleasure of hearing the exhibitors say: 'Well done, good and faithful servants.'

"We have boasted and am still boasting that every officer is thoroughly qualified for the position to which he was elected. Let us prove this by our actions to commence this good work.

"I am enclosing two subscription blanks. Will you have them filled out by two new members? It may take a week or two weeks, but have this done. The organization needs your help and the exhibitors of the state and country are practically looking to Local No. 1 to set an example to all exhibitors' organizations."

**Intermountain Managers Organize**

**New Association Formed at Salt Lake to Improve Amusement Conditions**

For the stated purpose of waging warfare against a certain class of amusements—photoplays and otherwise—local exhibitors at Salt Lake have formed an association, to be incorporated under the name of the "Intermountain Amusement Managers' Association." It is hoped that eventually the association will list members, every manager within the district.

The first gathering of the local theatrical men was held early this week at the general offices of the Swanson theater circuit in the American theater building and initial steps were taken toward organizing the association.

It is hoped, primarily, by the men concerned, that the association will be effective in curbing sensational, suggestive plays and other theatrical vices. Back of the idea, according to the managers, is a desire to reach the producers and salesmen of objectionable photoplay films and the organization, it is stated, will be prepared to make it interesting for these persons.

H. E. Ellison, general manager of the Swanson circuit, said that while the association would be formed for the purpose of promoting the general interests of the managers, it would also be an attempt to prevent the somewhat prevalent epidemic of objectionable photoplays and "frisky" stage productions and would suppress suggestive and misleading advertising matter.

So far photoplays are concerned, the managers say they will oppose the state or municipal censorship board idea. They believe that exhibitors should abide strictly by the rulings of the Board of Censors and not attempt to show any picture which had failed of passage before that body. Mr. Ellison has addressed a letter on the subject to Mayor W. Mont Ferry of Salt Lake, suggesting that an effective means of keeping objectionable photoplays out of local theaters would be to immediately revoke the license of any exhibitor who showed a film which had not been passed by the National Board. This, of course, would be possible only on condition that the proper municipal authorities were kept constantly posted on the rulings of the board, so that the offending exhibitor might be given due and proper warning.

It is proposed that the new association include not only theatrical managers but the proprietors and managers of amusement resorts as well. The local theaters represented in the organization of the association were the Paramount-Empress, by George E. Carpenter; the American, Rex and Liberty, by W. H. Swanson, H. E. Ellison, R. L. Stern and Robert Sanders; the Mehesty, by Edward Mehesty; the Elgin, by E. H. Golding; the Orpheum; the Orpheum-P. Levy; the Pantages by Frank B. Newman. Other theaters which are expected to list themselves in the new association are the Salt Lake theater, Wilkes, Broad- way and the Exemplar.

The new organization of managers is generally regarded here as a distinct "uplift" movement, as the exhibitors have entered upon their work with the determination of carrying through their plans as efficiently as they have faced the task of the small but growing sentiment for censorship, the managers, it is felt, have taken a wise step. Their evident desire to show the public that they are eager to protect their patrons instead of turning over this job to a censorship board, is regarded as commendable.

**Canadian Exhibitors' League Proposed**

President Golding of the Maritime Provinces League Says All Exhibitors in Canada Should Get Together.

Feeling that there should be a national organization of exhibitors in the Maritime Provinces, some of the exhibitors in the Maritime Provinces have been the first to effect a combined front with which to meet the adversities of the business, and they are now the first to get down to real business. It has been suggested that there should be a national organization, and it has been found many ardent fellows, and Montreal has been named as the most likely place for holding a grand conclave.

By so doing all Canadian exhibitors could get down to solid, concrete facts and deal with them unitedly, which would unquestionably mean effectively.

Walter H. Golding, president of the Maritime Exhibitors' League, and manager of the Imperial in St. John, asked what he thought of the advisability of a national organization. He said:

"Our Maritime Province organization has disclosed such a spirit of co-operation, and our complaints have been found to be identical and so common to us all, that it is a sure indication that all Canada is suffering from the same ills, diseases, and evils, and every effort should be blown at some of these existing evils. The 'auctioning system' of selling films and pitting one house against another is highly inequitable, and with the high cost of conducting the picture business as it is today, the thumb screw tactics employed by some companies are becoming very oppressive. Unless some radical change is brought about and film prices standardized the whole enterprise is endangered."

At the present time Canada is being very heavily taxed for patriotic purposes. Many thousands of the patrons have turned up arms and gone overseas, and it is likely that of the 50,000 exhibitors are all the film dealers are "over-filling" the companies. One method of "auctioning" films, against which some of the exhibitors are rebelling, has been employed in St. John. An exchange manager will ask an exhibitor to witness a screening of a special feature he is offering. Later he will call another exhibitor in and show him the same picture, telling him that such a picture is offering him so much for the feature, but that he might have it for so much more. Later the first exhibitor is notified that another house has offered him a big advance over the first named figure, and so one house is pitted against another, and generally, it seems, the exhibitor is driven to times to surrender what they have come to call "blood money." The next and other evils, it is felt, could be eliminated through a national organization, and a movement for such a body is slowly gathering momentum, and it is hoped that before the expiration of another six months a definite and forward step will be taken towards the organization of a moving picture league of Canada.

**An Appeal to Jersey Exhibitors**

President Jespe Urges All Theater Managers to Join in Movement for Better Conditions.

A STATE-WIDE movement is being advocated for the modification of the blue laws of the State of New Jersey. Every exhibitor in the state, every landlord of every moving picture theater and hundreds of owners of candy, cigar and drug stores, in large numbers at the state house, are organized in the Jersey Motion Picture Exhibitors' League. The State of New Jersey proposes to enter this campaign and not let up until its efforts are successful.

The exhibitors of State House at the present time contemplate legislative enactment that will assure the protection of the Sunday show for all time. It will be of material benefit to the exhibitors of New Jersey, to have a bill for Sunday shows before the legislature at the next session. The president of the state league has every assurance that the common people of this state, not only have no opposition to the Sunday shows, but have a strong desire for them. A small law to be introduced at the next session and at its hearing fifty ministers of the state opposed it and one-half dozen of exhibitors were for it. Had we the same number of exhibitors and showed the same cooperation as
our opponents we would by this time have been well on the road for Sunday shows.

An exhibitors’ meeting is held every Friday morning at our headquarters in Newark in connection with the bill committee, who are working hard on the details of the affair. We are being held up by our committee in Newark. Every exhibitor in the state should use all of the resources at his command to make this ball a financial success.

In view of the fact that whatever money is made through the committees’ efforts will be used for the benefit of every exhibitor in the state, can you not arrange your time some Friday morning and find us in the work with them in Newark.

I would like to meet you personally and talk over with you matters of general interest. If you have a local organization in your district, I would be glad to visit you at any time, but of course no local, send $6 to our secretary and enroll yourself as a state member. The protection of your business demands it.

Join this organization and let New Jersey stand foremost in the ranks of organized exhibitors in the Union. Better your own conditions and be an active unit in the tremendous force of our immense industry.

Hope to see you soon.

John DR. H. CHAS. HESPE, President

ST. LOUIS ASSOCIATION MEETS.

A meeting of the Theater Managers’ and Motion Picture Exhibitors’ Association of St. Louis, Mo., was held in the Tivoli last week, according to record. President Mogler presided. William Sievers, Steve Kainman, W. Slinger and Nick Angelich were elected to membership. Special committees reported that a dispute between the A.M.P.E. and the I. A. T. S. E. Local had been settled and that several exchanges had agreed to withdraw their demands for advance payments on serials.

Messrs. William, Bloston, Sigolof, Pullman, Wehrenberg, W., and others, were appointed to meet with the President Mogler was appointed as a special committee to take necessary steps to defeat the proposed tax measure which contemplated taxing theaters $100 per annum.

Sunday Show Decision

Exhibitor Rosenberg of Ossining, N. Y., Wins Decision in Action Brought to Close His House on Sunday.

OSISING, N. Y., comes under the jurisdiction of the recent decision rendered by the Appellate Division, Fourth Department of the Supreme Court of New York, which said that it was unlawful to operate a motion picture show on the Sabbath day.

Rosenberg, in a motion picture show he had in his town called the Alhambra, tried to operate it on Sunday, but was restrained by a New York court.

The Appellate Division of this Department held in People vs. Hemleb, 125 N.Y. 225, that the only law applicable in connection with the motion picture business is the Penal Code, and that that section does not apply to moving pictures, but only to similar shows to those enumerated.

Moving picture shows were not known at the time this section was enacted and it is not part of its legislation.

It was held that this section was inoperative in violation was a maximum fine of $500, and five days in prison, and not much more than after all the trouble and expense of securing a second conviction of the same person.

In Bender vs. Hamlin the Appellate Division of the Fourth Department held that the question as to whether or not certain activities are in conflict, and the question can only be settled by the Court of last resort.

Since then the Appellate Division of the Third Department have agreed with the Fourth Department in People ex rel Bender vs. Joyce and others, but by a divided court.

The law there authorizes the president to prosecute all such suits in the name of the corporation as shall be ordered and directed by the trustee.

The resolution of the trustees found here does not expressly authorize him to sue:

It has long been held that courts may not resort to injunctions to enforce an owner’s or lessee’s right to prevent another person from using the same property for the same purpose where property rights are involved, and that as it is a harsh remedy it should not be granted, until a clear prima facie case is established in law and fact by the person who claims. An exception is a person who alleges special damages. Therefore the motion must be denied.

The Village of New Rochell vs. Lane, 75 Hun 908; A & E Enc. of Law, Vol. 991, p 946, 1st edition.

It is no part of the mission of a Court of Equity to administer the criminal law of the State, or to enforce the principles of religion or morality except so far as it may be incidental to the improvement of property rights, and perhaps again then matters of equitable cognizance.


A court of equity will not intervene to prevent an act merely because it is illegal. Vol. 10 p 960 A & E Enc. of Law 1st edition.

The question, which is a case of public morals granted until a clear prima facie case is made by the bill. Vol. 10 p 1002 A & E Enc. of Law 2d edition.

Issac Miller, of New York, was the attorney in the proceeding for Mr. Rosenbush.

State League Gets Into Sunday Campaign

Notes to Ask Contributions from Exhibitors on Basis of Social Betterment.

The Motion Picture Industry, New York state branch of the Exhibitors’ League held a meeting on Friday, December 22, at the Centrizer Hall, and at the conclusion of the meeting, President Mogler was elected chairman of the committee to draw up a resolution in favor of the legalization of the Sunday showing of motion pictures. The resolution, which was drafted and finally adopted, was granted until a clear prima facie case is made by the bill.

The resolution, which was adopted, reads: "The members of the New York State branch of the Exhibitors’ League, have called a meeting of its membership for the purpose of discussing the matter of the legalization of Sunday exhibition of motion pictures. It is the purpose of this resolution to urge the State Legislature to take up the question of raising funds for the legalizing of the Sunday showing of motion pictures. This resolution was moved and carried by a vote of 3 to 1, with one abstaining. The resolution was then signed by the President, Mayor and President of the League, and forwarded to the State Legislature. It is the purpose of this resolution to urge the State Legislature to take up the question of raising funds for the legalizing of the Sunday showing of motion pictures."
petition and a protest against the closing of this or any other motion picture theater on Sundays. The motion picture has become a part of the pleasure and profit of our lives, and to deprive us or any of the 3,000,000 patrons in New York of the practice of observing one of our religious institutions in viewing motion pictures is an infringement of our liberties and a reflection on the moral character of the overwhelming majority of the citizens of the Empire State."

City Fathers Take Up Sunday Fight

New York Aldermen Petition Legislature to Amend Law Permitting Showing Seven Days.

THERE Aldermen of New York City have gone on record for the Sunday showing of motion pictures. They have adopted a resolution urging the legislature of the State to so amend the Penal Code as not to interfere with motion picture exhibitions on Sunday, and have been joined by the people of New York in calling for a repeal of the Penal Law prohibiting Sunday theater. The petition contains the following:

"The Penal Code of the State of New York, as at present in force, is so defective and incomplete as not to render the prosecution of persons who are engaged in the exhibition of motion pictures for profit, under any circumstances, certain and effective. It is the object of this legislation to guard the sanctity of the Sabbath, and to protect its observance by busy working people, who on the day of rest are especially liable to be seduced from the faith and worship of their Maker."

"The Penal Code of the State of New York, as at present in force, is also so defective and incomplete as not to render the prosecution of persons who are engaged in the exhibition of motion pictures for profit, under any circumstances, certain and effective. It is the object of this legislation to guard the sanctity of the Sabbath, and to protect its observance by busy working people, who on the day of rest are especially liable to be seduced from the faith and worship of their Maker."

"The time is ripe for a thorough and comprehensive reform of the Penal Law of the State of New York, as at present in force, in order to meet the demands of the day and render the punishment of persons who are engaged in the exhibition of motion pictures for profit, under any circumstances, certain and effective."

"Resolved, That the Board of Aldermen of the City of New York does hereby express itself as favoring the enactment of a statute amending the Penal Code of the State of New York in order to permit the exhibition of motion pictures on the Sabbath, and respectfully recommends to the members of the State Legislature the passage of such a measure.

Canon Chase Would Favor Sunday Showing if—

The Rev. W. S. Chase of Brooklyn, who is known also as Canon Chase, and who for years has been prominent in movements tending to restrict Sunday amusements, declares in an interview with the New York World that he would not oppose amending the Penal Code to permit motion pictures to be shown on Sunday. He adds: "I have never been a proponent of the theory that Sunday should be a day of rest without the profit of the Sabbath, and of recreation. It is a rest without profit, and a recreation without profit, which is my idea of what Sunday should be."

F. I. L. M. Clubs Growing

Exchange Men's Credit Organization Idea Is Spreading Rapidly.

A WELL-attended meeting of the New York F. I. L. M. Club was held at offices of Hoy Reporting Service, 1482 Broadway, Tuesday evening, December 12th. The weekly meetings of this club draw out a full membership. Various subjects of interest to distributors are discussed. Reports were received showing the growth of F. I. L. M. Clubs in Buffalo, Albany and Pittsburgh.

Mr. Hoy, president of Hoy Reporting Service, announced many other large centers were preparing to organize clubs; that inquiries for his credit service were increasing so rapidly, that office managers would be placed in training both here and in Chicago to meet demands.

The report was made by the Transportation Committee that all but a few exhibitors were willing to pay expressage both ways, after January 1st, 1917, which indicated that one common carrier would soon be selected. Reports were also received by Chicago and L. M. Club to the effect that a National Convention was received with keen interest. All present agreed that Chicago deserved the honor of the first convention, owing to the fact that it was first introduced there.

Secretary and treasurer, W. E. Raynor suggested that an assistant be appointed to relieve him of part of his work. It was decided to engage Mr. Hoy's private secretary, Miss Marie Taft, to perform part of the duties.

Mr. Hoy introduced his new associate, John T. Cronin, who is to aid in the developing of F. I. L. M. Clubs throughout the country. In recognition of his organizing experience, he was offered a valuable acquisition to the Hoy Reporting Co.'s staff. Mr. Cronin is at present serving his second term as mayor of Beacon, N. Y., which he will now be compelled to relinquish.

Buffalo F. I. L. M. Club.

At an enthusiastic meeting of exchange managers, at Hotel Statler, Friday evening, December 9th, a F. I. L. M. Club was organized. Following were elected officers for the ensuing six months: Ephraim E. Kiberley, president; F. S. Hopkins, vice-president; C. B. Fegan, treasurer, and W. A. Mack. As there were only a few exchanges not represented, a membership committee was appointed with instructions to have every exchange manager's application by next weekly meeting. The club contracted with Hoy Reporting Service for the coming 12 months and paid $1,000. Messrs. E. H. Saunders, Walter Schoyer and C. H. Hoy were present from New York City F. I. L. M. Club. Mr. Hoy, not opposing the idea of exchange men there, called for the purpose of organizing a club.

The Pittsburgh F. I. L. M. Club was organized December 10th, 1916, with almost every exchange manager in the city represented. The late meeting was held with Hoy Reporting Service, Chicago and New York City, to open offices for furnishing credit information.

Agitation in Connecticut

Regulations Asked by Officials in Bridgeport and New Britain.

The question of motion picture regulation has been simmering in New Britain, Conn., for some time. In Bridgeport there have been many agitation in theaters. One or two films of an unsatisfactory character gave rise to complaints to the city officials. In at least one case the advertising with the title "New Britain has an abnormally large alien population. In that city the School Board had complained, declaring the children were attending motion picture shows when they should be in school. Some form of censorship had been proposed.

H. F. Sherwood, assistant secretary of the National Board of Review, visited both cities a few days ago and met the officials. In New Britain he was invited to address an informal meeting of the City Council, which was held.

In Bridgeport it has been decided that the weekly bulletin of the National Board will be utilized by the Police Department on an impartial basis of action, which will satisfy all interested parties. In New Britain it was decided to follow Mr. Sherwood's talk, that the same plan would be followed. There will be no legalized censorship in New Britain.

Grant Just Won't Feel the Cold

In Freezing Weather New England Film Man Sticks to Summer Garb and Talks Business Without Shivering.

SAM GRANT dropped into New York Wednesday before Christmas on one of his frequent visits. A World man spied the Broadway walking down Broadway on a twenty-five-zero afternoon sans waistcoat and overcoat and announced that he was dressed for summer. A week's frozen sunshine had not abated his enthusiasm for the show business. Mr. Grant had had a New Year's Day in Boston at the Majestic theater, Boston. During this time there never has been less than two shows playing, and for a considerable part of the time three or four companies were exploiting the production. This picture has the unique distinction in New England of never having been rented, but always having been played as a production at a uniform scale of prices. After two companies have finished six weeks' engagements the picture will be offered on a rental basis.

"Hugo's "Les Miserables,"" the Pathé production, is booked for Tremont Temple, Boston, starting Christmas week. This is the fifth engagement in Tremont Temple for this subject and its twenty-third week in Boston, a record for any picture in New England at an advanced scale of prices."

Adan Kessel, Jr., President of the New York Motion Picture Corporation, sailed for Havana on Thursday. Mr. Kessel has been confined by illness to his home for the past two weeks and the trip to Cuba has been forced on him by the New York World, in order that he might report through successfully the many big things which are already planned for the Kay Bee and Keystone productions in 1917. A large party of friends saw Mr. Kessel off and wished him bon voyage. He will return about the middle of January.
Federal Censorship Sentiment Not Growing

Producers Declare Statements Attributed to William H. Kemble Do Not Reflect Opinion Preceding in Trade

The Moving Picture World is in receipt of a story from its correspondent at the national capital telling of the activities in that city of William H. Kemble, head of the organization distributing Triangle pictures in Brooklyn and elsewhere. This story seems to indicate that Kemble seemed to be so much at variance with what this correspondent was inclined to the actual situation that it delegated one of its reporters to make an investigation among some of the producers who might be found in New York. It was confirmed in its view that there distinctly is not a growing sentiment among producers in favor of Federal censorship. It learned that two manufacturers formerly inclined to favor the national overseeing of motion pictures had publicly changed their minds, that they now were opposed to it. These are Richard A. Rowland, president of Metro, and William H. Kemble, president of the Frohman Amusement Corporation.

But here is the story from Washington sent by Clarence L. Linz, our correspondent in that city:

WASHINGTON, D.C.—Chairman Dudley M. Hughes of the Education of the House of Representatives has been informed by William H. Kemble, president of the Triangle Distributing Company, that the majority of the reputable producers of the United States are in favor of early action on the Hughes bill looking to the establishment of federal censorship. Kemble, in an interview with Judge Harry L. Claiborne, chairman of the motion picture section of the International Association of Rotary Clubs, also visiting other members of the committee.

He said that Congress must be made to understand that the motion picture industry is coming around to the view that it will be better to have federal censorship than so many State boards, and that he came to Washington representing his own and other interests, and as chairman of the Rotary Club's motion picture section, to tell Judge Hughes that he believed that the Hughes bill would be satisfactory to the best producers if one or two changes are made therein.

"I believe we will get action on the bill at this session," said Chairman Hughes and Mr. Kemble after the conference: "Reputable producers are coming around rapidly to the plan of federal censorship. As a matter of fact, with a few changes the Hughes bill will meet the situation," Mr. Kemble added.

There are feelings among some of the committee that it will be impossible to get action on the Hughes bill this session of Congress, in view of the fact that there is so much important legislation pending on the House calendar that it will be transacted within the next three months. Effect of the Hughes bill would be to set up a Federal Board of Censorship, and introduce on the floor would create a controversy that would keep it from the House for a considerable period of time.

Mr. Kemble stated that he did not want to be appointed a member of the commission, nor had he any axe to grind. He came to Washington to assure Judge Hughes of his support and to give him his endorsement.

Mr. Linz says that he had also later saying Mr. Kemble had given an interview to two prominent Washington newspapers. When a World man called on Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, he suggested that William A. Brady, the president of the association, be asked about the matter. He said they would send the statement aces to Mr. Fox's office. "And the harder he gives it to you the better I will be pleased," said Mr. Elliott.

"I cannot say that I ever heard of Mr. Kemble," said Mr. Brady, when seen at his office. "And while it does not necessarily follow that he is of no consequence on that account, I am sure his name would have been familiar to me if he had any prominence in the motion picture industry. It is a sure thing that he does not represent much of anybody in the trade but himself in setting forth the slightest wish or symptom of Federal or other censorship.

"Nobody will dispute the fact that the National Association of the Moving Picture Industry is thoroughly representative of the business in all its branches. Not so many weeks ago this association officially repudiated every form of censorship for motion pictures in terms so sweeping and emphatic that I do not see how anyone could possibly have doubted just what was meant or who meant it.

"The only other lobbyist to gain a momentary hearing by claiming to voice the sentiments of others who have not commissioned him to speak, I will repeat that the motion picture business is unalterably opposed to censorship of any kind, and is organized to fight it to a finish." Views of Other Producers.

"So far as I know Mr. Kemble represents nobody but himself in a motion picture way," said D. A. Powers, treasurer of the Universal Film Manufacturing Company. "Personally I think it is ridiculous for a man to talk to legislators with a view to influencing them on censorship and giving to the impression that the majority of producers are in favor of Federal censorship. Certainly Mr. Kemble did not speak for Universal.

"I want to thank The Moving Picture World for seeking out the authority Mr. Kemble may have had to make seemingly authoritative statements about the attitude of producers in regard to Federal censorship, assuming Mr. Kemble has been correctly quoted, but, as Mr. Zuckor, president of the Famous Players-Lasky, said "I do not know of any authority having been given to him by the trade, by its official association, or certainly not by the Famous Players-Lasky Corporation, to present their views to Congressmen or any others in this important matter.

Hiram Abrams, president of Paramount Pictures Corporation, who was in conference with Mr. Zuckor when The World man reported back from Washington, remarked as follows: "So far as I am concerned there was nothing to add to what Mr. Zuckor had said, that Mr. Kemble had no authority to speak for Paramount.

"Certainly Mr. Kemble could not have represented the views of the International," said General Manager E. A. McManus of that company. "We are, as is well known in the trade, absolutely opposed to Federal censorship.

"Mr. Kemble had no authority to speak for this company." said Samuel Goldfish of the Goldwyn Pictures Corporation. "I have not discussed Federal censorship or any other kind with Mr. Kemble," said Charles H. Serrill of the Frohman Amusement Corporation. "I am unalterably opposed to them. You may say without any question Mr. Kemble does not represent this company. You know my own position was against Federal censorship, but not any more. I have changed my mind—and I have given the question a lot of thought, too."

"Arctica is not in favor of censorship in any form," said Walter E. Green, president of the new organization. "Mr. Kemble does not speak for us.

"I am not acquainted with Mr. Kemble," said Richard A. Rowland, president of Metro Pictures Corporation. "We were at one time in favor of Federal censorship. Now we are opposed to it, absolutely against it."

"Mr. Kemble did not speak for the Kalem company," said Frank Marion of the Kalem company.

"We do not have to have said about Federal censorship does not reflect the views of Mr. Fox," said General Manager Winfield R. Sheehan of the Fox Film Corporation. "We are as always against all forms of censorship. We believe the American public the best censors. If this great question is left in its hands it will put the bad companies out of business and will support those making desirable pictures. The legislature has no censorship, and there are plenty of men and women in every community who will take care of anything wrong in pictures and in a legitimate and drastic manner."

"I am unalterably opposed to censorship of motion pictures in any form. Federal, state or municipal," said Lewis J. Selznick. "There is nothing selfish in my opposition to censorship, as I shall never lend my name to a picture that will give offense to the people. In my effort toward general good and advancement of the industry I am willing to fight censorship as hard as any producer in the business."
Chronological Record for 1916

Important Events of the Past Year Briefly Noted for the Convenience of Moving Picture World Readers

For the convenience of readers of the Moving Picture World a careful compilation of the principal events in filmdom, which have occurred during the year, 1916, has been made and is here given in chronological order with references and dates where the event is recorded at length. The Roman numerals give the volume number and the Arabic numerals indicate the page.


Jan. 2—"Birth of a Nation," big Griffith picture, close long at National in New York—XXVII, 125.

Jan. 3—Death of A. Arthur Calie of Detroit, Mich.—XXVII, 266.

Jan. 5—Board of Trade Holds annual meeting and election of officers—XXVIII, 401.

Jan. 5—National Executive Committee of Motion Picture Exhibitors' League meeting held in Chicago—XXVII, 250.

Jan. 7—Paramount Pictures Corporation gives house warming formal opening of new office at Bannister's Felt building, 453 Fifth Avenue, New York—XXVII, 305.

Jan. 8—Metro Pictures Corporation announces the acquisition of Mr. & Mrs. Sidney Drew for comedy series—XXVII, 218.


Jan. 13—Universal Film Mfg. Company wins Latham Leap patent suit by decision in its favor given by Judge Hough in United States District Court—XXVII, 559.

Jan. 18—First meeting of Pittsburgh Screen Club—XXVII, 636.

Jan. 19—Conference being held before the House Committee on Education at Washington, D. C.—XXVII, 399—401.

Jan. 20—Brooklyn first in installing instruction officers—XXVII, 571.

Jan. 23—Samuel L. Rothafel takes over management of the Knickerbocker Theatre—XXVII, 497.

Jan. 25—Announcement of the formation of the Famous Players—Mary Pickford Company—XXVII, 294.

Jan. 25—First Screen Club dinner at Healy's, Columbus Avenue and 69th Street, New York—XXVII, 576.


Jan. 18—A. Bernhard announces his determination to leave the General Film, of which he was president, to accept position with Pan Film—XXVII, 674, 75.

Jan. 20—George Kleinschmidt is elected president of the General Film Company—XXVII, 722.

Jan. 22—Massachusetts League Election held in Boston—XXVII, 655.


Jan. 22—Announcement made that General Film Company would not be dissolved as result of government suit—XXVII, 582.

Jan. 24—Delegates in the case of the United States against the Motion Picture Patents Company signed by Judge Oliver B. Dickinson, in the case United States v. Jesse W. Davis and Joseph Delph,—XXVII, 725.

Jan. 24—Triangle Film Corporation moves from Masonic Temple building to Century Theatre building, 51 and 52, 424 Second Street, New York City—XXVII, 935.

Jan. 27—Pennsylvania screen men at board of Trade dinner at Biltmore Hotel, New York—XXVII, 923.

Jan. 28—Annual Ball of Static Club held at Rutherford Hall, Los Angeles—XXVII, 1115.

Jan. 29—Reorganization of World Film Corporation and resignation of William A. Selznick as president of the Screen Club declared by Louis B. Mayer—XXVII, 121.

Jan. 29—Clara Kimball Young Film Corporation formed by Lewis J. Selznick—XXVII, 412.

Jan. 30—Exhibitors organize at Pasadena, Cal.—XXVII, 1284.

Feb. 1—Rocky Mountain Screen Club organized at Denver, Colo.—XXVII, 1335.

Feb. 3—Hudson County, N. J., Exhibitors organize at Jersey City, N. J.—XXVII, 1106.

Feb. 6—Screen Club of Michigan organized at Detroit, Mich.—XXVII, 1389.


Feb. 7—North Dakota Thespians Association organized at Fargo, N. D.—XXVII, 1384.


Feb. 11—Pittsburgh Screen Club holds annual ball in Motor Square Garden, Pittsburgh, Pa.—XXVII, 1275.

Feb. 17—Maryland Censorship hearing before Assembly Committee on Ways and Means at State House, Annapolis, 346, 347—XXVII, 1606.

Feb. 17—Albany County Exhibitors elect officers—XXVII, 672.

Feb. 18—Announcement of opening of Universal Film Company at 6227 Broadway, Chicago, Ill.—XXVII, 1105.

Feb. 19—Screen Club and Exhibitors' League of New York give ball at Madison Square Garden—XXVII, 525.


Feb. 21—National Screen Employees' Ball at Armaton Hall, Brooklyn, N. Y.—XXVII, 1677.

Feb. 22—Duffie Screen Club elect officers—XXVII, 1678.

Feb. 23—New York censorship bill hearing at Albany before Committee on Codes—XXVII, 1629.

Feb. 23—Censorship hearing at Trenton, N. J.—XXVII, 1632.

Feb. 26—Massachusetts Legislative Committee holds hearing on bills affecting motion picture shows—XXVII, 1882.
May 5—First dinner and entertainment of Boston Film Club at Hotel, Boston—XXVIII; 1,314.
May 9—Popular Picture Corporation capitalized at $1,500,000, with Milton H. Smith, president, A. J. Homberger, treasurer, and William H. Smith, vice-president, at 218 West 42nd Street, New York—XXVIII; 1,137.
June 6—Exposition Motion Picture Board of Trade of America opened at Madison Square Garden, New York—XXVIII; 1,306.
June 8—Anniversary dinner of the Motion Picture Operators' Union, Local 84, 235 E. S. T., E. Old Fellow's Home—XXVIII; 51.
June 8—Dinner of Pathé Club at Hotel McAlpine, New York—XXVIII; 1,495.
June 12—Fifth annual Convention Kentucky Branch Number 7 Moving Picture Exhibitors' League of America at Louisville, Ky.—XXVIII; 1,673.
June 13—Rialto Film Corporation organized with I. Goldberg, president, S. T. Goldberg, treasurer, and Jesse J. Goldberg, manager, with offices at 218 West 42nd Street, New York—XXVIII; 1,117.
June 13—General Film Co., Inc., moves its headquarters to 440 Fourth Ave., New York. Self-managed, with offices at 218 West 42nd Street, New York—XXVIII; 1,339.
June 13—Theater Film Service Co. of San Francisco brings suit against State Goldsmith, operators of the French Opera House, U. S. District Court—XXVIII; 1,142.
June 19—Mr. H. Hoffman becomes general manager of Lasky, Hollywood, Cal., studio—XXVIII; 1,105.
June 23—Katherine Carter Johns Gustafson's Boston Exchange—XXVIII; 1,107.
June 25—Richard Barry wins suit against American Film Co. and others to establish his rights in "The Secret of the Submarine."—XXVIII; 1,163.
June 25—Detroit Screen Club Ball—XXVIII; 1,747.
June 25—Buffalo Screen Club Ball—XXVIII; 1,677.
June 26—Schenectady, N. Y., exhibitors organize—XXVIII; 1,763.
June 26—Explosion at Chicago's Daily News Damage does $45,000 worth of damage—XXVIII; 1,698.
July 1—Newspaperספורט "Patria" U. S. 51.
July 17—U. S. National convention of the Motion Picture Industry—XXVIII; 612.
July 18—Appeal of George Turner, director of "Carmen" in his suit over "Carmen" against Essanay—XXVIII; 295.
July 29—Dedication of "The Fauquier" to be released July 24—XXVIII; 622.
July 29—Universal announces release of "Liberty" August 14—XXVIII; 773.
July 29—Meeting of N. A. M. P. I. in Chicago—XXVIII; 1,707.
July 29—Death of William T. Rock, former president of Vitagraph—XXVIII; 1,675.
July 29—Herbert Brenon announces he will become independent producer—XXVIII; 796.
July 29—B. S. Moss enters production field, to release one feature a month—XXVIII; 799.
July 30—In big theatre deal in Massachusetts Mosers, Howard, Horstmann and firm of Broad and Lord return to National—XXVIII; 798.
Aug. 3—Universal buys eight Licals and Powers and exchanges—XXVIII; 919.
Aug. 9—Paramount holds publicity convention in Chicago—XXVIII; 954.
Aug. 15—Death of Sam T. Moore, who took over American Columbia in "The Crisis."—XXVIII; 1,945.
Aug. 17—Imperial censorship announced for Great Britain—XXVIII; 1,161.
Aug. 19—Announcement of engagement of Max Linder by Essanay—XXVIII; 1,220.
Aug. 19—Larry Trimble, after directing pictures in England for three years, returns to the States—XXVIII; 1,160.
Aug. 19—Herbert Brenon Film Corporation leaves studio—XXVIII; 1,128.
Aug. 22—Convention of Kansas exhibitors—XXVIII; 1,162.
Aug. 25—Arthur Kane goes to coast for Artcraft pictures—XXVIII; 1,167.
Aug. 26—C. K. MacMurray takes intimate motion picture of President Wilson and his cabinet—XXVIII; 1,156.
Aug. 26—Mary Pickford takes over Pitt Theater, Pittsburgh—XXVIII; 1,138.
Aug. 26—Thirty thousand photoplay patrons of Portland, Oregon, sign petition asking for fairer censorship—XXVIII; 1,146.
Aug. 30—Mutual closes chief executive offices in New York and goes to Chicago—XXVIII; 1,257.
Sept. 2—Description of status of Federal tax bill—XXVIII; 1,152.
Sept. 2—Work started on new German submarine—XXVIII; 1,256.
Sept. 5—New Vitagraph building to be completed—XXVIII; 1,151.
Sept. 7—Set Lesser, in association with Leon D. Netter, to exploit Yiddish features on American stage—XXVIII; 1,223.
Sept. 8—Mrs. Vernon Castle selected for lead in "Patria."—XXVIII; 1,156.
Sept. 8—Kleine, Edison, Selig and Essanay in combination, to release through Kline exchanges—XXVIII; 1,197.
Sept. 9—Publication of Charles Frohman's Screen Company against Henry Ford for $1,000,000—XXVIII; 1,167.
Sept. 9—Jacksonville (Rival) opens independent eastern film corporation, with capital of $300,000—XXVIII; 1,167.
Sept. 9—Al Christie becomes independent producer—XXVIII; 1,160.
Sept. 10—Exhibitors of New Brunswick, Nova Scotia, and Prince Edward Island are meeting with the Managers' and Exhibitors' League of the Maritime Provinces of Canada—XXVIII; 24.
Sept. 19—Pacific Film Laboratories in Los Angeles destroyed by fire—XXVIII; 492.
Sept. 25—Oliver Morose denies having made prediction of the ultimate doom of the motion picture—XXVIII; 32.
Sept. 26—Exchange men listen to arguments against censorship in general and Federal censorship in particular at Stanley's Restaurant—XXVIII; 51.
Sept. 27—Review of "Monsieur Jaurès," shown in New York for first time—XXVIII; 1,156.
Sept. 27—Universal completes "Twenty Thousand Leagues Under the Sea."—XXVIII; 1,157.
Sept. 28—Elaine Morris signs her "Sonny Jim" scripts—XXVIII; 1,156.
Sept. 28—Robert Brewster retires from screen, with appearance in Famous Players "Quest of Life."—XXVIII; 1,156.
Sept. 23—J. D. Walker buys British rights on Chaplin films—XXVIII; 1,177.
Sept. 23—William L. Sherry Feature Film Company opens offices and exchange in Chicago; George B. Groves is president—XXVIII; 1,165.
Sept. 27—Exhibitors of New York City, Long Island, and Eastern New Jersey protest against return charges on films—XXVIII; 311.
Sept. 30—Samuel Goldfish resines from Famous Players-Lasky, but continues on Board of Directors—XXVIII; 3,889.
Oct. 2—Society of Motion Picture Engineers effects permanent organization at Hotel Astor meeting. Officers elected and committees named—XXVIII; 219, 553.
Oct. 3—The Motion Picture Exhibitors League of New Jersey holds state convention at Newark—XXVIII; 373.
Oct. 5—New Hampshire exhibitors meet at Manchester. Officials elected—XXVIII; 374.
Oct. 6—Illinois branch of the Motion Picture Exhibitors' League holds meeting at State Normal School, Normal. President Edward A. Princeton—XXVIII; 375.
Oct. 7—Charles E. Hughes talks on the fadacity of Federal control of motion pictures—XXVIII; 376.
Oct. 7—W. W. Clune, film magnate, announces his intention of building 2,500 seat house in Los Angeles to cost $300,000—XXVIII; 375.
Oct. 7—Announcement of organization of Art Dramas, Inc.—XXVIII; 360.
Oct. 7—Lafayette Warrington of Universal distributes motion pictures to producers' children's pictures—XXVIII; 367.
Oct. 7—Utica exhibitors meet under their new temporary officials and committee on organization—XXVIII; 34.
Oct. 7—Nat C. Goodwin Photograph Corporation incorporates under the laws of the State of New York—XXVIII; 34.
Oct. 7—Justice Cohan at a Special Term of the Supreme Court in New York County hands down decision supporting Anti- Vice Company's picture, "Is Any Girl Safe?" —XXVIII; 52.
Oct. 7—Commissioner W. D. Lewis, of the Post Office Department, of the District of New York dismisses copyright infringement proceeding—XXVIII; 37.
Oct. 7—The National Committees of both Democratic and Republican parties decided to use motion pictures in their campaign—XXVIII; 35.
Oct. 8—Motion Picture Exhibitors’ Association of Ontario at third meeting held at the Ritz Hotel, Toronto, elects officers and discusses conditions—XXX; 528.


Oct. 8—Mayers of main street voted that federal censorship will not be binding upon them—XXX; 251.

Oct. 3—Member of the Ohio branch of the Motion Picture Exhibitors’ Corporation of the Northwestern states, Chicago, gives an account of the meeting held in Cleveland for a State convention were discussed—XXX; 1307.

Nov. 1—At a meeting of the Ohio branch of the Motion Picture Executives’ Corporation held in Cleveland plans for a State convention were discussed—XXX; 1307.

Nov. 12—Ralph Ince leaves Vitagraph to become independent producer—XXX; 856.

Nov. 15—Screen club gives first party in its new quarters—XXX; 1177.


Oct. 8—Members of the Motion Picture Exhibitors’ Corporation of the North-west gather at West Hotel, Minneapolis—XXX; 1376.

Nov. 22—The Motion Picture Exhibitors’ League of Hudson County, N. J., elects officers—XXX; 1359.

Nov. 23—Lionel Stander accepts the leadership of the Motion Picture Exhibitors’ League holds its annual meeting at Austin—XXX; 1390.

Nov. 25—New York film salesmen form the Film Salesmen’s Association—XXX; 1392.

Nov. 21—William W. Eyrekson to head Superpictures, Inc.—XXX; 1394.

Nov. 25—Alea Lermore goes to Australia to represent the Famous Players-Lasky Corporation—XXX; 1148.

Nov. 22—The Exhibitors’ League of Troy and vicinity holds successful banquet—XXX; 1476.

Nov. 24—The Motion Picture Exhibitors’ League of Chicago holds its annual meeting at the Congress Theater—XXX; 1478.

Nov. 27—The Buffalo Screen Club holds meeting—XXX; 1524.

Nov. 27—Buffalo exhibitors plan to combat the movement to close the nickel showings in motion picture theaters—XXX; 1528.

Nov. 28—Gustavus A. Rogers believes that the court will uphold Sunday afternoon picture shows—XXX; 1530.

Nov. 29—The Motion Picture Exhibitors’ League, Local No. 1 of New York, holds successful sixth annual ball at Madison Square Garden—XXX; 1532.

Nov. 29—National Association of the Motion Picture Industry transacts much business—XXX; 1618.

Dec. 1—Occil investigation committee decides to depur press from hearings—XXX; 1622.

Dec. 2—The Motion Picture Patents Company and others sued for damages—XXX; 1624.

Dec. 2—Judge Ward of the United States Supreme Court of Appeals decides again in favor of the Photoplay Association of America against the Famous-Players Motion Picture Corporation of the Johnson-Willard suit—XXX; 1626.

Dec. 2—H. F. Wolfberg of St. Louis form Masterpiece Film Corporation to handle state rights pictures—XXX; 1635.

Dec. 2—B. Brodusky, general sales manager of Famous Players-Lasky, Ltd., Hong Kong, visits this country and brings many Chinese pictures—XXX; 1639.

Dec. 2—Difficulties heretofore existing between exhibitors of New York and New Jersey and the F. I. L. M. C. are amicably adjusted—XXX; 1641.

Dec. 2—Chairman Trigg of the committee of the Manhattan branch of the Exhibitors’ League of America. writes that A. Ochs decides to admit the press to the hearing and is sustained by fellow members—XXX; 1649.

Dec. 2—Ben B. Hampton elected to the presidency of the General Film Corporation—XXX; 1653.

Dec. 2—Stormy scenes at Ochs investigation—XXX; 1654.

Dec. 2—Stanley V. Mathews plans tour to host over two hundred film men men to look over the country—XXX; 1655.

Dec. 6—Exhibitors of Albany, Troy and Schenectady, N. Y., at a meeting held in the Capitol District Association and elect officers—XXX; 1753.

Dec. 6—Famous Players-Lasky Corporation’s interest in the Paramount Pictures Corporation—XXX; 1778.

Dec. 9—Members of the Association Brooklyn Exhibitors decide to lock out the activities of the Hoy Reporting Service—XXX; 1785.

Dec. 9—Phil Lang, scenario editor for Kalem Company, moves his department to main studio at Glendale, Cal.—XXX; 1475.

Dec. 9—The Court of Appeals affirms legislative right to exclude minors under sixteen from theaters without guardian—XXX; 1477.

Dec. 9—The National Association of the Motion Picture Industry to discuss questions concerning film transportation and fire prevention—XXX; 1494.

Dec. 9—Appellate Division of the Third Department of the State of New York has been asked to review the exhibition of motion pictures on Sunday—XXX; 1471.

Dec. 11—Justice William M. O’Connor, of the Supreme Court at White Plains, N. Y., denied motion to restrain Louis Reisentn, manager Alhambra theater, White Plains, from opening the theater—XXX; 1496.

Dec. 12—The Exhibitors of Michigan holds second annual convention in Cleveland—XXX; 1496.

Dec. 12—Inter Mountain Mountain Managers’ Association of Salt Lake City, Utah, holds its annual meeting—XXX; 1496.

Dec. 12—Ton North, popular film man, comes to New York—XXX; 1503.

Dec. 16—Goldwyn Pictures Corp., with a capital stock of $3,000,000, enters the field—XXX; 1527.

Dec. 18—Death of Edith Evans, movie McKee—XXX; 83.


Dec. 19—Samuel Trigg elected president Manhattan Local Number 4, New York State Federation Motion Picture Exhibitors’ League of America—XXX; 379.

Dec. 23 “Apollo” Pictures, of which Harry R. Raver is president, opens the new studio at the headquarters of the exhibition of motion pictures on Sunday—XXX; 1547.

Dec. 23—Justice William M. O’Connor, of the Supreme Court at White Plains, N. Y., denied motion to restrain Louis Reisentn, manager Alhambra theater, White Plains, from opening the theater—XXX; 1548.

Dec. 23—George W. Trendle, a prominent Michigan exhibitor, says that the theater holds entirely to the purpose of obtaining the Supreme Court decision in the drive to be made against巢-related inclam—XXX; 1549.

Dec. 30—Manager E. M. O’Connor, of the Baker-Grand Theater at Natick, Mass., visit brother exhibitors in New Orleans and discuss the current exhibitor-leader issues—XXX; 1554.

Dec. 30—Motion Picture Exhibitors’ Corporation of the Northwest holds meeting in Chicago to establish committee to abolish advance film deposits—XXX; 1608.

MUTUAL RELEASES POPULAR IN CALIFORNIA

Four of the eight theaters in principal centers in Los Angeles are given over to Mutual Star productions with Mary Miles Minter in "The Ghostrider," Pauline Lord in "A Kiss in the Dark," Charlotte Chaplin in "The Ring" at the Garrick, and "The Bell of the Lambs,"" at Pantages. Also "Peck of Pickles," featuring Keib and Dull, opened at Chute’s Broadway on December 3 and holds crowds which obstructed traffic all day. All the Mutual shows are running to capacity business.
President Attends Picture Show

Accompanied by Mrs. Wilson He Sees Initial Presentation in Capital City of William Fox's "A Daughter of the Gods."

Of DECEMBER 18 President and Mrs. Wilson had been married one year. The chief executive of the land attended the evening by playing golf. In the evening, accompanied by Mr. and Mrs. Norman Galt, they attended the initial presentation in the capital city of Annabelle Kellermeyer in "A Daughter of the Gods." The presidential party arrived at the Belasco Theater five minutes before the raising of the curtain and remained until the last scene was flashed on the screen. Then, as customized, the President and Mrs. Wilson returned to their quarters, and the president played "The Star Spangled Banner" and the house stood until the President and his party had left the theater.

It was the first time the President and Mrs. Wilson had attended the public showing of motion pictures. There had been after a suitable subjects in which the President was interested have been screened at the White House. What the chief executive said as to his impressions of "A Daughter of the Gods" is not quoted, but he would be interested if one of his official associates has there is very reason to believe Mr. Wilson was delighted with his evening's entertainment.

When a World man dropped in on Winfield R. Sheehan, he is the general manager of the Fox company more than willing to receive congratulations on the unique distinction that had come to his company's big production. "A Daughter of the Gods" is doing a remarkable business every week. The film was exhibited earlier in Australia, New Zealand, and San Francisco, which will probably be occupied by February 1. Another another is planned for Boston, the details of which are now in the hands of Manager Campbell of that city. On account of leases, etc., it will remain there for four years' time to complete our program in the building line, but we are going steadily ahead on it." Asked as to the responses he was getting on the proposition to four Western producers of the picture of William Farnum and Theda Bara in special productions throughout the coming year the general manager became enthusiastic.

The responses we have had from our exhibitors are practical unanimous in their approval of the idea," said Mr. Sheehan. "We have been releasing fifty-two feature subjects a year. We are going to extend that by adding the eight productions in which Miss Bara and Mr. Farnum each appear. The Gulf and Bay exhibit the regular price has been paying, the only difference being that in the case of these sixteen more elaborate pictures that the exhibitor take them for two days instead of one. No program can be made up entirely of winners, at least I know of none that has been. "We do believe, however, these subjects will operate as an insurance to the exhibitor, as more than a protection against the occasional film that will fail to strike fire. "There is a picture coming that I think will arouse interest. It is 'The Conqueror,' the second William Farnum production that has been released. The battle scenes have been declared by some to be the best ever made. The cost of the production was $126,000. The fact of its release on our program, despite its cost, is occasioning talk in film circles on the coast, where, of course, the expense we went to is well known. I think we will be perfectly safe in claiming it to be the most expensive picture ever released on a regular program.

KALEM PLAYER A BENEFIT.

Frank Jonasson, of Kalem's Glendale Players, has forsaken his home in a former married man. Jonasson, who portrays Ace Brent, the father of the Girl from Frisco in Kalem's series of that name, was quietly wed on December 26 to Miss Jessie Alice Nash, of Portland, Oregon, after a courtship that has all the earmarks of a heartthrobbing scenario.

New General Film Policy

President Hampton Says Present Conditions Demand Different Manner of Handling Pictures—Abandons "Footage System"

AN ANNOUNCEMENT made over the signature of Ben. J. Hampton, president of the General Film Company, forecasts several important changes in the methods of handling motion pictures by that distributing organization. The most important of these changes is the abandonment of the "footage system," so-called, of dealing with the producer and the placing of all pictures on a percentage basis. The statement is given here in full:

February 25 of this year the producer distributing medium of motion pictures—until now, the General Film Company has conducted its business on the basis of giving two-thirds of the house receipts to the company that has leased, or purchased, film from the manufacturers and allowing the producer the privilege of distributing through its exchanges. This film has been paid for at a certain sum per foot basis, and then the exhibitor with on practically the same basis, charging the exhibitor a small percentage for a "footage" commission.

In the early days of the industry this was an excellent system. In fact, it was practicably the only method by which the exhibitor could be assured of a steady program of consistent quality.

The demand of the present seems to call for a different method of handling the business. Widespread among the great majority of theaters the demand is still for the reliable program of General Film, there are many exhibitors who want to use some of the lesser subjects, usually known as "features," with the shorter program items.

To meet this condition the manufacturers who constitute the board of directors of General Film Company voted unanimously to do away with the footage system and to place the entire business on a percentage basis. This change is made for the reason that this is the most radical change ever made in the industry, and I feel that its effects will be of untold value to exhibitors and theatergoers everywhere. General Film programs will now be immediately carrying the highest grade short-length product in the world. This revolutionary change has brought with it, however, the fact, I think I am within the facts when I predict that within a few months theatergoers will see short features of a quality heretofore believed impossible. This prophecy is based on the sound reason that now the best producers can afford to spend more money than was possible under the old system. With each picture renting solely on its own merits, the short picture will have an opportunity to earn to its fullest capacity. For the first time in the history of the industry the manufacturer is justified in making masterpieces of his one, two and three-reel subjects—because now he knows that he can get the money out of them.

Every picture produced under this new system will be a "feature," so that its length is the only difference.

In addition to the shorter subjects, General Film will soon announce a definite plan of releasing longer pictures. "Footage" will not be first in the theater play. The pictures to be released will be in the right. A 5,000-foot "feature" that needs to be cut to 4,000 feet will be cut and dramatic it that would move quickly through 5,000 feet will not be padded out to five-reelers.

In addition to the pictures now known to the trade as "features," General Film will distribute special plays of five to ten reels in length. In one plan we plan to develop our distribution to handle everything needed by everyone—from the greatest to the humblest.

Tom Mix Joins Fox Films

New Comedy Organization Gets Famous Cowboy Player—Contracts for 10 Years

Tom Mix, cowboy, rough rider, motion picture actor, scenario writer, and director, has signed with the William Fox forces and will immediately begin work on a series of western comedies for the Foxfilm comedy program.

The engagement of Mr. Mix with the Fox film comedies marks the first change America's most famous cowboy has made in his picture career. For eight years he was leading man with Selig and his followers are numbered by the hundreds of thousands in all parts of the world.

For staging the Mix comedies Mr. Mix has leased a large tract of land on the Winnia Brown ranch, near Los Angeles, erected a complete western city from dance hall to under-taking establishment and it is planned for the maintenance of a large stock farm to furnish horses and cattle for the films.

Opposite Mr. Mix, when he begins work for Foxfilm comedies, will be Victoria Forde, who has played his female leads since he has been in pictures.

Tom Mix is one of the most picturesque figures on the Pacific Coast. He is typically a westerner and unmistakable a cowboy, always wearing a sombrero, which fits exactly with his rearguard vogue figure. He is a familiar character in and about Los Angeles.

HANK MANN HAS OWN COMPANY.

Hank Mann, noted motion picture comedian, who has been starring in Foxfilm comedies under the direction of Charles Parrett, will begin a new picture for the Fox film company, he announced today. Mr. Mann has started his own comedy company to William Fox's already large organization. At present six companies are at work on Foxfilm comedies.
Kalem Signs Another Big Author

Fred R. Bechdolt, Famous Short Story Writer, Will Prepare Future Episodes of "The Girl from Frisco."

In line with the recently announced policy, that of establishing an "authors contributing department," the Kalem Company has contracted with Fred R. Bechdolt, celebrated writer of thrilling fiction, to prepare an indefinite number of additional episodes of "The Girl from Frisco." This important acquisition to Kalem's scenario department follows closely the news that "The Girl from Frisco" series of two-reelers will be continued indefinitely in response to a general demand by exhibitors.

Robert Welles Ritchie, who has prepared all of the Frisco scripts up to this time, will now devote his entire time and attention to the "Grant, Police Reporter" series being produced by Director Robert Ellis with George Larkin and Ollie Kirkby as the stars. Authors Ritchie and Bechdolt are fast friends and in fact it was Mr. Bechdolt who succeeded in interesting Mr. Bechdolt in scenario writing.

Bechdolt has been living all his life the stories that he is now writing for the Kalem Company. When but a small boy he ran away from home and spent a period of years in the ranch of a relative in Montana. He attended the University of Washington at Seattle but, filled with the Wanderlust, went to Alaska just before the big gold rush of 1897. He did placer mining, living in a tent when the thermometer registered zero.

Returning to the States, Bechdolt took up newspaper work in earnest and spent in all about ten years on first one newspaper and then another. When he was with the Los Angeles Examiner, Death Valley Scotty began his sensational spending and exploitation of fake mines. Refused an assurance to "get" the truth about Scotty, he shifted to the Los Angeles News and the story that eventually turned in to the city editor of that paper, after trailing Scotty all over the Mojave Desert, was one of the biggest "scoops" ever put over in newspaperdom.

After this achievement, Bechdolt began to "land" regularly in the biggest magazines in the country. With James Hopper he wrote the serial "9009," the story of a convict which appeared in the Saturday Evening Post. He also wrote the Post serial, "The Hard Rock Man." His "Light-house Tom" stories ran for eighteen months in the Red Book, and he has been a consistent contributor to Collier's and Everybody's Magazine.

With such training and such a fund of experiences to draw from, Kalem's newest scenario contributor should be able to weave a spell of enchantment and glamour around Marin Sais, who, as everybody knows, is the heroine of "The Girl from Frisco."

BECK REPRESENTS HARRY MOREY.

Louis J. Beck, who has given valuable publicity to many members of the theatrical profession, has been engaged as the personal and press representative of Harry T. Morey, the popular Vitagraph Star. Mr. Beck was the publicity representative of Miss Marguerite Bertsch, author, director of the great film "Within the Law." He also handled this class of work for Ralph W. Ince and conducted a country-wide campaign for Ince when he was director with the Vitagraph forces. Lucille Lee Stuart and Harry L. Gordon, owners of "Signs Ince," are also represented by Mr. Beck.

Col. Fred Levy

New and Important Figure in the Motion Picture World—Heads State Right Concern.

I n Col. Fred Levy, of Louisville, the man who startled filmdom by paying $50,000 cash to the Sherman-Elliott Company for "The Crisis" for seven states, after only five minutes consumed in negotiations, a new figure looms big in the financial film world. Col. Levy has been actively identified with the theatrical end of the business for the past five years, through his association with the B. F. Keith interests, he has only been in the picture business a little over a year, yet during this brief period his purchase of territorial rights on big features such as "The Battle Cry of Peace," "The Little Girl Next Door," "Marvelous Machiste" and others, together with his methods of exploiting and presenting the attractions, have been of such a nature as to make even the most heretofore daring owner of state rights pictures sit up and take notice.

Col. Levy's association with things theatrical began when, as a director of the National Theater, Louisville's independent vaudeville house, he設備ed to everyone's satisfaction a merger with the B. F. Keith house. Upon the union, Col. Levy has been B. F. Keith's managerial director for his vaudeville and picture theaters in that vicinity.

Col. Levy has many varied interests and is rated as not only one of Louisville's foremost business men, but of Kentucky and the South as well. He is senior member of the well known men's department store of Levy Bros., the biggest concern of its kind south of the Ohio River. He is president of the Kentucky Retail Merchants' Association and is prominent in the council boards of the National Clothesmen's Association. Col. Levy is also president of a big printing establishment and head of a leading automobile supply house.

One of the Colonel's hobbies is the acquiring of race horses, his stables comprising a string of Kentucky thoroughbreds, whose performances furnish daily subject matter for sporting editors.

Two Governors of Kentucky have honored Col. Levy with positions. Governor (now Secretary of War) years ago putting him on his staff, while Governor Stanley, the present incumbent, gave him a Colonely for the second time. As a Park Board Commissioner, a public office carrying no salary, and to which he was elected by a vo-

col. Levy's film company is known as the Big Feature Rights Corporation, and the same sound business principles practiced in his other enterprises have been injected into his picture business. The organization is a splendid, comprising men who have had actual experiences as theater managers, advertisement writers, and booking agents, respectively. Two newspapers, "The Battle Cry News," exploiting "The Battle Cry of Peace," and "The Little Girl Next Door," the company, caused a lot of comment both in film circles and from the public. A special newspaper will be gotten out to exploit "The Crisis." Col. Levy expects to have a dozen road shows touring his territory on "The Crisis," which comprises Indiana, Kentucky, Alabama, Georgia, Florida, North Carolina and South Carolina, and, judging from the good arrangements for dates from every section of the big territory, a new record is expected to be set for theater-going by the public this coming winter.
M'Clude Pictures Selling Force

Joseph Partridge and C. B. Price Will Have Charge of Campaign for "Seven Deadly Sins."

McCLURE Pictures has engaged Joseph Partridge, former special representative for the V-L-S-E, New York office, and C. B. Price, formerly general manager in Canada for Mutual, to take charge of the selling campaign for the "Seven Deadly Sins," the series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges in January. Mr. Partridge, with headquarters in New York, will be Eastern District Manager, in charge of the special salesmen who will work out of the Triangle offices in New York, Boston, Philadelphia, Washington, Cleveland, Cincinnati, Pittsburgh, Detroit, Atlanta, New Orleans and Dallas.

Mr. Price's salesmen will work out of the Triangle offices in Chicago, Los Angeles, San Francisco, Denver, Minneapolis, Seattle, Kansas City, St. Louis and Salt Lake City. Mr. Price's headquarters will be in Chicago.

Ever since the organization of V-L-S-E Mr. Partridge has been with the organization, first as manager of the New York branch and later as special representative. Before joining V-L-S-E he was for three years with the General Film Company, in charge of Canada and the Pacific Coast. Mr. Price's film experience includes engagements with the General Film Company, and with V-L-S-E.

Both Mr. Partridge and Mr. Price are known to motion picture exhibitors everywhere and they will personally direct the big selling organization that will be behind the Seven Deadly Sins. McClure Pictures is to be congratulated upon securing these well tried veterans of the motion picture business. Both are men of known integrity and both have a wide acquaintance among the exhibitors of this country and Canada.

A stronger team of sales managers would be hard to find.

WILLIAM RUSSELL IN MUTUAL DRAMA.

William Russell's next Mutual-American drama will be a play of Southern life during the reconstruction period, and it is from the pen of Nell Shipman, the well-known motion picture actress. The title of the picture is "A Son of Battle," and in it are pictured the hostilities of two families, formerly warmest friends, after the war with the North, in which the menfolk of the households had fought in opposing armies. "A Son of Battle" makes a charming introduction for Francis Billington's charms to Mutual Star Productions. It will be her first drama in support of William Russell since her recent contract with the American.

George A. Giles

Hustling Massachusetts Exhibitor Who Makes An Envious Record.

A

ENVIOUS

record

in

moving

picture

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that

of

George

A.

Giles,

treasurer

of

Trimount

Theaters,

Inc.,

of

Cambridge,

Mass.,

who

has

just

announced

that

Trimount

will

erect

a

$20,000

theater

in

Framingham,

Mass.--the

city

in

which

Giles

began

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exhibiting

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Princess

Theater. The new theater in Framingham will be the fifth on the Trimount circuit. They now own and operate the Orpheum Theater, Gardner, Mass., whose seating capacity is 1,200; the Gardner Theater, Gardner, Mass., with a seating capacity of 1,000; the Gorman Theater, South Framingham, Mass., and the Princess Theater, South Framingham.

The leading spirit in the expansion of Trimount has been Mr. Giles, who has always run his theaters on a sound business policy, and who, because of his modesty and reticence, has allowed results to speak for themselves. Mr. Giles was graduated from Harvard in 1898. He confined his activities to real estate in Massachusetts for a while, but was one of the first to discern the possibilities of moving pictures. Forsaking his real estate operations for moving pictures, Mr. Giles purchased the small Princess Theater in Framingham, Mass. So successful was he that he soon assumed control of the Gorman Theater of that city, which was a "legitimate" house with a one-thousand seat rating. He supplanted the "legitimate" with moving pictures, with signally successful results.

Then Mr. Giles formed the Trimount Theater Company, of which he was the owner and treasurer. This company purchased theaters in Gardner, Lynn and Lowell, Mass., and in Rutland and Middlebury, Vt. Applying the fundamental principles of the business world to the operation of his chain of theaters, Mr. Giles became one of the most successful exhibitors in New England.

Later he disposed of his holding in Rutland, Middlebury, Lynn and Lowell and organized the present Trimount Corporation, which took over the interests in South Framingham and Gardner. Since the formation of the Trimount Corporation Mr. Giles has devoted unlimited time to a further study of the moving picture business and its possibilities, with the result that besides a new house for Framingham, plans are under development for new houses in two other Massachusetts towns which will involve capital to the extent of over a half-million dollars.

Baltimore Exhibitor in Town.

Mr. Schlichter, president of the Edmundson Amusement Company of Baltimore, Md., was a visitor in the New York office of the Moving Picture World last week. He had New York on his annual visit and reports good business for his company's two houses, the Bridge and the Edmundson. President Schlichter states that his company is contemplating some alterations in the near future.

Volunteer Censors for Maryland.

There is amusement surely in the recent visit of a self-appointed committee to the Maryland State Board of Censors. Claiming to voice 200,000 sensible American women, they demanded a "guarantee" of respectability for all pictures shown. The regular board appointed them inspectors of the screens. Good for the Board!
**Mutual’s New Series**

Entitled "Perils of Our Girl Reporters" and Gives Inside Workings of Newspaper Offices.

The Mutual’s new series “Perils of Our Girl Reporters,” beginning December 28 with “Story No. 1” entitled "The Jade Necklace," is being received with marked enthusiasm by the exhibitors, according to statements from the Mutual offices. The detective adventures to the trade made by the Mutual have borne fruit.

With a view to checking closely the degree of interest in this particular series of pictures the Mutual’s booking contract and advertising departments have collaborated on a line of statistical record. The interesting fact has developed that in approximately five days from the date of issue of the first announcements of the series made in the “Moving Picture World,” 531 inquiries from exhibitors had been reported either direct to the home office or the Mutual in Chicago or through the sixty-eight branches of the corporation. Since that time inquiries and subsequently contracts based on those inquiries have been steadily added to the total.

The “Perils of Our Girl Reporters” has been commented upon at exhibitor previous as the best work of George Tupper, the director who handled the making of the production for the Niagara Film Studios. The demand of the exhibitor in behalf of his public for action, lots of action, has been answered. There is the ever present element of mystery, with the added atmosphere of adventure.

The public is ever curious to learn the secrets of newspaper offices, to know how news is obtained and prepared. In this series, the first of its kind, Edith Sessions Tupper, the author, gives a real insight into the work of the newspaper woman.

The release of the new series, each drama in which is a separate and complete two reel thrill, is accompanied by an unusually expansive advertising campaign, including poster and newspaper spreads, as well as the combined resources of the Mutual Film Corporation’s publicity departments. The advance advertising given this series of stories should insure a wide public interest in them prior to the time of the first release.

Edith Sessions Tupper, author of "Perils of Our Girl Reporters," is one of the best known newspaper and magazine writers in this country. Her intimate acquaintance with newspaper women and the interior policies of newspaper offices, has qualified her to place before the motion picture public some of the most thrilling episodes in the lives of girl reporters on metropolitan newspapers, and this she has done in most dramatic style.

"The Jade Necklace," which is first to be released, is an excellent example of Mrs. Tupper’s workmanship. It is built on a real episode in the life of a New York newspaper girl, and a recent episode at that.

Dorothea Desmond, as this young woman is called for the purpose of the story, is assigned to investigate conditions in Chinatown with a man assigned to escort. She misses the escort, tackles the job alone, is involved in a tong war with fifty Chinese, shooting to extermination, and is imprisoned by one of the most notorious Orientals in the district.

In the same way every one of the stories in this series is based on some actual happening in which a real working newspaper woman has been involved. This is true of "The Black Door," a gruesome drama suggesting Poe’s "Murders of the Rue Morgue," and also of "The Meeting," which finds one of Mrs. Tupper’s newspaper proteges working as a gentleman burglar, and determined to break the bonds.

The stories are all tremendously exciting but devoid of exaggeration.

The best known motion picture artists and artists are starred in "Perils of Our Girl Reporters." Helen Greene, widely known for her appearances in "The Uplift" and "Hearts," starrs jointly in the leading role with Zva Keefe, a talented ingenue. Later she will appear in "Life’s Yesterdays," "The Estabrook Case" and "Cupid and the Scrub Lady." Miss Keefe was also starred in "Her Maternal Right," and "La Vida Loca.

Earle Metcalfe, leading man of the series, is famous for his work with the Lubin company, his chief success having been in "The Moonshiner’s Wife." William H. Turner, the heavy man, is a splendid character actor. He played principal roles with "Helped by the Enemy," "The Fatal Card," "Sowing the Wind," and "Alias Jimmys Valentine."

**VIVIAN PRESCOTT NURSING HUSBAND.**

Mrs. Neil Whalen (Vivian Prescott), who, before her marriage to the well-known automobile racing driver, was active as a star in the movie firmament, is having a rather slow time of it. Instead of spending her time holidays and metropolitan gayety, she is anchored in the village of Uniontown, Pa., with her husband, who is in the local hospital with a broken leg and fractured knee cap. Mr. Whalen, who has won many automobile racing contests, was involved in the opening of the roadways where there, the feature race being the speed battle for the $3,000 Universal Film Trophy on December 2.

He was not driving a car himself, but was flagging off the course an amateur driver, who had never been on a speedway. This amateur first ignored the signal and then upon coming around on the next lap suddenly locked his brakes and skidded wildly, crashing into a group of officials. Whalen was badly injured, breaking his leg just below the knee. H. H. Van Loan, of the Universal Film Company, also was struck and his throat torn open and spent several days in the hospital. M. W. Colwell, the publicity director of the race, was just grazed by the car, but landed unhurt.

Mrs. Whalen has been living right in the Uniontown hospital with her husband and will be very glad to hear from her friends, whom she does not want to forget her just because she is down in the coke mining country. Picture post cards are as welcome as the birds in May.

**EVELYN GREELEY IN WORLD FILM.**

Miss Evelyn Greeley will make her debut as a World-Brady actress in a very important role in "Glass Houses," just completed in the Peerless Studio, Fort Lee. Little Miss Greeley comes of a distinguished Kentucky family, and is a graduate of one of the best of the private schools.

She was engaged by the World Film Corporation on her brief but striking record of successes with other producing companies. Her first first experience was with Essanay, where she gained valuable technical training and steady advancement during a period of scant two years’ time. Then followed a short engagement with Francis X. Bushman, for Metro, and from this she went as leading actress to the Driscoll Film Corporation, a Western company, with studios at Jacksonville, Fla.

**BIGELOW COOPER JOINS APOLLO.**

Bigelow Cooper, late of the Daniel Frohman, A. H. Woods and Charles Dillingham forces, and more recently identified with important picture productions, has been signed by Apollo Pictures, Inc., to support Alma Rubens, the girl of Apollo’s initial offering: "God of Little Children," by Harry Chandlee. Mr. Cooper is best known to picture-goers by his convincing work in "The Wrong Woman," "On the Stroke of Twelve," "Killed Against Orders," and others.

**LITTLE MARY’S THIRD SUBJECT.**

Artsheet announces that the third subject to be produced by Mary Pickford and her company will be "The Poor Little Rich Girl." The stage play was written by Eleanor Gardner and produced by Henry R. Harris, enjoy a considerable run. Miss Pickford has the prominent part in the stage production.

**KITTY GORDON’S TWO-YEAR CONTRACT.**

Kitty Gordon, the English actress, has been engaged by the World Film Corporation for the next two years.
**Pathe Serial Plans**

"The Double Cross," one of Pathe's first serial offerings for 1917, is a New Orleans big one. No Pathe serial, however, will be more than "The Double Cross," a new type of serial that establishes new standards for production, direction, and story. It is based on Wilson Willets' famous novel, "The Double Cross," that has already, through the serial, stories even greater. The production by the Astra Film Corporation is on a more lavish scale than ever before been attempted in a Pathe serial.

"The Double Cross" is one of four serials completed for release during the first six months of the new year. Announcement plans for the $5,000,000 serial program for 1917 show that J. A. Berst, vice-president and general manager of Pathe's Exchange Inc., has planned far ahead to maintain Pathe's supremacy in the serial field.

Every episode of every one of the serials has been produced with a view to making it as great a box office attraction as a five-reel feature. This is in line with Mr. Berst's serial policy of all star casts, feature productions and powerful dramatic stories by famous authors.

Mollie King is the featured player in "The Double Cross," a story of love, mystery and thriller. The role is so hazardous that a lot of distinguished actresses a lot of story and parts have refused to assume the risk of possible injury to her in the thrilling "stunts" that characterize this serial. Miss King, who is a newcomer to Pathe's serial program, has been overwhelmed with fan mail. She plans to continue in the role.

Playing opposite her is Leon Bary, who played the part of Sebastian in "The Shielding Shadow" serial. William Park is the director.

"The Double Cross" marks a departure in serials," says Mr. Berst. "It is generally known now that by reason of our new experience Pathe knows how to make successful serials. "The Double Cross" is a new type of serial including all the elements that distinguish 'Pearl of the Army,' 'The Shielding Shadow,' 'The Iron Claw,' and our great serial successes. It has been produced with a view to making every episode a greater feature than most of the five-reel feature pictures of the past.

"In addition to the splendid cast and feature production, there is an even greater reason why, in my opinion, 'The Double Cross' will outstrip the success of all of our other serial offerings. That reason is the story. From the very start, until the last reel of the fifteenth episode, there is a mystery that will thrill and enthralle motion picture audiences. Mr. Willets' book, 'The Double Cross,' was the most promising material we ever had to work with for a serial.

The serial to follow, "The Double Cross" will probably be "The Neglected Wife," based on the famous story by Mabel Herbert Orner. She has been published in newspapers in every important city of the United States. These stories are now being syndicated in a great number of newspapers. This serial also is different from anything that has ever appeared in serial form. It is a story of real life, the "The Neglected Wife," 'The Woman Alone and The Man." It is a story that will interest every man, woman and child, because it is a story of real life. There is no author of any time who has written characters more interestingly than has Mabel Herbert Orner in her famous story. Every episode abounds with dramatic situations and suspense.

The star of "The Neglected Wife" is Ruth Roland, who is numbered among the most popular serial stars in the country. Her work in "The Neglected Wife" is said to be the best she has ever done. Featured with her is Roland Bottomley, one of the best known serial stars in the big time of the month, and to his credit. "The Neglected Wife" has been produced by Balboa. The story has been scenariized by the W. M. Ritchie.

"Pearl White," the featured star of "Pearl of the Army," has started work in a new serial by Fred Jackson, the well known magazine author, and George B. Seitz, author of some of Pathe's greatest serial successes. Miss White is enthusiastic over her part in "Pearl of the Army" and gives wonderful opportunities for her unusual talent.

Fourth on the serial list for Nineteen Seventeen is another of Pathe's greatest stars, Mabel Fairer. The working title of which is "Why the Twisted Thread.

"In Pearl White, Mollie King and Ruth Roland we believe we have the greatest serial stars in the world," says Mr. Berst. "In the past three years we have spent more than $2,000,000 in leading the public about Pathe serials and Pathe stars."

**Predicts Big Year for Mutual**

President John R. Freuler Outlines Mutual's Policy for Coming Year—Gives Views on Past Year's Importance.

President John R. Freuler, of the Mutual Film Corporation, predicts that the Mutual Film Industry, for the year 1917, will be in a condition in which the boldest operators can set the pace. In this fruitful field, I may say, the Mutual Film Corporation has been involved, that it has been involved with the boldest movies in picture, "The Quest" and "The Miracle of Life." The signing of the $670,000 annual contract with Charlie Chaplin, calling for his appearance in twelve two-reel comedies, this being the highest salary ever paid any man in the world's history—this being the first gun in the Mutual's campaign of which the slogan is "Only Big Things for the Mutual.

The mutual film Corporation's announcement of "Only Big Stars for the Mutual," referring to the policy of the corporation for 1917, means in effect that the Mutual is interested in distributing only productions of the highest quality—work representative of the best work of the greatest stars. In this category I may mention Nance O'Neil, Marjorie Rambeau, Richard Bennett, Marie Minter and Margarita Fischer.

"An interesting bit of film history concerns the production by the American Film Company and release by the Mutual Film Corporation of 'The New Woman,'" says Mr. Freuler. "It was during the screening of the industry involving motion picture censorship, by which I mean an awakening of the lay press to the importance of this issue to the business of publicizing and selling motion pictures, that we have discovered that the pretensions of censorship violate the principle of a free press. There appears also to be a better general public understanding of the issues involved.

"On the matter of censorship," Mr. Freuler says, "its arrogant pretensions, its absurd claims, its utterly ruinous influence on art and enterprise alike and last, not least, its flagrant violation of the constitutional letter and principle, I need not say that I have strong convictions and equally strong determination."

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Mabel Normand in "Mickey"

Bids Farewell to Squash Pie Comedy and Other Strenuous Picture Plays to Do Something More Gentle.

ABEL NORMAND has bidden a fond farewell to comedies made out of squash pies. Stories about the seduction of beautiful, innocent heroines, or battles swimming in blood, etc., are not on her calling list. For many months she has been out of public view at work on a new comedy, "Mickey," which will be the very best, indeed, of the many note for the plays that are to be turned out by the Mabel Normand Feature Film Company. This will be released soon after the first fancies of the year.

It would not be surprising if "Mickey" proved to be a characterization which will live for a long time in this new dramatic literature of the screen. It is a delicious little play—as sweet and quaint as Peter Pan. There is a fragrance in it like the breath of a California canyon when the bees are in the sange flowers.

One of the canons of art is that the test of greatness is simplicity. "Mickey" is simplicity personified as the coming of the dawn.

A fortune in money and months of patient effort have been expended in achieving the delicate shades of this simplicity. The money that, in other pictures, went for big mob scenes, battles and street riots has, in "Mickey," been spent on an effort to lay in the colors of this work of art with delicacy and detail. They are as attractive to do anything. Mabel Normand has tried all fifty in "Mickey" to find the one that rings true. Forty-nine have been thrown away to get the picture the public will see. The result is a picture of a sweet little ragamuffin, who will live in your heart with "Peter Pan" and "Huck Finn."

Miss Normand plays in this play the part of a ragged little mountain girl—an orphaned waif, who has been "mothered" by a poverty stricken miner in the mountains of California. Dear little "Mickey!" Her pathetic little shoes are scuffed over on one side and she has to wear boys' clothes because girl's apparel is a little scarce out in California—in back of the mines.

She lives in the mountains with the old miner, a funny old Indian squaw who worships her, a pony, a burro and a fighting bull dog. After a while Providence catches her up and whirs her into the life of a big city and into a family where she alternately is tioted to and bullied.

It is a sweet appealing little story and one that no one will forget. No one can have followed Miss Normand's work in the films without the realization that she had bigger and more subtle work ahead of her than the comedies in which she earned her name. In "Mickey" she has justified this belief. In her hands Mickie is a real character, laid in with good taste and deliciety and a rare instinct for dramatic values. Every one is sure to love "Mickey," and equally sure to love the Mabel Normand characters in the other plays to follow "Mickey."

Miss Normand has definitely entered a new field of work, under the supervision of Mack Sennett, wherein she will have an opportunity to do plays and to draw characters that will live.

CHANGES IN PARAMOUNT EXCHANGE.

Hung F. Zapp, formerly special traveling representative of the Pittsburgh Exchange, distributors of Paramount Pictures in that district, has been transferred to the Chicago office, and will devote his entire time to the Chicago city interest for Paramount.

Frank Cain, assistant shipper of the Paramount Pittsburgh Exchange, has resigned to accept a position with the Adams Express Company. He has been succeeded by Jacob H. Morgenstern, who has been associated with the Paramount's Pittsburgh Exchange, is making a tour through the State of Ohio, visiting all the Paramount exhibitors in that district.

Victor Moore's Comedies

Will Make "Klever Komedies" Clever and Have Funny Actors Who Are Funny—New Studio in Jacksonville.

By Victor Moore.

As 1917 approaches I realize that I have only one obligation to fulfill for the new year, and that is to make Klever Komedies that are clever comedies! To do this we are at present building our own studio in Jacksonville, Fla., where the conditions are excellent to get results. We have engaged a young man of unusual talent as actor or actress that has been engaged is engaged with the understanding and full knowledge that they are to be funny—so funny that the laughter of the audience means that we will have action in every foot of film which we turn out. We are making it our policy that each foot of film must contain a laugh or it will not be used. Our comedies will never be of the slapstick variety, but will always have a good story and every now and then a little touch of heart interest. I have found it to be a fact in my long experience on the stage, as well in my experience on the screen, that an audience is willing and glad to laugh and cry at the same time and in order to do this we have set out writing stories that set the audience laughing their heads off, and then we have put in these little touches of pathos—following this with another big laugh.

I think these comedies will prove to be lasting, and that instead of dying out after they have had their run, will be the kind that can be re-issued and always be enjoyed by the audience.

Together with all this we have arranged with three or four of the best comedy writers of today to do our Klever Komedies! This outlook of the material they have turned in it looks like great comedies for the public.

I have arranged for a technical staff to make these productions so as to be on a par with any five-reel productions that are made. It is my idea to mount these comedies better than any comedy that has ever been produced, so that with this idea in view we have spared no expenses for a staff that will include a high class decorator which, in my estimation, is the most essential for interior scenes. Our studio at Jacksonville will be an open air one and with splendid lighting conditions. This will enable us to get the photography obtainable in pictures. Added to all this we have arranged with two directors to direct these comedies. Both directors are of a different temperament and different styles and under these conditions we should have a plenty of variety in our pictures.

In the company that will support me we have a cast of players that can play any kind of parts assigned to them; for instance, the juvenile man could play character parts and the grande dame could play leading business, so this gives us a most versatile company. Taking all these things into consideration, I feel quite sure in stating that Klever Komedies will stand alone as being in every way the most cleverly and successfully funny comedies that will get the money. I feel that my success in the Lasky productions on the Paramount Program, "The Clown," "Snobs" and "Chimmie Fadden" have placed me in a very favorable position with the public. With only this one obligation to fulfill for the new year I feel that we have it "lashed to the mast."

Mabel Taliaferro Gives a "Rag Party."

Mabel Taliaferro, Metro star, gave a house-warming in her new apartments, No. 315 West 98th street recently, and although many prominent persons were present everyone was in rags.

"It is too near Christmas time for anyone to be wearing expensive clothes," the little hostess told her friends, "and I wouldn't like to have it on my conscience that anyone even had a pair of gloves cleaned for a party of mine." So in a low corner of the living room there was a "Rags." Present in "Rags" were Mr. and Mrs. Irvin S. Cobb, Mr. and Mrs. Richard A. Rowland, Mr. and Mrs. Maxwell Krag-er, Mr. and Mrs. B. A. Rolfe, Miss Ethel Barrymore, Miss Violet Pupa, John H. Janis, Mrs. John H. Janis, Mr. and Mrs. Hartley Manners, Miss Marguerite Clark, Miss Cora Clark, Miss Laura Hope Crews, Miss Edith Taliaferro, Earl Brown, Mr. and Mrs. Winchell Smith, Mr. and Mrs. E. O. Gates, Mr. and Mrs. James Hicks, the Marquis de Castillo, Miss Marjorie Rambeau, Mrs. Rambeau, Julian Eltinge, Thomas Meighan, John Golden, Augustus McHugh, D. F. McSweeney, Benjamin Piatzi, Roy Atwood, Miss Janis with "Cinderella costume" and many of the men were clad in overalls.

Miss Taliaferro is famous for her hospitality, and the quaint ideas she carries out in entertaining.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Beat Them Out.

ATELY in a college town a group of professors from the preparatory school and some from the college itself conducted a meeting in favor of better films. One of the houses is municipally owned and there was some talk of appealing to the city government to give the lease to some other manager who would bring to town a grade of film better planned to interest the student body. As a matter of fact the manager runs a fairly good program as a rule, but he snaps up the noisy titles because he can clean up some money with them. The teachers forgot all about the good films and probably they did not see the others, but they might have cost the manager his license. Perhaps you argue that this does not concern you, but it does. You may not have the city for a landlord, but there is always some scheme of police control or local censorship that can be worked in any town. This particular manager got some very undesirable advertising, that possibly competing houses will profit by. You may yet get the same sort of advertising, and it is not going to make you happy. Start to clean up now. Do not wait until you are forced to or until you become the victim of an unjust and onerous censorship. Beat the reformers out. You may not make as much money some nights, but you will do a more uniformly good business.

Working Doubles.

Joe E. R. Kohler, of the Orpheum, Sheridan, Wyoming, is working the double-page stunt. This was mentioned some time ago in connection with the advertising of Shoes by another exhibitor. It is not always possible to find a play which will fit with the advertiser, but this difficulty has been surmounted by printing in each advertising space the portrait of some Paramount player. Prizes are offered (or most accurate identifications) and copies of the program are given equal prizes to winners. This stunt serves to hold the pega together at small cost in tickets and helps both advertiser and theater, to say nothing of the paper.

Here It Is.

Compare this Tyro Shaded with the Old English that too many printers think is the real thing. Don't you like this better? Note, too, how well it works with shaded gothic. It is part of an announcement—invitation from Dallas, Texas, and was sent to exhibitors. The other half is to the effect that the offering is being filled in with the name and address of the exhibitor will admit two to a private showing of

The Artcraft Pictures Corporation of Texas cordially invites you and your friends to a private exhibition of

"Less Than The Dust"

featuring the incomparable

Mary Pickford

This is the first superior production made by Miss Pickford's own Company under Miss Pickford's supervision

AT THE OLD MILL THEATRE
MISDAY, NOVEMBER 6, 1917
DALLAS, TEXAS

of the picture. The entire sheet is 5 by 8 inches, giving the effect of two four by five cards cut with perforating rule. On the reverse a cut of Miss Pickford backs the invitation and the blanks for the name and address the lower half. Heavy laid paper is used for stock. It is neatly done from all angles and in keeping with the atmosphere Miss Pickford's managers are seeking to create.

In Stripes.

The Fox company has put out a booklet for their Homer System that is designed to help the exhibitor who has the subject as well as to advertise the film to him. There is material here for all sorts of real press work to supplement the straight theater advertising, extracts from the substance of authorized letters of endorsement, and the like. It is unusually complete and helpful and is appropriately covered by a striped design that suggests the old prison suits.

From the Jay.

J. Emanuel called the other day, thoughtfully selecting a time when we were out, and dropped some contributions in the mail slot. After he came out of the Turkish bath he went right back to Philadelphia. One of his specimens is a handsomely printed in colors of Valesa Eckart, printed up on the back with her family history and an advertisement for the Eckart Element Ezekiel. This traffic is bits are booklets gotten out by Julian (Klink) Solomon for the Moreno plays. One of these is a folder so arranged that when the pages are opened three cutouts of the star spring up at you, to rise above the top of the page. It is a device familiar enough in fancy valentines and Christmas cards, but neatly adapted to press work. The plan is to sell for only $3.50 a thousand. The other is for "He Fell In Love With His Wife," a teaser booklet. Both are novel and will help make business for Moreno exhibitors. We do not want to hurt Jay's feelings, but we think he lacks the nerve to make a date in advance and wrestle with a Fireman. If he has the nerve, he knows the address.

Advertising It.

Tarleton Winchester, of the Pathe Exchange, sends in some work from the family theater, Houston, Pa. Exhibit A is a two-inch, single column advertisement from the local paper. In 19-point caps it advises the reader:

"WATCH YOUR DOOR-KNOB ON THURSDAY;
THERE WILL BE A NICKEL HANGING ON IT!"

says the Shielding Shadow.

On Thursday they send out a d-k on red card 7 by 14 inches, headed "This circular is worth 5c. to you" and going on to advertise "The Shielding Shadow." At the end it explains that the standard price is 10 cents, but they have arranged to show the series at a five-cent admission: therefore the patrons save the much-advertised nickel. Local condition may demand the five-cent admission, but we think that a well-advertised serial would be just the thing to use to accustom the patrons to the ten-cent price. In any event the hooking up of a newspaper advertisement with the doorknob is a new idea and a good one, since the two-inch newspaper advertisement pages the way for about 30 inches of space.

A Form Letter.

The Princess, Clarksville, Tex., sends in a form letter for "If My Country Should Call" that is about what a form letter should be, not only the name but the point and written handwriting. The last paragraph offers to return the admission should it be decided that the story was not all that J. R. Rainey says it is. He also sends in a four-page folder well gotten up, but the red of the stock is so deep that it sinks the ink a little. For a deep red, a glossy ink that stands on the surface of the paper is required; preferably one of the glossy inks.

Steve Is Out.

Steve Farrar sends in his last hunting license with this letter:

Say, Sargent! every d-damn exhibitor in the country is writing me for hunting license. I only have one left; if it will reproduce, I suggest that you publish it, for I can't supply the demand. Business was never better, still striking to Hand bills.

You will notice that I have adopted a slogan—CASINO THEATER—The sign of ten years' success—going to use it on every- thing from now on.

Several have written us for details, too. There are no additional details. The hunting license was reproduced, in our issue of September 25, from the original card went in by the Kleine Exchange, Denver. Steve took this card and changed the wording to apply to his own Casino, Eldorado, Ill. With a numbering machine that stamps in duplicate he stamped on a number. On the card, above and below the panel, he printed:

Note.—These cards are numbered in duplicate. Find the party holding your number and you will both be admitted to the Cinema FREE.

Then he shuffled the cards and gave them out. That is all there was to it, except that he had the whole town running around looking for their numbers. This was all explained in the preceding number of this paper. The author of the system, Steve's, and any exhibitor could have turned back for the original and have added the extra line a lot easier than he could have written a letter asking for a sample. Keep your back numbers, or at
least the pages of this department. They will come in handy. Turn back and you'll find the hunting license in cut form. That is where Steve got his.

Steve's throwaways are familiar to most readers of the department, and is now known as the "over-leaf" number, but they do show some good lines; for example:

Check your troubles at the door and Ham and Bud will make you forget to take them home.

If you don't like the best show, it's your own fault.

Just for fun we present—

Steve's slogan is a good one. Ten years in a town means something, but this is a single number. He was one of the first friends of this department and still is one of the most regular.

Easily a Record.

Just about the record is the advertising display of the Paramount theater, Latrobe, Pa., in The Bulletin of November 2. The Bulletin is the name of the local paper and is not a house organ. The theater has three full pages, one each for Paramount, Triangle and World Film. It also includes in this issue the planning of the upcoming tarantula and the "Birth of a Nation." This is more than three and a half pages for one house in one issue of a daily paper, and we think that it will be some time before this record is taken down, even granting that the three film companies paid all or part of their respective pages.

Philadelphia Programs.

The Aurora theater uses a green card 3½ x 5½. For a catchline it employs "The Paramount House Accompanied by the Aurora Orchestra." As it uses also Metro, Triangle and Fox, the line does not stick well and is badly phrased at best. Where the title is the same line, with the placement of the title it is well to use half the space for the title, for here we get "Pay Tinker in Skirts," which is natural enough, and "Charlie Murray in Feathered Nest," which suggests that Mr. Murray is a bird.

The Somerset uses much the same form of card, with boxed side dates, but by using a slightly larger card gets a better display. The two cards make an interesting centerfold and both are easily read and will not reproduce. The Somerset also uses a four-page, 6x5.

The Globe has a four-page, 4½ x 6½, but with comparatively small type, in a display of style in the limited space, it is not so neat. The Globe, in October, changed from 5 to 10 cents and handles the change over very neatly in this argument:

Change in Policy.

Beginning of week October 2, the popular Eureka becomes a NEWER and GREATER Eureka, showing only the choicest and costliest feature productions and charging 10 CENTS FOR ADULTS and 5 cents for children.

This step is made necessary by the improvement in the public taste from ordinary films in one or two reels to costly features in five to nine reels, with prominent, high-salaried stars; by the tremendous increase in the cost of films—over 300 per cent. In two years; and by the natural growth of the business itself from a novelty operated to satisfy the curiosity of a disfranchised industry catering to a clientele of intelligence and discrimination.

We earnestly believe that you are weary of seeing mediocre pictures, necessarily produced, and fast-food players of obscure reputation, and that your intelligence and knowledge of movie plays and players demands the best in films regardless of cost—Fox, Metro, Paramount. Such features are rare, and everywhere, and with only 10 cents admission, the average price being 15 cents to 35 cents.

This week's program at the Eureka is the strongest ever presented by any house in this city, and to one week's run we made it. It is the best assurance we are setting for theater. We shall live up to it. Have we your support?

EUREKA THEATER,

G. H. GREEN.

This program uses too many cuts for the best results. Cuts are useful, but not when they exclude a reasonable amount of type. The back page is given over to three cuts that do not tell much of anything. House talk would have been better and would have looked better, for few programs get good results with cuts.

Here's Mr. Wall.

S. E. Wall sends in a scheme he is using with good effect. It is not a new one; Indeed we suggested this same years ago and it is to be found in Picture Trade Journal (of course), but it is a good scheme, and Mr. Wall tells precisely how he worked it, which will help. He writes:

I made arrangements with the Patho company to furnish me three reels each Friday, consisting of twenty-one day old Pathe news, a split reel scene and educational, and a Lake or Helmie and Loulo comedy; the split reel we cut into and run one subject of it ahead of the Pathe news and the other subject of it ahead of the comedy, making four distinct subjects, although I took care not to advertise four reels, but merely specify the names of the four subjects.

Next I went to the superintendent of schools and told him that I had secured some educational subjects to be shown over the body of the Pathe Number together. I then asked him in detail what a number of the subjects were that I had bought, and some of them being of exceptional value from an educational point of view, he became enthusiastic over the proposition. Then I told him that I was willing to grant one ticket each week, to one pupil in each room, as a reward of merit, and the holder of this ticket would be admitted on Friday evening as our guest. It was necessary to get permission from the Board of Education to do this, but it was done after some little delay, and now tickets like the one enclosed are distributed each Friday afternoon to each of the eight grades, and one in each of the four high school classes, making twelve free tickets given away in as many rooms every week, under conditions that are sure to advertise our theater, besides the free advertising I get in having our Friday subjects discussed during botany, physics and geography classes. After we had the plan going good, our competitor attempted to spoil it by offering to admit the winning pupil to his theater, which fact accounts for the way we have the article written on our post card of September 25-30, but his attempt to do this only acted as a boomerang and has done him no end of harm.

Twelve tickets do not cut into the box office much and, as Mr. Wall points out, the advertising value of having the kids studied in class is of real benefit. It benefits the pupils as well. Moreover, it gives the mothers something to talk about. The post card announcement referred to does not name the competition house for its action. It merely announces that the management is so anxious to have all children see the program that the price for school children will be five cents instead of ten for that evening only. It seldom pays to try and steal the other fellow's thunder, and we are glad that, in this case, the scheme rooted in Mr. Wall's favor. The ticket is reproduced in type for the benefit of others. The original is a pink card 3½ x 5½ inches.

This ticket issued under the authority of the Supt. of Schools,

REWARD OF MERIT

will admit the holder to our "Special Educational Program"

FRIDAY

Wall's Theatre.

Mr. Wall still holds to his very convenient post card program, which gives him six boxes for the program and a narrow column for chat. If you do not recall the reproduction made some time ago, send him a self-addressed stamped envelope to Wall's theatre, Plain City, Ohio, and ask for one.

Tell Them All.

When you give your program, give all of it. This is something that too many program editors overlook. They tell of the feature and add "and other good reels" or "a corking comedy" and let it be at that. Sometimes the desire to put a one-reeler will make business where the feature will not. Tell it all.

Stillman Ideas.

Here are some more ideas from the Stillman, Cleveland, Ohio. The first is the lower half of the front page of their program. Part of these are sent out to a select list about the Thursday before the week indicated. The overprint is to guard against possible error. Some patrons might fail to note the date directly below and suppose it to be the program for the current week. The note makes it impossible to fall into this error. It is a small thing, but the big house is careful of small things. The programs are mailed out in special envelopes that take the sheet with a single fold. The front is printed up with "Some news about next week—and things otherwise." Below is the house monogram cut and then "It's good reading, too."

Mr. Madden, by the way, explains that the cards lately spoken of are made because the press again for the nicked edges, pointing out what we should have realized, that the rule would have cut the roller up. A special form is made up carrying only these two small bits of cutting rule set at the proper angle, and the cartons are kept and the job continued without ink. If an occasional card gets off the slits are still in direct opposition because the two cuts are made at the same angle.

Press work in Cleveland means a lot of passes, for Cleveland is one of those towns where the advertising department hieds the theaters for tickets with which to keep other advertisers happy. Mr. Madden
January 6, 1917
THE MOVING PICTURE WORLD

issues press cards which must be presented at the box office for a ticket for the current performance. Both ticket and stub carry the name of the press card, and the number of times any one card is used is easily noted and abuses corrected when they become chromo. The signed card is on stiff board, but the daily ticket is merely a light pasticboard, since it is used immediately.

Another recent stunt was check list for the program. For one week each patron entering was handed a private mailing card asking the patron to check three questions and add suggestions if desired. The three questions were as to the patron’s approval of the program, if he reads the articles and if he takes the copy home with him. More than 10,000 of these cards were added to the patron’s approval of the program, if he reads the articles and if he takes the copy home with him. More than 10,000 of these cards were fastened to that postcard with which the answers could be checked. The card was handed to an attendant, dropped into a box and would be mailed. The idea probably decided many to reply at once—cards and pen lost in thousands. They came ready strung and the cord is merely looped over the card. The value of such a set of replies, if the response is good, is two-fold. It proves efficiency and it is a powerful argument with which to approach the outside advertiser for his business.

Along the same lines is another card, but this was mailed to the list, asking the patron to reply whether or not he wished to be continued on the mailing list. A three-fold card was used, a single section of which was a reply card, ready stamped.

In some of the newspaper advertising Mr. Mudden uses a “keep posted” coupon and says he averages about eight replies for each insertion. This does not seem to be much, but it is a list made up of the names of those sufficiently interested to provide their own envelope and stamp. Such names are valuable to a house.

One secret of Stillman success is the emphasis laid upon the courtesy of the attendants. For example, when the cards already referred to were given out, there was no smile and a polite “we'll get this out before leaving,” instead of being thrust at the entering patron.

Even so small a thing as this helped the results.

Something New.

The Pathé Exchange is the first to awaken to the fact that the straight publicity campaign in the daily press is getting a bit too common to attract attention, so they went at the country precisely as a live theatrical press agent attacks a town. Instead of working one town, they worked more than half a hundred, but the idea was much the same. The fake was “sprung” in the Washington papers in the shape of an advertisement asking for information as to a man recently described. The following day the advertisement was repeated in out-of-town papers and this was followed by two other advertisements offering large rewards for this man, who was supposed to have stolen important government plans. Replies were to be addressed to the New Exhibit, and answers came from all over the country. Then the straight newspaper advertisements were released and the fake exploded, but not before some of the smaller cities had been turned upside down. In Atlanta an innocent bystander was arrested on suspicion and when he was fined $10.75 for littering, which was rubbing it in. Other cities came forward with the stranger man, and all of these men were declared to have the unusual double tattoo. The following day the advertisement was repeated in out-of-town papers and this was followed by two other advertisements offering large rewards for this man, who was supposed to have stolen important government plans. Replies were to be addressed to the New Exhibit, and answers came from all over the country. Then the straight newspaper advertisements were released and the fake exploded, but not before some of the smaller cities had been turned upside down.

By pine straw Mr. Stevenson has reference to what is known further north as pine needles. This scheme is a good one for any woods picture and may, if desired, be carried into the house for stage decoration as well if the importance of the subject warrants it.

Passionate Words.

In speaking of “The Common Law,” the Victoria, Buffalo, says it is “A play so packed with dizzy truths it will glue the observers to their seats.” Sounds as though they might get stuck on that play.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or thesaurus, how to carry out house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD, 17 Madison Ave., New York
Schiller Building
Chicago, III.
Hass Building
Los Angeles, Calif.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

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

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

Opening Up.

REALLY it looks as though the long-promised opening up of the great market for photoplay smaller stuff, at least to the writers, is beginning to take possession of the field. Editors are writing around asking for comedies, and there will be a demand for dramatic stories presently. Later the larger market will open for three to five reels, but the comedies are the opening wedge.

The past six months have been hard on the script writers and many have turned to the new field. There is no competition from companies buying to any appreciable extent, and some of them undoubtedly have been stealing, though this latter fact is not known in such a fashion that a direct charge can be made against a specified company without incurring a libel suit. The trouble has been that men have come into the business who know nothing about it. They have hired the specialists, glib editors rather than the competent men. They have given small heed to the script department so long as the expense was not great.

But gradually some of those newcomers are finding out that their junk stories are not received with favor. They are beginning to look about them, and they are presently going to find out that editors will not go through pull that will not cover the cost of these costly items on an expensive business. They are presently going to kick those editors so far out of the studios that they will find too distant to go back again. To have good photoplays there must be good stories, and good stories are not written regularly by staff men. Already some jobs are threatened, though pull is a hard thing to combat, but it is better to throw out the friend of a friend of the third assistant vice-president than to lose the entire business. In time the business money will appreciate this fact and then editors will be hired to bring back into the fold the good writers who have goneastray and coax others to come in, too.

The Star system has done much to discourage business in many ways, and in no way more than through the effect on the real writers. The staff writer can grind out stuff enough to be slaughtered for a star's holiday. If Miss Jones will not do this and insists upon doing that, there is no use paying out several hundred dollars for a story for her. Let the stuff men think something into shape for the star to pull and tear apart and fix over to suit. Real authors will not work for that.

They have reason to see the futility of propping the idea that they are the odd fellows who, because they see one or two of their stories slaughtered they go somewhere else. They are clever enough to take up other lines while they wait. They do not have to write photoplay plots.

As soon as this is realized—and business men will find out sooner or later—that they cannot sell better stories, there will be a housecleaning. It is something more than a year overdue now, but conditions are getting so rotten that the smash is bound to come just as an egg of a certain age generates gas beyond the strength of its shell. The trouble has not yet reached the public stage, but it is rather a pity to say that the smash must come presently, and when it does some of the men who sit and pose are going to be left in the middle of the road without a car or yelIing to help. Our own interest is largely academic, since we never tried to sell five real stories, because we have not the time for writing them, but we shall welcome the opening of the Day, because it will mean a better business generally.

The business of making pictures is slightly more than twenty years old, and our time and talents have been related by their salesmen topicture—there are better stories. This was about eight years ago, when the demand for outside work first sprung up, and again a couple of years ago there was a shortage of script. Yet, each time, so short sighted have been the men at the head of the things, that as soon as the pressure was relieved they drifted right back into their old channels with stories and characters that are rapidly losing their value to men who have more business sense. That will be the day of the writer. And it would seem to be closer to hand than most persons realize. The old guard tied hard and never surrendered, but the fool killer is sharpening his axe and presently he will be on the march. Stick around a while.

No Kisses.

In accordance with the notice appearing at the head of this department each week, questions will be replied to. But please note that no promise is made that you can sit in the editor's lap when he is answering the inquiries. You will receive a reply, but it will not begin with "Dear Friend" and end with "Love and Kisses." The question will be replied to in cold blood and without any suggestion of affection.

Several inquirers seem hurt that they do not get a letter instead of merely a reply. Some, indeed many, of the large concerns no longer grant their correspondents. It is still less necessary where merely a question is asked.

The Judicious Use of Fades.

Phil Lang, of the Kalem company, who has never upheld the "synopsis only" fallacy, suggests that if authors expect their scripts to be followed they must make a more intelligent employment of effects. He takes for example the fade-in fade-out, an infinitely expedient device. But the injudicious use of the fade-out, as by Untouchable, means also incom- petent and unartistic, and in discussing the matter he says:

"Writers should exercise judgment in the matter of "fade-outs" if they expect their scenarios to be followed literally. Particu-
lar care should be taken when the fade is used for different purposes in one story."

The quick fade has largely supplanted the double exposure for visions and explanatory narratives. John tells Mary of his former love affair. Scene fades out. Next scene fades in. The quick fade has not yet gone out. We now go back to John and Mary and the opening of this scene fades in. Then the action proceeds.

Some writers, apparently influenced by slashed productions they see, have the idea that a fade covers a lapse of time. John writes a letter. The scene fades out. In the next scene, Mary, perhaps a day later, opens the letter. The fade is supposed to cover the lapse of time necessary for the letter to travel. This is crude. A sub-title between the scenes, indicating a lapse of time, is inexcusable. Even at that, the case cited (and a common one) merely shows bad construction and lack of ineptness. Care and thought would suggest inter-
vening scenes, cut pictures, fade-out forward the action, which would allow the letter time to make its trip.

When a scenario is filled with fade-outs for different pur-
poses, the editor finds it impossible to give the director the letter that can be produced literally, has his work cut out for him.

Artistic, intelligent directors frequently fade out a scene where there is no lapse of time but they do not depend upon a fade. Their purpose is merely to take the mind away from the action and prepare the audience for the next episode in the story.

Properly the fade should be used, as Mr. Lang suggests, to avoid the too abrupt termination of a scene that ends a run of action. This is its best and most legitimate use. But it is more generally used to replace the dissolve when matter is to be visualized; an awkward use, but to some extent sanctioned by custom. The third use is to suggest the passage of time. There may be instances wherein this employment of the fade is permissible, but these are so unusual that no illustration presents itself at the moment. But the fade is used to indicate the passage of time it should not also be used to indicate a vision in the same production, and more than one scene production has lost clarity through this usage.

It is best to avoid all of this fummery of fading and disparaging the and, leaving it to the director to use his own judgment. It is only to be deplored when fade-outs are used for the sake of scenarios and vignettes than it is to write in plots, and too many writers do what is easy rather than what is proper—but IT WON'T SELL SCRIPTS.

Feeling It.

"I cannot write plays," declared a man the other day. "I have what I think are good ideas, but I cannot put them down in such a shape that I can convey my real ideas. I want to help make plays, not to write them, and I cannot write plays if I do not feel any interest in anything that will make for my own contentment." This is one man who is frank with himself. He has good ideas, but he has no enthusiasm for script writing and he knows that without enthusiasm his work would be dull and lifeless. He is the first man we have met in a long time who had the good sense to size himself up accurately. You must write with all your heart and all your brains if you wish to do your best work. Nothing less will suffice.

The Third Edition of Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The complete book ever written on the subject of scenario or photoplay writing.

By Mail, Postpaid

Three Dollars

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave, New York City

Seiffert Buildings, Chicago, Ill.

Haas Buildings, Los Angeles, Cal.
Manufacturers' Notice.

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

Important Notice.

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

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

Bronx Operators Notice.

At midnight, December 28th, there will be a meeting of all moving picture machine operators of the Bronx at Cortland Casino, 385-59 Cortland Avenue, the Beach.

This meeting is held by Local 300 and admission thereto can only be gained by those holding a New York license card. All licensed operators, either union or non-union, are cordially invited to attend. Non-union operators will not incur any obligation by attendance, though it may be a consideration of the advisability of joining with your fellows in organization in order to properly protect your interests.

Local Union 300 asks you to attend, and this Department and its editor advises you to do so. The editor will himself be there and address you. There will also be other thoroughly competent speakers.

Notice to Unions and Examining Boards.

During the past years a great many requests have come to the editor asking him to set forth a list of questions for examination. This has been too slow a method of doing the thing, for reasons which have been repeatedly explained.

I now, however, make this offer. During my tour of the country next spring I will be glad to, whenever time permits, appear before either official or union examining boards, and examine either a genuine candidate or one of the examiners himself, in order to show what, in my opinion, an examination ought to consist of, and the way in which it should be given.

I cannot promise to do this in all cities, because in some cases the distances to be traveled may make it impossible, but I think it is the only thing to do, where time and physical and mental strength will permit, I will be very glad to accommodate in this respect.

Question No. 159.

What, in your opinion, ought to be the attitude of local unions with regard to the admission of competent operators located in small towns away from the immediate vicinity of the local, but within its jurisdiction?

Roll of Honor on Question No. 160.

The Roll of Honor on Question 160 consists of M. M. Moen, Sherman, Texas; W. B. Allen, Edmonton, Alberta; John W. Creamer, Chillicothe, Mo.

In asking question 100, I only expected to bring out the idea of individual operators. The only way the actual average life of a rectifier tube could be known would be for large dealers or the manufacturers to keep a record of say fifty or a hundred tubes, add the total hour life of the whole number together and divide by the number of tubes.

The answers to this question varied all the way from 500 hours to 11,000 hours. Brother Moon says he has used one tube for a little more than 11,000 hours, and another one for 8,574 hours. He says the average life of a tube in the hands of high class operators is 6,500 hours, but, take operators as they come, it won't be more than 4,000 to 5,000 hours. This number certainly will not be at all displeasing to rectifier manufacturers.

On the other hand, Brother Creamer thinks the life of a tube which is rarely or never overloaded will average 600 working hours, which estimate will not cause joy in the hearts of the aforesaid rectifier manufacturers.

Personally, the editor thinks both these estimates are quite extreme. I would say, if a rectifier tube has been found to be doing its work, it is certainly ought to be considered as having given satisfactory service. This would be, at present prices of 50 ampere tubes, about 11.5 cents per day, if the tube be of 50 ampere capacity, which would represent practically the entire cost of upkeep of the rectifier. I know of instances, however, where tubes have run several times this length of time; also I know of instances where they have not lasted even as long as 200 hours. Brother Moon makes the following pertinent remarks:

The life depends on the following lines: (A) That the anode be located precisely in the center of the cone; that the vacuum be of the highest possible percentage; that the nodose and cathodes be sealed as nearly perfect as possible. All of which, I am sorry to say is not done. (B) That the tube be not overloaded, and if it is run a little under capacity it is better. (C) That the glass be of the highest grade and free from air bubbles, or other defects. (D) That the tube be not overloaded, and if it is run a little under capacity it is better. (E) That the glass be the highest grade and free from air bubbles, or other defects. (F) That the tube be not overloaded, and if it is run a little under capacity it is better. (G) That the glass be of the highest grade and free from air bubbles, or other defects. (H) That the tube be not overloaded, and if it is run a little under capacity it is better. (I) That the glass be of the highest grade and free from air bubbles, or other defects. (J) That the tube be not overloaded, and if it is run a little under capacity it is better. (K) That the glass be of the highest grade and free from air bubbles, or other defects. (L) That the tube be not overloaded, and if it is run a little under capacity it is better. (M) That the glass be of the highest grade and free from air bubbles, or other defects. (N) That the tube be not overloaded, and if it is run a little under capacity it is better. (O) That the glass be of the highest grade and free from air bubbles, or other defects. (P) That the tube be not overloaded, and if it is run a little under capacity it is better. (Q) That the glass be of the highest grade and free from air bubbles, or other defects. (R) That the tube be not overloaded, and if it is run a little under capacity it is better. (S) That the glass be of the highest grade and free from air bubbles, or other defects. (T) That the tube be not overloaded, and if it is run a little under capacity it is better. (U) That the glass be of the highest grade and free from air bubbles, or other defects. (V) That the tube be not overloaded, and if it is run a little under capacity it is better. (W) That the glass be of the highest grade and free from air bubbles, or other defects. (X) That the tube be not overloaded, and if it is run a little under capacity it is better. (Y) That the glass be of the highest grade and free from air bubbles, or other defects. (Z) That the tube be not overloaded, and if it is run a little under capacity it is better.

Brother Allen says:

"The mercury arc rectifier will not stand abuse. It should be in a dry, clean room, and the room should preferably be warm. If it is and warm there is likely to be difficulty in starting the mercury are in the tube. It is also quite important that you test out occasionally with an ammeter and see that you are not pulling more current than the rated capacity of the tube. Freezing the carbons is very hard on the tube. Many a tube has gone bad in a few hundred hours which would have given your service had it received a "square deal."

And now I think we will let it go at that, because under the conditions beyond setting forth these facts I don’t believe any of us could really given an authoritative answer to Question 150.

Film Cement. Nothing Doing.

H. R. Rock, Whitehall, N. Y., says:

For some time past I have been experimenting on a new film cement, the idea being to make a nice, clean, soft spindle, which will not leave the film hard and brittle like some other cements it has done. When this cement is properly used it is impossible to pull the film apart.

I absolutely guarantee the same quality with it which will never break. I have been in the projection and electrical field for nine years, and think I have made a step in progress in discovering this method. I find that most of the cements put on the market are very poor. I am sending you, under separate cover, a sample of this newly manufactured cement and desire you to pass opinion on same, and let me know if you think I would be able to market it successfully. It will cost a little more than the cheap grades, but has the necessary qualities which they lack.

I would be very glad indeed to have this cement tested, and pass judgment upon its excellence or lack of excellence, but a number of former experiences warned me it literally cannot be done. I have on several occasions had cements tested by operators in different parts of the country, whose reports were favorable, only to find that, later on, the cement did almost the same thing but "delivered the goods." I attribute this not to any fault in the formulas, but to the variation in different lots of chemicals. I could not attribute it to anything else, but, due to these former experiences, that decided, absolutely, to give the approval of this department to any cement which has not withstood the test of time of at least one year. What the brother says about poor cement is absolutely true, nor do I want that he has a cement which would stand the present test. If he had not, he certainly would not send it to the department. The question is, however, would the formula work out the same with the next batch of chemicals? There’s the rub! I am sorry, Brother Rock, but I have been sung on this particular proposition once too often. Some gentlemen in Chattanooga made up a cement a couple of months ago which was not bad, but had not the blessing of the approval of this department, and six months thereafter got all kinds of kicks. The same formula didn’t make the same impact with the only possible answer to that question seems to be difference in chemicals, which is a thing no manufacturer can, I believe, guard against.
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An Error.

John Griffiths, Annsona, Conn., writes: "Several years ago I looked over W. Remillard's page 822, November 11th issue. On the fifth line from the bottom, second column, it says: 4 - (1/4 + 1/6) = 3/36. The answer to this should be 1 1/2, or an inch in length of the main axis, the equivalent focal point, or plane of the meniscus-biviconic condenser set (the word 'equivalent' is omitted), is situated between the lens axis and the center of the lens. I should have said, when the lenses are nearly touching the point of equivalent focus is within the bivicon lens. To make this a bivicon set, there are two planes from which measurements X and Y are taken. Which one should be used depends upon the type of condenser. With the bivicon-convex type both X and Y are measured from the optical center of the lens, viz.: the apex of the curve surface, but with the meniscus-bivicon while X and Y are still measured from the optical center of the lens, the optical centers are differently located. With the 6½% meniscus, which has an approximate depth of concave of ½ inch, the optical center will be ½ of the optical center of the front of the convex surface, and with the bivicon lens the optical center is midway between the apex of the two curved surfaces, if both curvatures are equal, but if I shall be very glad indeed to examine the room in question, which I have no doubt is an excellent one.

Local Gets Representation.

H. C. Roddan, secretary Local No. 348, Vancouver, B. C., writes: J. R. Foster, of Local 348, I. A. T. S. E., Vancouver, B. C., has been appointed to represent the operators on the Provincial Board of Operatives. The personation on this board is Vincent C. L. Gordon, censor; William A. Oswald, inspector; J. R. Foster, operator. The Province is divided into four districts, and the operators' association in their respective districts will pass an examination of a certain standard. Mr. Oswald and Brother Foster are at present (October 25th) touring the Province examining examinees in districts Z, 3, 5 and 4. In District No. 1, comprising Vancouver, Victoria, Westminster, and Nanaimo, the operators will be examined later. The examination is a specially constructed examining room, and the examination will be in the presence of the operators. Brother Foster is especially anxious for you to see this examining room at the time you visit us next spring, be of the opinion that it is personally of practical value to you. It contains all the information Brother Foster is giving at present.

Congratulations to both Brother Foster and Local 348. In the opinion of this department THERE SHOULD BE ONE THOROUGHLY COMPLETED PRONTO ON EXAMINATION. In fact, I don't regard any board which does not contain one competent, practical operator as being competent to give a fair examination. There are so many points where theory and practice clash and theory must give way to practice. The board simply MUST contain one men thoroughly conversant with actual operating room practice if it is going to give the best results.

The Geneva Movement and Its Adjustment.

Due to the courtesy of our old friend, Nicholas Power, of the Nicholas Power Company, we asked Mr. Power to prepare a chart prepared by Mr. Power for this purpose, and a discussion of the relation of the various parts of the Geneva Movement to each other, which is a subject of much interest. It is surprising to the average operator but extremely interesting as well.

In the opposite diagram figures 1A and 1B show the relation of the parts of a new, unbroken cam. Now it will be observed by studying the diagram how each point on a cam has been adjusted for a point on another cam. It is as if these various apertures remain unaltered, they will function together perfectly, or, in other words, with mechanical accuracy.

Looking at Figure 1A, it will be observed that the points of the star have a considerable thickness, also the cam pin fits the slot of the star.

Looking at Figure 1B, we observe that the circle of the lock on the star and the circle of the lock on the Geneva fit each other as closely as is permissible, taking into account the affect of the expansion caused by heat, which would cause the slot to be at a separate but very fixed centers, namely, the center of the star, and the center of the cam. I believe it requires but a moment's study of either of these two figures to see that each point of the star is in the center of the cam, and the cam will be found to have worn worn until there is a separation such as is indicated at point X. This is necessary.

As time goes on this wear continues, until the wear on the lock, as shown in Figure 2B, which is not likely to be the same on all sides of the star, becomes so great that the picture is no longer steady on the screen. The tendency of this wear is to increase the idle of noise, which is highly objectionable. And now we get down to the kernel of this particular out.

The operators observing this condition proceeds to connect himself with his little screw driver and "readjust" the Geneva Movement by revolving the eccentric bushes slightly, so as to bring the parts closer together. Now what does that really mean? Why, the very nature of things, in order to make a readjustment he is compelled to disturb the fixed centers originally established and automatically fixed by the designers, and that is why they were made. Now it is just a little more difficult to follow it, and follow it closely too.

First, referring to Figure 1A, note the direction of rotation of the cam which is created by the star. The large circle, as at point A, should be wholly and entirely on that side of the star slot lying in the direction of rotation of the star, which, in the case of Figure 1A, would be the upper side of the slot.

Examining Figure 3A, Plate 3, you will observe that the upper side of the slot is worn down to a thin point, whereas the lower point is broken off. This lower point, however, if you will allow us, has its original thickness, as you can determine by measuring at a corresponding point on Figure 1A corresponding to the point of breakage. You will also ob- serve, at Figure 3A, that the pin has been knocked down, of course, is just the All the information Brother Foster is giving at present.

Foolish Statement.

Recently a film fire occurred in Easton, N. J. The fire was quite a severe one as the operator at the control board was at work in the balcony. Due to the cool headness on the part of the theater employees a serious panic was averted. The audience rushed for the doors, but having arrived there stumbled and became mutually excited. But this is not the point I wish to discuss. The theater management, after the fire was all over said, it was caused by a spark from the arcanum. I wish that I had the audacity to say the same. In fact, I don't regard any board which does not contain one competent, practical operator as being competent to give a fair examination. There are so many points where theory and practice clash and theory must give way to practice. The board simply MUST contain one men thoroughly conversant with actual operating room practice if it is going to give the best results.

A summing up of this lesson simply means that it is in fact utterly impossible to readjust the star and cam type of Geneva Movement and retain its former accuracy of movement.

The only thing to do, and that is to hope by doing that the star and cam type of Geneva Movement is to lessen the noise. Of course, it is a fact that the adjustment can be and is often made without putting the cam pin into the slots, but it is done with a surprising flexibility of the movement itself. The adjustment reality, however, amounts to putting the parts out of true mechanical adjustment with each other, and that, too, with considerable waste of film.

Some operators may, on the spur of the moment, dispute the proposition that the star of the Geneva type of intermittent is not susceptible of proper adjustment, but before doing so I would recommend that I further careful study of the plates submitted herewith.

This subject will probably be continued and followed through in the form of a complete study of the Geneva Movement.
Figures 1A and 1B showing view of New Cam and Geneva when properly adjusted, not too tight.

Figures 2A and 2B showing wear on Cam and Geneva Lock before readjustment. Note wear at ends ‘a’.

Figures 3A and 3B show Cam and Geneva after readjustment. Result: Knife edge is broken corners, worn slots, and pins are.
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Local Union No. 306 Moves.

Local Union No. 306 had, at the date of November 16, 1916, about six hundred members in good standing. The local has in the past experienced many vicissitudes, and has had to what is commonly called a period of rough row. Now the condition of the movement has been made vastly difficult by the cosmopolitan character of the city, in which every language under the canopy of heaven is spoken, and which is the laboratory of which is almost any possible grade of humanity from the lowest to the highest.

There are in Greater New York about 2,900 licensed operators, whereas there was really only one explanation of the matter. Disparities between licenses issued and available positions is, I think, found in the fact that in the early days the business a board of incompetents issued licenses, and since no re-examination has since been required, provided a man has his card renewed yearly before the date of its expiration, these incompetents hung on, because many of them were employed by the large quantity to which almost anything that was cheap enough, to a fact, and now I have always felt that a majority of articles, viz.: FACT. Halifax has at the present time six theaters running pictures, as follows: Orpheus, pictures only; D.S. (surely) pictures only, $3.50 per seat; police picture, more than 100 feet; picture 18 feet. Two latest models of Motograph machines. Imperial, pictures only. Size of picture less than 14 feet; camera, pictures and vaudeville. Size of picture less than 12 feet; through transformer; Power's Six A machine. Strand, pictures and vaudeville.

Of late, however, things have been going better, and the morale of its members has been steadily rising, with a result that the incompetent, are no longer a riot, and while there is still much to be accomplished, it may now be fairly said that Local Union 306 has entered the road leading to solid footing.

As evidence of its prosperity it has just moved into larger and very much better quarters on the tenth floor of 145 West Forty-fifth street. It has rooms there for office for the working and the managerial men, a nice room for the members, and commodious quarters where the Executive Board will hold its meetings. In the new offices three telephones are already installed.

Much credit is due those men who have stood by Local 306 through thick and thin; who, when success seemed almost impossible, nailed the flag to the mast, and said: "Well, anyhow, we'll go on fighting." It is those men who kept the good ship afloat, plugged up the holes in the hull and slowly but surely won forward toward the goal of success. I would have to mention the names of them, but there are too many, and I might do an unintentional injustice by omission.

Six months ago the editor of this department attended a meeting and on the spot bought one of the earliest scenes which unless accurately taken to complete the organization of the New York operators, particularly Brooklyn, he would start quite some considerable commotion, and do a lot of good work, too. He was right in guessing that he also it agreed to get busy, but the infantilism paralyze scared held things in status quo until this fall. But at last the Union has perfected its plans and intends to bend every effort toward the 100 per cent. organization of Greater New York, a thing which is to be devoted from any and every point of view. If accomplished I am very sure it will in the long run prove too much to the members of the large local, but to the moving picture industry as a whole, through the elimination of the incompetent, whose only merit is that he is cheap—if one can call that a real merit.

Fine Work.

Recently through the courtesy of the Fox Film Corporation, I viewed that truly remarkable photoplay, "A Daughter of the Gods," featuring Annette Kellermann. This play is entirely out of the ordinary. It is a fairy story which holds the interest of the audience from start to finish, and incidentally reveals a surprising number of Miss Kellermann's talents.

The projection of this picture at the Lyric is in charge of Brothers Tom Costello and Ben Leffler, both high class men who unquestionably delivered the goods on the screen. The boys did not know I was in the house, but in the entire production I found only one thing which could be fairly made the subject of any criticism at all and that was the matter of over-speeding in a short section of the film in which wire splicing and manipulation at an astonishing rate of speed. The Brothers Costello and Leffler with this, but was informed that it was done through the order of Mr. Fox himself, who wanted more action in a particular section of the picture. Well, Frankly, I have always wanted all right. The only trouble is he overdid the matter, and I would respectfully suggest that, whereas a scene of that kind could doubtless have been made less objectionable by increasing the point of possibility of actual performance is reached, anything beyond that makes the whole thing absurd, therefore he will do well to keep within the limits of the smallest possible amount of trouble that, as I said, there is no criticism to offer. The light was brilliant, and the material at the time was excellent, but the change in the power value; also the dissolving from one lamp to the next was done so perfectly that you could not tell when the machines were changed.

The projection equipment consists of two Power Six 8 motor driven machines and four projectionists help aided by that of the Federation, 75 amperes. The room is a Johns-Manville steel-frame asbestos operating room, and the distance of projection is about 80 feet.

The projection of Photographs of Chartres cathedral, by the man who has in his charge the management of matters pertaining to projection in all the Fox houses. Mr. Johnson is expecting to place this screen on the market. I could not, of course, pass final judgment on it until I had witnessed the test of time for at least six months, but the screen at the Lyric at present certainly forms a perfect foundation for high class projection. Johnson is one of the old timers, and I am inclined to believe anything he invents will be as free from error as many years of experience in the projection game can make it.

Halifax Objects.

H. J. Ward, Halifax, N. S., says:

In the department of November 25, I note a lengthy letter from Mr. Archibald Mclain, St. John, N. B., in which he criticizes projection in Canada. He says that projection in that country be of distinct benefit by enabling the one criticizes to improve, but in order to accomplish this the criticism must be based in fact, and now I feel that of the variety of an article, viz.: FACT. Halifax has at the present time six theaters running pictures, as follows: Orpheus, pictures only; D.S. (surely) pictures only, $3.50 per seat; police picture, more than 100 feet; picture 18 feet. Two latest models of Motograph machines. Imperial, pictures only. Size of picture less than 14 feet; camera, pictures and vaudeville. Size of picture less than 12 feet; through transformer; Power's Six A machine. Strand, pictures and vaudeville.

There is a point of view that is worth looking at when one considers the fact that the present Operators' and Stage Employees' Association of Nova Scotia is in existence today, with the privilege of being a своей in the busy Christmas. Our constitution does not, at the present time, include a schedule of wages. Therefore you may say that the only indictment we could hold out to prospective members was the possibilities of such an organization in promoting efficiency. If the operators in New Brunswick would begin organizing in this manner, and thus learn to control their operation, it is at least possible that the opera-toe members that have been organized body, with the object of improving projection for the whole province. When this is done it will not be necessary to go down on our knees and beg entrance into any International organization; we will be gladly welcomed by such.

While I am about it, I would call Mr. Mason's undivided attention to that little argument we had in Halifax, on the day of the boat trip, when he said "all surplus voltage was not consumed" and "he was still working at one. I have it now, "It remained to force the current back to the generator." Since that argument I have been busy re-reading books, already known by heart, and doing a lot of thinking, but nobody has given up in despair, and now I ask you, Mr. Richardson, to kindly tell us if Mason's theory is correct, at the same time explaining the matter, for the first time that we may be able to pull it through. I say you, Mr. Richardson, until I tell us if "dope it out." I may write you in an official capacity shortly, giving details of the Association. Meanwhile accept for yourself and the department my best wishes.

I shall be glad to hear from you with regard to the Association, or upon any other topic. I don't want to see this thing develop into a dispute between Nova Scotia and New Brunswick, but will be glad to have any information. The boys at Halifax have been so good to me, and I have known the men or the Nova Scotia men. My own comment on the size of the picture would be that with less than 75 feet between the screen and the last row of seats, the screen is too large. However, the screen is large enough, particularly if A.C. be used, but if the illuminant be D.C. and the distance from the screen to the front row of chairs be less than 20 feet, there is no serious objection to increasing up to say, 14 feet. The King Edward could, in my opinion. cut down the
A Remarkable Machine

Recently the editor was requested by the Bettini Syndicate, New York City, to examine the Bettini projector, &c, &c. This is indeed a most remarkable piece of mechanism, and one which, within the scope for which it is intended, delivers very high class results. The projector is of a cylindrical design which permits it to be adapted to theatrical use; it is strictly a house projector, and each scene is limited to a little more than one minute. But notwithstanding this fact it seems to be a perfectly splendid machine and one which has certainly got to know something in regard to that particular subject when he handles 2,500 volt current in a building; that is, unless he desires to make a quick trip to the Happy Hunting Grounds.

Operators' Ball

Thursday, December 7, the editor, in response to a "we-wont-take-no-invitation," attended the third annual ball given by Hudson County Moving Picture Association, No. 58, Grand View Hall, Jersey City. The fact that the affair was given by Local 384, the liveliest kind of a live wire organization, is equivalent to saying that it was a party. New Hall is quite a farce, so far as size goes. To fill it to capacity requires a real genuine crowd of people, and a big one at that, but huge as was the gathering, place, it was comfortably filled and thoroughly enjoyed the evening. I don't pretend to have anything even food, or wine, it alone being the important person. I must grace the affair with their presence, but among them I noticed Dr. Hepe, president Hudson County Exhibitors' League; Joseph Horstine, of the Hudson Theatre; William Dougherty, general manager of the Nichols Power Company; D. Narey, of the Precision Machine Company; Messrs. Joseph A. Lavin, A. Bruckner and R. H. Wetzel, of the Optics Company, Chicago; H. O. Baker, manager of the Unicorn, and Sister Rose Tapley, who has been made an honorary member of Local Union No. 244, Newark, N. J., who had journeyed from Philadelphia especially to be present. Of course old friend Ira G. Sherman, past president of the Hudson County Local, was there with his hair in four distinct braids. In fact, Brother Sher-

For the First Time

ypsilanti, Mich., says:

Just to stick my nose in, I am now writing for the first time. I am a reader of the department, and when I cannot find the Moving Picture World around the theater at the time it is due to come I am cranky all that day. I run the machine twice a week, and it seems to me our show must be taken out of an oil barrel. The projector has made kick after kick, but it seems to get worse instead of better; in fact the focus seems to get better after you have rewound about one hundred feet, meaning by this that the paper is full of oil. Our theater is an 800 seat house, and one of the best in Michigan for a town of this size; population about 8,000. And I think I have about one of the best managers in the state, as she—well, she is a lady, which expresses a lot in a few words. Her name is Mrs. Florence Signer. She is owner of the theater, and I do not have to ask for supplies twice. My principal reason for writing, however, is to find out what is the making of the — of Detroit, which sends out film in this condition. Why, Ypsilanti, the oil is due to the crass stupidity of some operator who is not satisfied with putting a drop of oil on each machine bearing, but squirts oil all over it, or his intermittent movement (this particularly applies to the Powers) while the machine is running. When this is done the intermittent will suck the oil well jam full, and then the oil seeps out along the cam shaft, if the bearing is the least bit worn, and will either fly off on the film or drop down where the film will get in it if the lower loop is a trifle too long. It is the duty of the exchange to put a stop to this. An exchange has no right to send out film in that condition. I have no doubt but that if the exchange too where the operator might locate the guilty operator and put a stop to it. I am writing the exchange in question today. If the condition of the film does not improve let me know and I will take the matter up with the powers that be, higher up.
Inquiries.

Manufacturers' Notice.

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

Foreword.

After an absence of nearly two months the "conductor" of this department has been without voice and in order to assist him and to continue the series of interesting articles which have appeared weekly, without a break, during the last months, I have thought it best to focus our attention to this chair of the department.

The object of this weekly page is to assist and stimulate in every possible way the photographic technique of the motion picture. It is not our intention to recruit to become cameramen. While this department stands ready to be of service to anyone, who, after mature deliberation, that his abilities are naturally such as would permit him to pursue so arduous a work, to become an ornament to the profession, yet its chief aim is to instill a genuine interest in every worker from the head cameraman down to the humble boys who turn to the highest quality of pictures that they can possibly make.

Not one of us can hope, even if we could be so ideally placed as to be able to devote a lifetime to the art of photography, without leaving the most perfect that we can do at the end of each session. The knowledge of the object is to be able to know that we have mastered every detail of the profession. There is not one of us, however, who cannot improve his knowledge, himself and his work by regular practice and study, and study, and study. The few who feel that they already know all they need to know on the subject, you will not be reading these lines. Let us inoculate ourselves with the cut-to-gether spirit. Every man in the business is our brother and every little bit that one man does for the others will come back to him a hundred fold.

The day of the "secrets" of the business has passed, the day when the few camera operators who had arrived guarded jealously every bit of knowledge that they possessed, lost their jobs were wrested from them by another at a lesser salary. Today the men with the worthwhile salaries do not go to the men whose dog-in-the-manger souls hide a few mealy "secrets": they belong to the men who know and apply their knowledge, and see to it that their knowledge keeps abreast of the times. They are not averse to helping a fellow cameraman, for they know that any moment that same fellow cameraman may be able to return the favor with interest.

One of the most helpful signs for the advancement of cinematography is the promotion of camera clubs with healthy organization and loyal membership wherever enough men can be mustered to form a gathering. Jacksonville started a busy club with only seven members, and is growing rapidly! And the object of every one of these clubs is the advancement of the art of cinematography.

A large number of letters received by this department indicate the interest that is taken in learning more about the business. Too large a proportion of them, however, are from leaguers who are evidently unfitted to become cameramen, and yet who, tempted by the stories of large salaries, wish to become camera operators at once by some easy method of "Cinematography at a glance." Most of the remainder ask questions about some detail or other, mostly from isolated workers who are not able to benefit by contact with companion workers, and who are so situated that they do not have an opportunity to visit other factories and thereby get practical demonstration of the things which they wish to know. Only a very few of the communications are from advanced workers who are able to make interesting contributions to the department. It is this last and smallest class whose letters are most welcome, and they are nearly always things which are of general interest and which can only reach others by being published. If you know of anything of interest to your fellow workers, by all means send a communication to this department, and photographs not only so that you can benefit. A great number of the questions which are asked by readers are about something which has been published a short time previously, and which they have failed to preserve, or which they are too lazy to look up in their files. It has been gratifying to find the number of readers who have clipped the department each week and preserved it in their bound books. The accumulation of the past pages or two contains articles and formulas touching upon nearly every phase of the business, and when some toming or developing formula is wanted, or information about exposure or relative diaphram openings, it may be found in a few moments by turning over the pages of such a scrapbook.

It would help very much in the conduct of the department if some of the readers would make suggestions in regard to subjects of general interest which they would like to see discussed.

Lens Definition.

Among the last articles which appeared in this department was an article by P. D. Huigon, which excited considerable interest. A. C. Abadie's letter in regard to this article was published from among several interesting replies, together with some comment on his criticism. Some of the points raised by Mr. Abadie are now cleared by the return from England of Mr. Hugoün.

I have returned from Europe just to time to enjoy Mr. Abadie's criticism of my article on "Soft Focus Lenses." If you do not object to publishing the name of the lens referred to, it is the Abadie's "Soft Focus" lens.

The French firm that supplies a 1½-inch lens with their outfit is the De Brée Company, the lens being a Goerz. Mr. Abadie can see one at the Edison studio in New York, used by Charles Gilson. The lens is invaluable on wide-angle close-ups under certain circumstances.

"Depth of field" and "depth of focus" are so nearly synonymous as to be interchangeable terms. I prefer to use "depth of field" when discussing the actual scene, and "depth of focus" when referring to the result obtained. Thus, I would say, "To photograph a scene with great depth of field, a lens of such focal length is selected as will give a depth of focus.

In other words, "depth of field" means the fact of there being several planes to be photographed, while "depth of focus" would be defined as the power of a lens, at a certain stop, to give sufficiently sharp focus on various planes.

As to the reason why the iris diaphragms give greater sharpness in inverse ratio to the light. Through, I have found so few practical photographers who have trouble to work out the problem that I thought a simpler statement of the causes than the one generally given was necessary. It is so easy to take stock statements from books, and repeat them, that even the authors of textbooks, in all branches of learning, keep copying one another.

A friend of mine, who is a professor of Latin, told me a few days ago of a rule given in every Latin grammar he has ever seen, which is absolutely false, as anyone can verify for himself by going over ten pages of Latin text and taking careful count.

The grammarians simply copied previous grammarians.

Now I am told that the iris diaphragm sets the diameter of the pencils of light." Precisely the same thing as my statement that the iris cuts off the oblique rays.

Rays of light can be cut off by the iris diaphragm, but this can be done by squeezing the physical pressure of the mouth, or diaphragm. They are mathematical lines, going in all directions. If the iris is open, they get in; if it is closed, they keep out—all except those that are straight enough to get in through what remains of the opening.

That they are affected by the laws of refraction as they reach the lens is a totally different question, which I by no means affects the immediate problem before us.

The rays of light that are cut off the iris, and the rays that are cut off the outer ring of the circles disappears, making the circles smaller. We shut down the iris until it is smaller, cutting off more rays, and the circles become smaller and smaller. When we have shut down to such an extent that only the direct rays reach the plate, we get an all black plate, the circles have disappeared, and we have in their place sharp points, corresponding with the points in the outside photographed.

The easiest way to study these effects, I have found, is with 12X10 camera, pointing the lens toward foliage with tiny spots of light in between, and moving the ground glass back and forth. The formation of the focus can thus be seen plainly, and modifies the principle. In this case, the pencils of light considered are those presented to the iris after being collected and refracted by the front lens.

(To be continued)
Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

THE MOVING PICTURE WORLD has engaged Norman Stuckey, a musician of wide experience, to edit, in conjunction with Clarence E. Sinn, the "Music for the Picture" department of this magazine. Mr. Stuckey has had ten years' experience playing for moving pictures, as an pianist, organist and orchestra director. He has also been connected with some of the largest theaters and hotels in this country. With his knowledge of music and practical experience in arranging music for the film, his articles should prove of exceptional interest to readers of the Moving Picture World.

Any questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison Avenue, New York City.

The Importance of Tone Color in Relation to Musical Interpretation.

By Norman Stuckey.

The significance of tone color and its relation to interpreting the varied emotions on the screen is an important subject that should command the attention of every musician who is interested in securing the best musical results, whether from pipe, organ or orchestra.

Character, emotional appeal and atmosphere are the chief things that we should consider when selecting a number to portray action. The two important materials of music must either be (1) fast or slow, (2) tender or strong.

In cataloging a music library to be used for depicting the screen action, every musician should have his music classified under the following titles: Characteristic, Descriptive, Andantes, Moderatos, Marches, Waltzes, Rags, Fox-trots, One-ups, Oriental, etc.

There is a new method of cataloging your music library which will prove more practical than the method used by many musicians and, as these are days of progress, it is hoped that the following suggestions will prove of value to the musician who endeavors to interpret pictures correctly.

There are often times when a mere suggestion as to a plausible or an antagonistic manner will not carry the emotional element on the screen. There are scenes of impending danger; scenes of despair, of longing, of rage, of humor, of mystery, of gloom and of sorrow, tragedy, etc. Therefore, if we are to play the scene required by the group atmosphere, often sacred and national music will be required.

A piece of music cataloged under the head of plaintive does not always fit the picture as a plaintive scene may be one of despair or longing. It is therefore suggested that another classification be prepared, one that adequately covers the demands of tone coloring, and a system that will lighten the labor of the musician who plays for moving pictures.

The various emotions can be summed up under the following titles: Agitation, Agony, Despair, Energy, Exultation, Mystery, Pathos, Response, Rage, Romance, Storm, Terror, Yearning, Pleading, etc.

The experienced musician knows that music of a minor nature portrays more accurately scenes of agitation, agony, despair, gloom, rage, storm, terror, than major music. These are scenes of longing, love, joy and romance that are better portrayed by major music.

The leader who takes the time to reclassify his catalog under the above headings will be able to depict more accurately emotional scenes than if his library is classified in the usual manner.

Beethoven's music, more particularly than any other composer, is replete with emotional appeal. Movements from his symphonies can be described as follows: Six impassioned, two tragic, four sublime, five joyous, four peaceful, three sweet and charming, six cheerful and serene, eight wild and boisterous. A careful analysis of the minor symphonies will disclose the emotional movements above described.

Many of the standard overtures contain many tone pictures that fit the screen action well, but the difficulty with many overtures and selections, too, is the fact that certain movements are too short. They will bear repeating sometimes, but to repeat a movement more than once, unless used as a theme in different parts of the program, is not considered good judgment by experienced musicians playing for the film.

Suites are very practical and will be the number usually being long enough to carry out the action as desired. Many musicians who use suites lament the fact that there are not more published. The number of published suites is very limited at the present time. Often an entire suite can be played through and it will be found to fit the action perfectly. A well-chosen practical suite is one that can be played by one movement for a feature, reserving the others for future use.

Wagner was a past master in the use of music to depict human emotions. A close study of his operas will give the musician an insight into music and their importance in relation to portraying the language of emotion.

In the prelude to Act III. of "Tristan und Isolde," the slow, sustained music, low in pitch, wonderfully portrays an atmosphere of sickness and gloom.

The grand march from Tannhauser is an excellent example of tone color. Opening with the martial post of trumpets, this number is characterized throughout by pomp and grandeur.

Better Results in Piano-Playing.

Many pianists form the habit of playing nothing but classical music. This is a mistake, as every program should be varied with a little popular music. There are many light intermezzi that are popular with an audience and now and then a popular song worked into a certain scene is effective.

It is best, though, to confine the playing of popular music strictly to comedy pictures, saving the better music for the dramas. For scenic pictures a concert waltz played in a brilliant manner is pleasing. For comedy-cartoons a grotesque dance or lively rag is appropriate.

For weeklies requiring many changes of scene, a selection of marches, waltzes, dances and descriptive music is necessary. Some pianists can memorize pieces easily and this is a great advantage when playing for pictures, but it is not absolutely necessary to memorize everything you play. Rather than play a number incorrectly, it would be better tact to play from the music. Unless absolutely sure of the fingering and phrasing, the pianist should never fail to play from music.

There are many pictures requiring improvisation. It is then an excellent plan for the pianist to know several numbers that he can play at once without referring to any music. For example, a church music and a number of waltzes, dances and marches are music that the pianist should memorize and have ready to play, should the occasion demand them.

Brevities.

William Parst, the well-known composer, prepared the musical setting for "Joan, the Woman," featuring Geraldine Farrar, which opened at the Forty-fourth Street theater on Christmas.

Musicians throughout the country will be glad to know that Carl Fischer is publishing another set of moving picture music containing forty-six numbers. The set includes: Characteristic numbers, Marches, Western music, Spanish, Indian, Chinese and Oriental numbers, as well as a liberal number of Arias, Operas, Allegros, etc., for which there is always a constant demand.

William Fox is sending a number of companies of "A Daughter of the Gods" on tour. Theater musicians should not miss the opportunity of witnessing this artistic film masterpiece and every musician who is interested in appropriate music for the film should pay particular attention to the beautiful musical score which Robert Hood Flowers composed for this production.

Scene from "On the Brink of War" (Kalem).
WARWICK, Robert. Born in Sacramento, Calif. German-American parentage. Is 6 feet, 1½ inches tall and weighs 185 pounds. Brown hair and eyes and olive complexion. Making his stage debut in 1901, Mr. Warwick has been leading man for such players as Grace George, Mrs. Leslie Carter, Mary Manmerring and Frances Starr and was a member of the all-star cast to present the Celebrated Case a few years ago. He came over to pictures in 1914 and made his debut in The Dollar Mark, produced by the World Film Corp. Some of his successes have been Alias Jimmie Valentine, The Man of the Hour, Nathan Hale, The Face in the Moonlight, and The Argyle Case, all notable stage plays which he has made his own in pictures. He is at present the head of the Robert Warwick Film Corp. He is catholic in his taste for sports, for he is a good boxer, is fond of tennis and squash.

COSTELLO, Maurice. Born in Pittsburgh, Irish-Spanish ancestry. Is 5 feet, ten inches tall and weighs 160 pounds. Dark complexion, brown hair, grey blue eyes. Made his stage debut about twenty-four years ago and in 1909 went to Vitagraph, being a member of the first motion picture stock company ever formed, playing opposite Miss Florence Turner. Appeared in most of the early Vitagraph successes and has had so many and such varied roles that it is difficult to select any titles for particular mention, though his sound work in The Tale of Two Cities is probably best remembered by the picture enthusiasts. His present studio connection is with the Consolidated-Vitagraph Company, heading the cast of The Crimson Stain. Is fond of motoring, boating, swimming and all outdoor sports. Having the advantage of an early start he has probably played the record number of leading roles.

ALLISON, May. Born in Georgia, on a plantation. American parentage. Five feet, 5 inches tall and weighs 127 pounds. Light complexion, light golden hair and violet eyes. On the stage she has played "Beauty" in Everywoman, the name part in The Quaker Girl, was ingenue lead with De Wolf Hopper and was featured in Apartment 12-K. Made her picture debut in 1912 in support of William H. Crane in Famous Players' production of David Harum, and has also been connected with Lasky and American. She is at present leading woman for the Yorke-Metro, jointly starring with Harold Lockwood. Some of her best remembered parts are the leading roles in The House of Scandals, The Secretary of Privileged Affairs, The End of the Road, The River of Romance, Mister Evil. She is fond of outdoor sports, but she is also a reader of good literature and is interested in art and needle work.

PRICE, Kate. Born in Cork, Ireland. Irish descent. Height 5 feet, 11 inches and weighs 220 pounds. Dark complexion, brown hair and blue eyes. Made her stage debut 23 years ago in vaudeville, and her picture debut in 1908 in Vitagraph's Jack Fat and Jim Slim at Coney Island. Remained with the Vitagraph for many years and became a pronounced favorite. Some of her best parts were in The Old Fire Horse, The New Fire Chief, Nothing to Wear, and her Vitagraph's "Kate" series as Officer Kate, Fisherman Kate, Conductor Kate, etc. Prefers character parts of robust type and has shown a strongly marked personality and a real sense of humor. Following her long connection with Vitagraph, she joined the Keystone forces and is now with the Vim company at Jacksonville, playing opposite Babe Hardy. She sums up her finds as her work, reading human nature, motoring.

BURNS, Robert Paul. Born in Philadelphia. Irish parentage. Is 5 feet, 10 inches in height and weighs 150 pounds. Dark brown hair and deep blue eyes. Made his stage debut in 1899, and has been seen to advantage in Babes in Toyland and The Wizard of Oz. Also did much musical and vaudeville work. Made his picture debut in May, 1908, playing in The Lightning Parson (Selig), directed by Otis Turner, but soon turned his attention to the comedy end, in which his early training gave him better opportunity. Was for a long time a member of the London company and from there went to the Reliance company. Later he joined the Wizard and then went over to the Vitagraph and is now located at the Amber-Star studios in Jacksonville. With Walter Stull he created the Pokes and Taps idea, and plays the part of Pokes in the innumerable comics of that name which have been shown under three different brands.

SAUNDERS, Jacqueline ("Jackie"). Born in Philadelphia. American descent. Is five feet, 2 inches in height and weighs 128 pounds. Golden hair, blue eyes. Has had considerable experience in vaudeville with dancing and musical acts, has played in stock companies and was with the Orpheum Players and the Forcougha stock in Philadelphia, which has graduated many favorite film players. In 1913 she turned her attention to the pictures and went first to the Universal, but changed to her present connection with the Balboa and is now at that company's studio in Long Beach, Calif. Among her favorite plays are The Twin Triangle, The Shrine of Happiness, Adventures of a Madecap, and she knows the extremity of serial work for she was the featured lead in The Grip of
Motion Picture Educator

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

Interesting Educational

Three Travel Subjects, Two Industrals and Lessons in Cooking, Physical Culture and the Purchase of Fowl.

Reviewed by Margaret I. MacDonald.

"By the Blue Mediterranean."

This beautiful scenic, found in "Mutual Tours Around the World, No. 7," contains delightful views on the Gulf of Tropoz with its pine rimmed shores. Views of the seaport town of St. Tropoz, showing the ancient citadel and other instructive scenes, are also interesting. The close of this subject is especially charming, and presents several instructive views of the Mediterranean, as it appears when storm tossed.

"Life in Morocco."

The most western point of the Mohammedan world has been filmed in these scenes, which illustrate the daily life of Morocco, in Northern Africa. Here we see its people, camels, nomads and carpenters. The city streets, covered to shade them from the burning sun, are lined with people of various types, among them the snake charmer, the juggler and the dancer. The picture closes with the firing of the Twelve O'Clock Gun. This subject will be found in "Mutual Tours Around the World, No. 7."

"The Castle of Chantilly."

Another delightful subject appearing in No. 7 of "Mutual Tours Around the World." This beautiful old castle presented to the French Institute is surrounded by olive trees, views of which are given in this film. The picture is further remarkable for the interiors which are shown, in addition to a display of old Renaissance architecture which is presented in the Chateau. The interiors include the museum in the Grand Chateau, the small study and the large study, the picture gallery, the grand salon and the library.

"French Sweetmeats."

"Reel Life, No. 33" contains this interesting subject as an opening number. The first of the sweetmeats, the preparation of which is explained, is candied fruit, showing how the fruit is dipped in two solutions of sugar, the second stronger than the first, after which it is iced, dried on racks and then packed in attractive baskets. Candied violets come next, showing the individual violets being dipped in sugar, then sorted, dipped also in liquid sugar and then rolled in powdered sugar. After this they are scattered on trays for coloring, then separated and packed. The making of chocolate bonbons is also of interest. The finale shows the preparing of baskets of the various kinds of sweetmeats in the attractive arrangement in which they greet our eyes.

"The Fleecy Staple."

An excellent industrial subject, also appearing in "Reel Life, No. 33." This takes us to the Southern cotton plantation, shows us the picking of the cotton, the baling of the cotton seeds to the gin, the conveying of the cotton to the gin by means of suction, the extraction of the seeds and the pressing of the cotton into 500 pound bales, previous to conveying it to the shipping depot where the bales are then further compressed into about three quarters of their original size, before being placed aboard ship. The interior of a cotton factory is also glimpsed in the course of this subject, showing the carding, rolling and spinning of the cotton into thread, which is then fed to the looms where the cotton cloth is made.

"Waffles."

The screen cook book section of the Universal Screen Magazine No. 5 gives a detailed explanation of how to make waffles. Close-up views of the cook preparing the batter from which the waffles are made, along with views of the actual cooking of them, comprise a comprehensive cooking lesson. This, as well as other cooking lessons, appearing weekly in the Universal Screen Magazine, are presented by courtesy of the National Housewives' League.

"Physical Culture."

A section of the Universal Screen Magazine No. 5 is given over to a detailed description of useful physical culture exercises. These exercises, as presented, are designed for the benefit of the business woman, and show how to reduce hips, keep ankles supple, give lungs proper exercise, etc.

"Dishonest Feeding of Chickens."

This subject made with the sanction of the Board of Health of New York City, contains a valuable lesson for the housewife on how to purchase fowl, and will be found in No. 5 of the Universal Screen Magazine. It draws attention to the dishonest practice of mixing the food given to the market fowl with sand and gravel, and offering for sale fowls whose crops packed with this heavy mixture weigh a half pound, while the normal crop should weigh not more than two ounces. The picture shows the health inspectors at work inspecting the fowl.

"Oliver Twist."

A Picture of Dickens' Story, Through Light on the Times and Characters Depicted by the Great Novelist.

Reviewed by the REV. W. H. Jackson.

"This is a good picture, we are glad it has been filmed and we commend it; for all general purposes it will rank well, but for educational purposes there is much we could desire. We are of course well aware that it is not intended for an educational purpose, but if it had followed the course of similar pictures from the books of standard authors, it might have served the double purpose of meeting both general and educational requirements. To those of the younger generation who are not yet familiar with Dickens, we advise them to begin such a desirable familiarity by seeing this picture which throws some light on the "Times and Characters" he so sought to depict. To those familiar with the book from which this subject is taken, there is an immediate sense of hunger for more of it in the film; it is easily two reels too short, making it fragmentary, and lacking in justice both to the author and his characters, besides failing to satisfy the educated appetite of the lovers of Dickens.

May we indulge in the hope that before it is too late it might be recast, and filled in with so much that has been omitted even in justice to young Oliver himself who suffers from brevity; by this means a good picture will be perfected, the list of standard authors on the screen be increased, and the cause and value of the educational picture advanced; in general review we agree with the views expressed in a recent issue of this paper.

Films Demonstrate Use of Ambrine

Edwin Bower Hesser in Possession of Films of Extraordinary Surgical Value.

Reviewed by Margaret I. MacDonald.

While the great European war has been working havoc and bloodyshed among the nations of the Eastern hemisphere, science has also been working overtime, and beyond the invention of all sorts of ingenious man-killing devices, she has invented various ways and means of saving life and alleviating pain. One of the most important of these scientific discoveries is to be found in the use of ambrine. This chemical, which makes possible and accelerates the growth of new skin in cases where ordinary medical or surgical treatment would have utterly failed. Among the collection of moving picture films from the French Institute, one, "The Treatment of Ambrine," shows, what are we have judged to be between one and two thousand feet of film taken in a Red Cross hospital, in which Dr. Stantoff, discoverer of the ambrine method, is carrying on in person his mission of mercy.
One of the first awful sights which is forced upon the eye in these films is a leg wound in which the flesh is laid open from the hip almost to the knee, with the hip bone visible. This wound was made by a grinder with little or no pain to the victim, the ambrine having been applied probably several times previously.

Another shows the horribly disfigured face of a young officer who had been burned with liquid fire, swollen, scarred and hideous, the injuries showing that a second ambrine would suffice to be the second or third application of the ambrine. This is followed by a picture of this man taken two weeks later in which his face is almost normal, forming a remarkable illus- tion of the skull another illustration is to be that of the launching of Las Vegas of a million dollar corporation known as the Bible Film Company. Less than a year ago the World ran a story regarding the National Bible Play Society which was also to hold forth in Las Vegas. The "hold" shipped and the National Bible Play Society has been taken over in its entirety by the above mentioned company. Also the Bible Film Company has purchased outright the magnificent Montezuma Hot Springs of nearly 1,000 acres, including many buildings and the 300 room Montezuma hotel, and will use this princely estate, so long operated by the Santa Fe railroad as a resort, as their studio site.

The Bible Film Corporation has purchased pictures of stories taken from the Bible, the latter to be censored by an inter-denominational Board composed of the most eminent clergymen and laymen of the country. This will insure the entrance of the Bible Film Corporation output into churches, Y. M. C. A.'s, etc. Also the new company will stage a stupendous religious spectacle fashioned somewhat after the Passion Play at Oberammergau. By early 1917 summer the Bible Film Company will have made six of these films will be medicated and efficacious hot springs and a full fledged resort in operation.

The financial man in the Bible Film Company is Harry C. Griggs of Los Angeles, California, who is associated with the Singletary Brothers, well known Pacific coast bankers. The officers are: Dr. A. L. Andrews, of Fort Worth, Texas, President; Harry C. Griggs, Vice-President and General Manager; Roger Topp, a prosperous Los Angeles busi- ness man, is Secretary and Treasurer, while Phil H. LeNoir, formerly Secretary of the Las Vegas and later the Albuquerque Chamber of Commerce, will also be St. Louis of the new Monte Carlo, author of a number of photoplays, has the double post of Director of Publicity and Scenario Editor.

New Distribution for Ditmars Films
Educational Films Corporation of America Contract for Future Releases of Ditmars Films.

ONE of the interesting developments of the past week is the taking over of the releasing rights of the Ditmars Zoological films by the Educational Films Corporation of America. Monday, December 18, saw the signing of agreement between the two companies. These films have just been released, one a week, in five hundred-foot lengths, and will be obtainable in all parts of the country through exchanges which have recently been negotiated with the Educational Films Corporation of America.

This new development will no doubt be looked upon with much interest by exhibitors and educators, who have already found, especially among the geographical subjects which have been distributed from time to time by this corporation, de- lightful entertainment for their patrons. The popularity of the Ditmars films has been an assured fact for some time past; and for the information of those who may be unfamiliar with them we will say that these remarkable animal pictures are subtitled and arranged in the most entertaining fashion. Humorous situations that frequently occur unnoticed in the animal kingdom are noted and recorded on the screen by Frol Ditmars, and made further grotesque by appellations applied to them by this ingenious friend of dumb animals. The beginning of the year will see the first of the Ditmars releases through the Educational Films Corporation of America.
WHERE "CHARLIE CHAPLIN" COMES IN.

There is no doubt about the general popularity of Charlie Chaplin, we do not regret this; we want humor, we want fun and Charlie stands for all this before the moving picture audiences of today. The special reference we have to make on this subject is to the educational interest which the historian and the biographer will take in the fun-making part of the educational program; we also want to do justice to Charlie.

A few years ago when John Bunny occupied the center of the stage to the delight of both young and old, a clean cut piece of fun and the provoked laughter was healthy to both body and mind; John Bunny was never vulgar; on the contrary he carried much of his well-known natural refinement into his work no matter what character he represented. Unfortunately at the beginning of his screen career this could not be said of Chaplin, often the lack of refinement and the unpleasant effect on the mind after the body had passed over the screen is due to the laughter. It is possible that Chaplin was not altogether to blame for this, and while the general critic would pass over the rough, the educationist, the educationalist never find occasion to allow a full reference to be made to them lest it be looked upon as an educational endorsement, so that silence was indulged rather than adverse criticism.

We are glad however to note the wholesome influence of the former vulgarities, but the introduction of, and general indulgence in, good clean situations which produce genuine mirth for young and old, to the exclusion of occasion for criticism by the fastidious. Having reached this stage our old friend Charlie Chaplin now finds a good place on the program of an educational compilation when one is being prepared for the use of institutions which demands that education use shall be made. The new educationalist is making is to be a legitimate part of the program; we are glad of this because the humorous part of the program had been too much neglected and much that is now being produced by Chaplin was much needed we congratulate him and promise him that he will be used more and oftener on the educational program than was possible before.

Paramount Buys Minneapolis Exchange
Will Be Operated in Connection With Other Paramount Exchanges in the West

STEVE makes Tour of West.

PARAMOUNT Pictures Corporation purchased during the past week from Bert Barnett the Famous Players Studio in Minneapolis, Wisconsin, North and South Dakota, which exchange in the future will be operated by Paramount in connection with the other Middle West exchanges, of which James Steele, treasurer of Paramount, is president. Prior to the purchase of the Minneapolis exchange by Paramount, it had been operated for many years privately by Mr. Barnett.

Paramount’s aim and purpose in purchasing the Minneapolis exchange from Mr. Barnett and conduct it as it does its other exchanges was mainly to increase the efficiency in this territory and to render the exhibitors there a far greater service than before.

C. L. Peavey, one of the best known film men in the Middle West, and who was associated with Paramount’s Pittsburgh exchange for a number of years, has been named the new manager of the Minneapolis exchange. Mr. Peavey is known practically every exhibitor in this district and has always had their confidence, which he gained through his fair dealing. Many of his former associates have always rendered in whatever territory he represented Paramount.

James Steele left Friday evening to make a personal tour of all the Middle West exchanges, and to visit many of the territory. To give the exhibitors a chance to see the quality of pictures that will be distributed in the future and of the exhibitors’ cooperative services that will be carried out during 1917. Mr. Steele will spend considerable time in the Middle West, confer with the local managers and inaugurate the same high class departments that are to be found in the Famous Players Film Service, Inc., in the Middle West.

The tour of the exchanges and exhibitors of the Middle West by Treasurer Steele will be the first of a number of similar trips that the officers of Paramount and its producing companies will make during 1917. He will visit the exchange district in the Middle West, including Chicago, Cincinnati, Detroit, Cleveland and Minneapolis, which exchanges distribute Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois, Kentucky, Michigan, Minnesota, North Dakota, South Dakota and Wisconsin.

British Notes

The film salesman is evidently not only the individual in the moving picture business who occasionally have his interests prejudiced through underquoting. The Authors' Society points out this week an aspect of the danger likely to affect its members seriously. When American and other producing companies offer to purchase the rights of a novel there ar, it would seem, two courses open, either to purchase the rights from the author's agent in America or direct from the author himself. That there must exist two different principles for the same work is proved by a case brought to the notice of the Society, where a producer first obtained a quotation for a certain work from the author in America, the producer then bought direct and, naturally, closed immediately with the lowest offer. This principle will destroy prices on both the English and U. S. A. markets, adds the Society.

After interminable speculation the fate of the multiple-reel feature reclassed in the States on the Mutual program has been settled. A new company capitalized at $70,000 named Bolton's Mutual Films, Ltd., has been formed for the express purpose of distributing them on the English markets and certain of the colonies. The corner premises at 89-91 Wardour Street, London—only recently taken over by the American Co.—are to be used by the new company. One of its first releases will be the serial, "The Girl and the Gaunt."
Exhibiting In Closed-Sunday Cities

Mt. Vernon and New Rochelle Are the Only Cities in Westchester County with No Sunday Amusements—Not an Inspiring Spectacle

The burden of running a picture house without Sunday shows is, unfortunately, a thing not wholly unknown to exhibitors. Mt. Vernon and its sister city, New Rochelle, are within easy trolley car reach of New York City, full of Sunday amusements; yet they permit none within their territorial limits. As a result, the whole population makes trips to the Metropolis every Sunday. This is unfortunate if you look at it from the viewpoint of the mental health of the community, and it is utterly ungenerous, to put it mildly, to the home industries, valuable in themselves and serving the community well. The picture industry is the one we have in our minds first, but others suffer too.

The restaurant business is one of the immediate sufferers and, though we can't prove it to our readers, the churches also suffer.

The picture theaters not only suffer the loss of the Sunday receipts, but it is a fact the habit is formed of dropping in on Saturday to see what is going to be shown. The mental attitude of many a patron to the home show is changed. A certain kind of spectator becomes friendly with some other exhibitor, it tickles his vanity to be so. He can talk with Mr. Vernon as though he were almost as important in the big city as a film leading man. There are not so many of this kind, but they are great advertisories. Then there are many who, though they never become friendly with any other particular show, are kept from getting the habit of dropping in at the home house, and the home exhibitor loses every day in the week from the Sunday exodus to New York.

The "power" in Mt. Vernon, as in New Rochelle, doesn't do any good when you go to business on a Friday night and you may either go to church—he believes in churches—or play golf in the summer or motor or sail on the Sound. He has a house, pays taxes and votes. He is a church man and his home is almost as important to him as his church. He proudly tells you that all "commercial amusements are closed down in his place on Sunday and that the drinking places are also shut tight."

New Rochelle and Mt. Vernon are good towns for churches and church organizations of all kinds. I noticed among the signs in the street cars one of a furnishing house agreeing to give coupons that any church in the city can cash in at the rate of 3 per cent of the price of all goods bought before Christmas. How many members of a Christian Reformed church societies must be booming furniture sales in New Rochelle! If one is wrapped up in religion he wants to waste Sunday in going to a picture show and all would be fine if only the managers would take the public into their confidence and explain that the local churches are promoting. But the man on the sidewalk isn't. Though the churches are not run by rich people, the average man on the street isn't the particular friend of the church-man and doesn't want to be. By the first place, he doesn't believe the church is necessary to his special salvation. If he comes to church, he sees a certain kind of rich man with his family come in and it pains him. Finally, the minister's sermon is apt to trespass on the soul. God gave him and to which God speaks in many ways.

He remains an outsider and if he leaves the city every Sunday afternoon, what chance has the church to find and make friends with him? If the churches held their services morning and afternoon and permitted the shows to be open Sunday evenings, it might inconvenience some church people and greatly discontent a few; but the church would be meeting a bigger problem in a human way and would grow more human itself. Some ministers might have courage enough to go to the picture show themselves on Sunday nights and see what the amusements of their people were. That would raise a runup in places—but "good people" hindered Christ.

In New Rochelle.

There are but two exhibitors in New Rochelle with a population of 30,000. The two are W. H. Coughlans and Loew. The first has two small houses and the Loew house is a splendiferous big theater, with pictures and vaudeville. The latter, a few months ago, tried out an all-picture policy, but discontinued it. At present it changes twice a week, both its features and acts. The extent of the ground we had to cover made it impossible to have a talk with the house manager, who was busy when we called.

Mr. Coughlans, the exhibitor, runs the Little theater and the La Brea, with 300 seats at 5 cents in the afternoon and 3 and 5 cents at night, and I had a profitable conversation with him. He is a quiet, thoughtful talker, whose ideas win your respect, in fact, a typical exhibitor. It would be a fine thing for the business and the country if we could only take all rabid censors about to meet the kind of men who are successfully running shows. It would be a revelation to some of them.

There are in New Rochelle three or four fine theaters that are now dark. Mr. Coughlans is a survivor of what was a pretty hard struggle for existence. The ghosts of gone exhibitors may haunt the darkened houses with no shadowy audiences to keep them company: but Mr. Coughlans' theaters are still bright, and living patrons, friends and neighbors of the much-alive, kindly exhibitor meet there. He talks of these one-time competitors of his; he knows they were fine men and tells me they have made good elsewhere, some of them. He doesn't seem to realize that he has been and is making good where they failed. What is it that keeps many fine well intentioned people from realizing the value to a community of the right kind of exhibitor? Mr. Coughlans has his small difficulties. I had to fish for them for he realizes that they are a part of the business. He has to take them into account and he is good in spite of them. And he makes no fuss while doing it.

In Mt. Vernon.

Mt. Vernon has 32,000 inhabitants and it is also strictly an industrial city, but a residential suburb. It has two exhibitors in competition and one vaudeville and picture house combined. The latter is Proctor's, under the able care of J. W. Haug. The prices are low and the performances are good. This house is used weekly, a comedy and perhaps a scenic, changed every night, an hour and a half of vaudeville and then a feature, which is also changed every night. The two exhibitions here is the only one in the day showings. They are also in competition with each other. The oldest of the two in point of service to the town is M. Fienberg, who runs the Crescent theater, a 750-seat house.

He is not enthusiastic, but says that he is holding his own. He has a way of pointing his chin at you when he discusses the situation and of bringing his lower lip forward aggressively like a man who is a determined fighter. He sees the situation clearly, he knows his business and is proud of it.

He has watched the political make-up of the city and knows why the shows are closed on Sundays and feels sure that a referendum of the people would favor opening. He has mastered a practice of resigning and influenza and of asking the chance neighbor why he was going to New York. He says that between five and seven thousand leave Mt. Vernon every Sunday. He is running a diversified State, has sent Christmas and New Year's greetings while a fair audience comes right along, many drop in just for a place to go and seldom to see any particular feature.

His competitor is of a different type. New in Mt. Vernon, he hasn't as yet really felt the rub, and is absolutely sure that he is going to make good. It is pleasant to meet him. His ideas are clear and his talk makes pictures for you so that you see the things he sees. He is going in to get the churchman on his side and is interested in the Y. M. C. A. and in local charities. His house is the Westchester and seats about 1,000 persons. He has already given the house over for one Sunday night to a Y. M. C. A. meeting and the other day had a potato benefit, which brought in three barrels of fine tubers which he turned over to the Day Nursery. Just now he is opening "Pearl of the Army," and is giving free admission to boy scouts who come accompanied by their parent or guardian, who will pay 25 cents and did a satisfactory business with it. He has installed an 8800 Atmospheric screen and put a handsome marquee over his entrance.

Sherry Sends Holiday Greetings.

William L. Sherry, vice-president of Paramount and head of the distributing agency of that company for New York State, has sent Christmas and New Year's greetings to the exhibitors and public of this State by means of a slide mailed to each exhibitor.
Death of Edgar J. Mock, Publisher of Mograph

The trade generally will learn with sincere regret of the death of Edgar J. Mock, president and treasurer of the Electricity Magazine Corporation, and better known as the publisher of Mograph, in which he took a special interest.

The end came Monday morning, December 18, after an illness that lasted over three months. Mr. Mock had been unable to attend to his affairs for most of that time, but his interest in the corporation founded by him remained unabated until the day of his death.

Paul Woodruff, editor of Mograph, Telephone Engineer and Electric Vehicles, three publications launched by the Electricity Magazine Corporation under the guidance of Mr. Mock, informs me that Mr. Mock's successor, and the executive and editorial staff of Mograph will continue the policies established by the founder. Mr. Woodruff, the editor of Mograph, and of the old Nickelodeon, from which Mograph sprang in April, 1911, will continue in charge of that publication after a service of eight years on both the papers mentioned.

Mr. Mock was born in Fort Wayne, Ind., on March 26, 1870. Twenty-six years later he was publisher of the Weekly Record in Alma, Neb., which he gave up to establish the Daily Record in Hastings, Neb. This he published until 1898, when he became president of the Western Newspaper Union at Omaha. Shortly afterward he married Miss Estelle R. Long, and in 1902 he became business manager of the Telephony Publishing Company, resigning five years later as secretary-treasurer. He then bought Sound Waves, a telephone trade paper, which he sold afterward to the McGood Publishing Company of New York. He next organized the Electricity Magazine Corporation, of which he was president and treasurer until his death.

Mrs. Mock, a sister and two brothers survive the deceased. He was a member of the Midlothian Country Club, the Illinois Athletic Club and Normal Park Lodge, 297, A. F. & A. M. Funeral services were held by the Masonic fraternity from his home, 9345 Pleasant avenue, Chicago, Wednesday afternoon, December 20.

Mr. Mock was held in high esteem by many in every branch of the film industry. He recognized the importance of every department in the trade, and honestly sought the good of all. He was conservative in his views and his policy always aimed at upbuilding. Firm in his convictions he was fearless in opposing any measure which he considered inimical to the welfare of the trade.

As a man Mr. Mock won the friendship and good-will of many in a wide circle of acquaintances, who sincerely mourn his untimely taking off. They also join in tendering to Mrs. E. J. Mock their heartfelt condolences in her great bereavement.

The Roethcker Ball a Delightful Affair.

The ball given at the Roethcker studios, at 1339-51 Diversa Parkway, Friday evening, December 15, has been pronounced one of the most enjoyable social affairs given in Chicago during the early winter season. The entire floor space of the great studios was used for the occasion, with the dance hall in the center, surrounded on all sides by tables at which the 468 guests sat down to supper shortly before midnight.

The decorations were artistic and attractive, giving the general impression of a beautiful and expansive garden scene. Every room was adorned with graceful curves from lofty ceiling to ceiling, while here and there cozy resting places were almost hidden by potted plants and palms, affording delightful retreats for a tête-à-tête. Over all, lights of varied hue shed a subdued radiance on the kaleidoscopic scenes on the floor.

The guests represented not only the moving picture business, but professional, legal and society circles as well. Among the many others who showed a thoroughly pleased host—Watteron R. Roethcker. He was here, there, and almost everywhere at the same time, eager to contribute to the enjoyment and home-feeleg of everyone present, and it was clear to an observant onlooker that Mr. Roethcker was a friend and a good fellow to everyone in the big throng. At least that was the prevailing opinion. Mrs. Roethcker had all the charming hostesses.

During the ball moving pictures were taken at various points, and guests had the novelty of seeing themselves on the screen as they appeared in the mazes of the dance.

Exhibition dances were given by Miss Josephine Harriman, a Chicago favorite, and by Wellington and Cross, who axe featured in "Go To It," now playing at the Princess.

Among the guests representing moving pictures in the making were: Mr. and Mrs. Bryant Washburn, Miss Marguerite Clayton, Mr. and Mrs. Charles Frey (Mr. Frey is the well-known illustrator), Judge Pettit and wife, Mr. and Mrs. John Eastman, Dr. and Mrs. Golden, Mr. and Mrs. P. A. Grau, Mr. and Mrs. Hyland, Mr. and Mrs. David Hack, Dr. and Mrs. Filip Kreissl, Mr. and Mrs. Nelson Lampert, Mr. and Mrs. Jesse Matteson, Judge McKinley, Mr. and Mrs. Robert Ogilvie, Mr. and Mrs. R. F. Proctor, Mr. and Mrs. R. C. Shields, Miss Louella Parsons, Mr. and Mrs. Allen Rippy, Mr. Wallace Rice, Mr. and Mrs. Wm. Sutherland, Mr. and Mrs. Raymond Thorne, Mr. and Mrs. Stanley Wiley, Mr. Paul Hinz and Miss Marion Marston.

Chicago's "Go-to-Movie-Week.

Rob Reel, photoplay editor of the Chicago Evening American, known to his friends as F. W. McQuigg, is the originator of a lively boost for moving pictures during the week between Christmas and New Year's. He coined the slogan, "It's the attention of the Go-to-Movie-Week," a week ago, and his first boost appeared in the issue of December 8. Since then he has kept daily at the task of reminding Chicagoans that it is due moving pictures that they should have a special week during the year, and that moving picture theaters should be filled to overflowing all through that week.

The idea has "caught on," and everything points to the most successful week in Chicago yet known by moving picture exhibitors.

The American has also taken up the slogan editorially, as will be seen by the following excerpts from an editorial which appeared Tuesday evening, December 19:

"A record of thousands of Chicago—bankers, brokers, professional and business men of all lines, and workers in all classes: society women, club women, home women, business women and the suffragette; bachelor and benedict, and practically every child in the city—have adopted the slogan, "Go-to-Movie-Week," Christmas-New Year's. Here is a testimonial to the greatness of the fifth largest industry in the country, which undoubtedly will be repeated as an annual event in Chicago. Here is a step toward the greater Chicago which cuts a pattern for the nation. Let the whole United States say thank you to the men who spend millions upon millions each year creating interesting, educational and amusing film pictures for the country. Let Chicago go to New Year's with more confidence and pride, after having on the instant success of the idea as adopted by the Chicago fans."

Of course, there can be but one "greatest distribution center" for the motion picture industry. "Go-to-Movie-Week" is here intended to set up a pattern for the nation. Among the largest companies in Chicago is the one that first adopted the idea, the Chicago Tribune.
will follow the example of those which already are sending out millions of feet of film every week from Chicago.

Chicago Film Breavies.

Wm. J. Sweeney, national secretary of the M. P. E. L. of America, had a narrow escape from serious injury Thursday, December 8. Mr. Sweeney was coming down a narrow stairway when one of his heels caught, causing him to fall several steps. He sustained a severe nervous shock, which kept him indoors for a week. His numerous friends will congratulate him on his lucky escape.

The story of the Sequel to "The Diamond from the Sky," appeared in the Chicago Sunday Tribune of December 17. It was written by Terry Ramsaye, publicity manager of the Motion Picture Exhibitors Association of Greater Chicago, and entitled "How a Jewel from the East Escaped." The Sequel was released December 18. The first three episodes, 1 have been told, proved quite as popular through the country as "The Diamond from the Sky," and the fourth episode is keeping pace as a business getter.

Watterson R. Rothacker announces that each of the employees of the Rothacker Film Manufacturing Company will be given a special week with a special week's holiday for Christmas. Accompanying the book will be a small savings bank, issued by the Central Trust Company of Illinois. For the past six years each employee of the firm has received a money present at Christmas.

H. M. Warner and Albert Warner came on from New York specially to attend the ball given by Watterson R. Rothacker at the Rothacker studio, Friday evening, December 15. G. P.恒大, president of Selig Polyscope Co., will also be invited guests, accompanied them from New York. H. M. Warner made a pleasant call at the office and assured me that the Warner Brothers are coming back stronger and bigger than ever, and that they have confidence that their success this time will be lasting on account of the benefit derived from former experiences. Mr. Warner specially enjoined me to state that they will bear watching, and that no stock certificates will be offered on the deposit of the proverbial "penny stock." **

Gilbert P. Hamilton was seen during his brief stay in the city the week of December 18. He informed me that the Problem Book, which recently has been formed in New York, with H. M. Warner as president and Mr. Hamilton as vice-president and general manager, Mr. Hamilton left for Los Angeles Tuesday evening, December 19, where he intends starting work on a production for the company. Dorothy "Dot" Farley and William Conklin will have the leads.

Fred and Frank Schaefer, who are known in moving picture enterprises as the Schaefer Brothers, are building a structure on the site of their old Crystal theater that will cost in the neighborhood of $300,000. In this new building its new Crystal theater, with a seating capacity of 3,000 people, will be included. The upper floors of the building will be devoted to the management's offices, while the remainder of the theater on the ground floor. The new Crystal will be thoroughly up-to-date and will be provided with every safety and healthful device for its patrons. The interior walls of the theater from the stage to the seats will be roomy and comfortable. It is expected that the new Crystal will be in readiness for opening late in the spring.

Harry Fox, who played the part of Jimmy Barton, the reporter in International's photoplay series, "Beatrice Fairfax," was in the city last week. It is said that he was summoned from New York by two prominent theatrical producers, who desire to secure his services for forthcoming musical comedies.

"Civilization" has been booked by Alfred Hamburger for his neighborhood theater in this city for the week between Christmas and New Year's.

E. H. Sothern, who played the leading role in Vitagraph's "An Enemy to the King," running at the Ziegfeld theater at the time of writing, is in Chicago playing "If I Were King," at the Blackstone theater. He was present at the showing of the Vitagraph feature in the Ziegfeld, Thursday afternoon, December 21, and delivered a short address to club and society people on the relation of the stage to the screen.

The midwinter circus and charity ball in the First Regiment Armory Saturday evening, December 16, cleared $6,000 for the National American War Mothers Association. This money will be devoted to furnishing and equipping the actors' hospital at 850 Irving Park Boulevard.

Lois Weber (Mrs. Phillips Smalley) spent several days in the city last week with Mr. and Mrs. Carl Laemmle. She signed a new contract with Mr. Laemmle to direct productions and stars for Universal for a long term at a big figure, it is said.

"On Italy's Firing Line" will be released Monday, January 1, by the Selig Polyscope Co., through the General Film Co. This war subject, in three reels, was received direct from Italy by Annette Kellerman in "A Daughter of the Gods" and the Trentino region, taken by permission of the Italian government, are shown. The scaling of the Alps by Italian soldiers and the transportation of artillery over seemingly inaccessible cliffs to the army in the way of the front. Fighting amidst the clouds is seen, with shrapnel bursting over the trenches in which the Italian forces are concealed. Infantry charges through the streets of ruined cities add to the severity of the experience.

A reader of the New York Sun recently wrote to that paper deploring the dearth of comedy in moving pictures and urging the production of the Hoyt farces and similar stage successes. This would be very credit to moving pictures will not be surprised to learn that all the best of the Hoyt plays have been filmed for some time by the Selig Polyscope Co., and are at present being released through the K. E. S. E. Service.

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

**Colonial—"Intolerance" (D. W. Griffith) is still showing to capacity houses.**

**Studebaker—Second and last week of "The Foolish Virgin" (Clara Kimball Young Film Corporation). Very good business is reported. This feature will be followed on December 30 by Annette Kellermann in "A Daughter of the Gods" (William Fox). A symphony orchestra of 30 pieces will accompany the picture. Mr. Fox and his general manager, Winfield R. Sheehan are expected to attend the premiere.**

**Acme—Peggy Wood in "The Fugitive" and "The Secret Kingdom," with Charles Richman and Dorothy Kelly in the leading roles.**

**La Salle—Fourth week of "Idle Wives" (Universal). Good business is reported.**

Bill "Kalem" Wright arrived in the city by the Twentieth Century Wednesday, December 20, and left for Los Angeles the same evening. He was accompanied by three directors, headed by Howard M. Mitchell, who will direct the "Further Adventures of Stingaree" in Los Angeles. The series will include fifteen episodes of two reels each. E. W. Hornung, the author of "Raffles," has written the sequel under the title given. The series will be released through the General Film Co. Mr. Wright states that he will organize three additional companies in Los Angeles, the principals to be brought on from New York and San Francisco, and will start filming in Los Angeles.

The Kalem Co. is engaging in these productions because of the increased demand for one and two-reel pictures throughout the country. Mr. Wright will remain in Los Angeles for about three weeks.

Alfred Hamburger delights to give pleasure to the children who attend his neighborhood theaters in this city. He played Santa Claus at four of his neighborhood theater Saturday, December 16, at the matinee presentations and will again don his furs to represent the same good fellow Santa at his remaining theaters on Saturday, December 23. Toys and other little keepsakes are distributed by M. Hamburger when going these rounds.

Rennie Zeldman telegrams from Albuquerque, New Mexico, that Douglas Fairbanks, John Emerson and Anita Loos will arrive in this city Friday morning, December 22, leaving the same day on the Twentieth Century for New York.
By G. P. Von HARLEMAN

Douglas Fairbanks Bids Goodbye to California

Triangle Star Will Deliver Letter from Mayor Woodman of Los Angeles to Mayor Mitchel of New York.

DOUGLAS FAIRBANKS, Triangle comedy star, will depart for New York Monday, December 18. His departure promises to be spectacular and in truly Douglas Fairbanks' style. Local Rialto is sad, for friend "Doug" is a mighty good fellow and we will all miss that friendly smile of his. The Fine Arts comedian will be gone for several months, and with him that popular little scribe, Benjine.

Mayor Woodman of Los Angeles Giving Douglas Fairbanks the Letter to Mayor Mitchel of New York.

Zeidman, as personal representative and press agent de Luxe, on Wednesday afternoon, 2:30 p. m., this week, "Doug" Fairbanks said official goodbye to our city. Mayor Woodman of Los Angeles entrusted the Triangle star with a letter of greetings from the capital of Southern California to the Metropolis of the East, which Fairbanks will personally carry and deliver to Mayor John P. Mitchel of New York on Christmas morning.

The letter reads:
Hon. J. P.Mitchel, Mayor of New York.

My Dear Mayor Mitchel:

Through the courtesy of the bearer, Douglas Fairbanks, noted stage and screen star, I am conveying to you the compliments of the season and the hearty good wishes of the City of Los Angeles. Very truly yours, (Signed) F. V. WOODMAN, Mayor.

On Thursday Fairbanks called at Culver City and, though he did not entirely demoralize the four hundred and fifty employees of the plant, he brought about a partial suspension of activities during his visit, while the Thomas H. Ince forces watched and admired, it is said, the dexterity and ease with which he performed—impromptu—many of the inimitable "Fairbanks stunts."

"Doug"'s entrance to the studios was nothing if not spectacular. Not waiting for "John Law" to open the gates, he vaulted this fifteen-foot obstacle, grasping the hands of Producer Ince and "Bob" Hart, who were waiting for him, as he alighted. After being formally presented to Ince, and doing an Indian war-dance with Hart, he found himself hemmed in by William Desmond, Dorothy Dalton, Margery Wilson, Director Walter Edwards and several other Ince players, all of whom are his personal friends.

After a few minutes chat he began a tour of the studios, accompanied by Ince, Hart and Desmond. The four forgot the cares and worries of everyday life and frolicked, as he said, like boys just let out of school. Fairbanks discovered a lariat in the "prop" room, and he lassoed everyone and everything in sight. Then he and "Bill" Hart engaged in many feats of strength, after which Desmond boxed with him.

The party eventually wound up on the lawn facing the Wardrobe Building, and before the performance of the final "stunt" all were minus hats, coats and vests, while Fairbanks and Hart had even discarded their shoes in a moment of athletic enthusiasm.

Long after the noon hour, the "Big Four" adjourned to the commissary, and everyone enjoyed a hearty lunch. So hearty, in fact, that the chef was later heard in telephone communication with a Los Angeles market, ordering relays of steaks and chops.

A parting toast was drunk to Fairbanks, coupled with hearty wishes for a pleasant journey.

Joseph M. Schenck in Los Angeles

Selznick Producer Will Not Locate Studios for Norma Talmadge and Roscoe Arbuckle on the Coast.

JOSEPH M. SCHENCK, producer for Lewis J. Selznick (Norma Talmadge), and Marcus Loew, the New York vaudeville magnate, Mr. Schenck arrived in Los Angeles on December 12, to look over several studios that have been offered to the Selznick interests. As previously announced in this paper Roscoe Arbuckle, the rotund Keystone comedian, has been signed up by Mr. Schenck to head a company of his own to produce comedies for the Selznick program. His contract with the Keystone expires January 1st, and Mr. Schenck and his associates offered Arbuckle, we are informed, a salary only equaled by Charlie Chaplin, and also an interest in the company. Roscoe Arbuckle will direct and play lead in his own pictures. His assistant director will be Al St. John, also of the Keystone. They will produce one two-reeler comedy feature a month. Later on St. John will be given a company of his own under Arbuckle's supervision.

Mr. Schenck, when interviewed by a representative of The Moving Picture World, stated that after a conference with Arbuckle they had decided not to build or rent a studio in Los Angeles for Roscoe Arbuckle comedies and Norma Talmadge's productions. All the pictures for the Selznick program will, for the present, be produced in New York.

Mr. Schenck, as becomes a recent bridegroom, was exceedingly enthusiastic about his honeymoon trip and predicts a brilliant future for the professional activities of the Norma Talmadge Company.

The Year 1916 at Balboa Studio

Long Beach Studios Humming With Activity—The Past Year Busiest in the History of the Plant.

FROM the Balboa Studios in Long Beach, California, we learn that the year 1916 has been the busiest in the history of the plant. Messrs. Horkheimer makes the following statement:

"In the three years of its life Balboa has increased more than forty fold and 1916 saw its greatest growth. Physical improvements, embracing equipment, buildings and the beautifying of the grounds, were extensive and there was practically no dull season. During the year the "Grip of Evil," a serial of twenty-eight reels, was filmed complete, two other serials were begun and will be completed before the end of the year. A series of twenty-eight reels has also been started and six Little Mary Sunshine plays are under contract, two having been already completed. Numerous Balboa Features have been filmed and a few three-reelers were turned out.
“During 1916 two new warehouses to house props were built and a force was kept steadily at work building new sets, painting scenery, and constructing woodwork in preparation for a busy winter.

“We have contracts ahead and will go into 1917 with a humming studio. The plans for the next year include physical expansion and betterments in every department of the Balboa concern, in addition to some surprises in production of pictures. Counting the series and the serials in the course of production, Balboa studio now leads the world in continued stories of the screen and has earned its title, ‘The House of Serials.’

“Balboa, having taken rank as pioneer in the world-wide movement to produce better films for children, by filming of the play ‘Little Mary Sunshine’ has planned to maintain its prestige by production of a dozen similar features for children during 1917 with the original Little Mary Sunshine, as the featured star.

“From a Balboa point of view, the motion picture industry in Southern California is flourishing and the outlook for 1917 is the brightest in the history of the Balboa plant.”

Los Angeles Film Brevities.

Charles H. Christie, the business manager of the Christie Film Company, returned this week to Los Angeles. Mr. Christie has visited practically every city where the Christie exchanges are located, and he reports that business is decidedly gratifying. The Christie Film Company has now under way negotiations for opening an exchange in every city of importance of the United States.

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A. B. Burnd, a New York newspaper man, who has been appointed director of publicity of the Fox studios, arrived in Los Angeles this week and will make his headquarters at the Hollywood studios. Reed Heustis, the former publicity representative, will be associated with Mr. Burnd.

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Tyrone Power, Director Wm. J. Bowman and the rest of the Nevada Motion Picture players, returned this week from Guatamala, where they have been filming exterior scenes for a ten-reel production of Herman Witaker’s story, “The Planter.” The company is now taking the interior scenes at the old studios of the Crown City Film Company, at 40 West Mountain street, Pasadena. The business offices of the Nevada Film Company have been removed from the Union Oil Building to the studio headquarters.

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Tom Mix, the well-known actor and director of western dramas, informs us that he has signed this week with the Fox Film Company. Mr. Mix, we understand, takes with him his entire company, including his leading woman, Victoria Forde. He will produce for Fox the same type of western features which made him so popular with Selig Company.

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Director H. G. Stafford, former scenario editor at Universal City, has returned to Los Angeles from a trip to Honolulu. The trip was a combination of business and pleasure, as Dr. Stafford went to the Hawaiian Islands for his health and at the same time produced a five-reel photoplay for the Hawaiian Moving Picture Company.

Simpson, Red Steele and John Wise are the featured players and returned to Los Angeles with Director Stafford.

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Charming Ruth Stonehouse, one of the stars of the Bluebird Company, is now directing a company of her own in a one-reel story, entitled “Red Dick, the Good-Hearted Gunman.” Miss Stonehouse not only wrote the story, but is playing the lead as well as directing it. She is being supported by Lydia Yeaman, Tills.

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Director Robert T. Thornby has arrived from New York to photograph scenes, requiring a western locale, for the International Film Service’s production of Gouverneur Morris’s five-act drama, entitled “When My Ship Comes In.” Mr. Thornby was accompanied by Nigel Barrie, his leading man and various assistants. The leading woman of the production is Jane Grey. Scenes of the picture have already been taken in New York, Boston and Virginia. Director Thornby expects to be here about two weeks and will then return to New York with his company to film the remaining scenes.

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A number of prominent players have recently joined the local Fox studios. Among the latest are Ralph and Vera Lewis from the Fine Arts, Jack Standing from Ince, who is to play opposite Gladys Rockwell in a feature which Director Stanton is now producing. Marc Robbins and Charles Conklin, formerly with Universal, start this week rehearsals under the direction of Otis Turner in support of George Walsh and Anna Luther. Announcement has been made by the Fox studios that in the new year they will put forth a number of special productions, featuring Theda Bara and William Farnum. We are informed that a great deal of money will be expended on these features, and that the first of these releases will be a child labor drama, entitled “The Price of Silence,” in which William Farnum is to be starred. Miss Bara’s first feature will be an adaptation of Victor Hugo’s well-known story, “The Hunchback of Notre Dame.”

* * *

Kolb and Dill, with their company of “American” players, were down a few days this week from Santa Barbara, to take some scenes in and around Los Angeles for their latest feature comedy, “At Santell is directing the picture, and May Cloy is the leading woman.

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Monroe Salisbury and Kathleen Kirkham, who took leading parts in the Thorne Film Company’s production of Harold Bell Wright’s story, “The Eyes of the World,” have joined the Pollard Photoplays Company in San Diego. At the present time the company is producing “The Devil’s Assistant,” a multiple feature play, featuring Margarita Fischer, under the direction of Harry Pollard. Jack Mower, who recently was connected with western Vitagraph studios, is also included in the cast.

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Director Lloyd Ingraham, we are informed, was the victim of a pair of automobile bandits last Monday evening. While driving along Los Feliz road with Mrs. Ingraham, their car was pursued by two men in a small runabout, who thrust pistols in their faces and commanded them to stop. Mr. Ingraham put on more speed, but the bandits fired at the car and the Fine Arts director thought it safer to slow up. Mr. and Mrs. Ingraham were relieved of a large sum of
money, their watches and jewelry. They were commanded to get out of their car, which the bandits took possession of and drove off, leaving a small runabout behind. Mr. Ingraham's big touring car was found abandoned in Los Angeles by the police, but as yet the robbers have not been captured.

* * *

This picture shows Louise Fazenda, Harry Booker and Charles Murray, a trio of favorite Mack Sennett-Keystone comedians, in a terribly mussed up state. It seems to be the daily pastime of these three rollicking fun makers to break most everything but their contract at the Keystone fun factory. Murray is seen at the helm of a "silver" and Miss Fazenda is guiding the destiny of a powerful motor bike, both having entered a department store via a thick brick wall.

* * *

Howard Estabrook, who was featured in the International Film Service's serial, "The Mysteries of Myra," has arrived in Los Angeles to join the directorial staff of the Morosco Company. Mr. Estabrook's first production will be looked for with interest by his many friends in the industry, who have followed his excellent work in former Pathe, World and International releases.

* * *

From Redlands comes the announcement that Julius Frankenberg has organized a new company under the name of "The Redlands Beauty Film Company," which will produce a series of twenty-six comedy pictures. The series is entitled "Pietro, the Italian," and Mr. Frankenberg will enact the leading role in all of the company's productions. The cast has been engaged in Los Angeles and will go to Redlands this week. The films will be released in England through the Motion Picture Sales Agency, Ltd., of London. A Chicago agency will handle the release in the United States.

* * *

Director John Emerson, Douglas Fairbanks and the other principals in the Triangle Fine Arts comedy drama, "The Americano," returned from their three trips to San Diego last week where the final scenes of this photoplay were staged. The cast includes Carl Stockdale, Spottiswood Atkin, Lillian Langdon, Tote du Crow, Charlie Stevens and Alma Reubens, who plays opposite Douglas Fairbanks. The company worked on the exposition grounds at San Diego, using some of the exposition buildings as a setting for the South American atmosphere, which is required in the story. The company worked all day Sunday in order to complete the production.

* * *

Co-directors Tod Browning and Wilfred Lucas with their company of Fine Arts players have returned from a three weeks' stay at Rio Vista, on the Sacramento river, where scenes were filmed for a five-reel Triangle feature, entitled "Jim Bludso." The photoplay is a picturization from the drama by the same name, based upon the "Pike County Ballads," by John Hay. The story is laid in the picturesque atmosphere of the Mississippi river front and contains many unusual scenes, graphically staged by the Fine Arts directors and their company. Among other exciting scenes is a race between two fast river boats, in which one of the boats is set afire. The boat cost the Fine Arts Film Company $10,000 and some unusual close-up views of the sinking vessel were secured. Wilfred Lucas is featured as Jim Bludso, with Olga Grey playing the opposite lead. The supporting cast includes George Stone, Charles Lee, Wm. Audubon Westover, Sam De Grasse, James O'Shea and Monte Blue.

A crew of painters are busily engaged at the Triangle Fine Arts studios, painting all the building in a pleasant shade of dark green. All the studio buildings, including the office, laboratory, rehearsal rooms, dressing rooms, etc., have been dolled up to look nice and green for Christmas.

Director "Chet" Willy is producing a story by Frank E. Woods, entitled "The Bad Boy," featuring Bristol Harron. Charming and youthful Pauline Starke plays the opposite lead. Included in the cast are Richard Cummins, Josephine Crowell, Carmel Meyers, William H. Brown, Ethel Lankel and Harry Fisher. Notable in the cast is Carmel Meyers, she is the daughter of Rabbi Isador Meyers of Los Angeles, and pronounced by D. W. Griffith to be one of the most beautiful young women now acting in the silent drama.

Dario Resta was an interested visitor to the Mack Sennett-Keystone Film studios this week. Director Walter Wright was host to the famous speed demon and escorted him throughout the big fun plant. The Keystone director met Resta when he was filming some racing scenes for a Keystone production and extended him the invitation to visit the studios. Resta accepted it and rode out in a big racing car. Walter Wright was the director associated with the late L. B. Jenkins, a Keystone cameraman, who was killed in an automobile crash at the Santa Monica races.

Comedians at Mack Sennett's Keystone studios are recruited from the ranks of varied amusement enterprises, such as carnival shows, stock companies, vaudeville, stage drama and even the prize ring. Just recently quite a bit of circus talent was added to the Keystone forces when Mack Sennett employed two leading performers of the Sells-Floto circus upon the recommendation of Director Walter Wright of the Keystone studios.

Grace De Garro, who was a member of the famous De Garro Troupe, which did acrobatic stunts and swung by their teeth, signed a Keystone contract last week. At the same time came Harry Bayheld, who was head clown of the big show.

Director Wright, who is completing "Her Circus Knight," a new Mack Sennett comedy, traveled out of Los Angeles with Sells-Floto's circus for the purpose of filming real circus scenes for his new comedy. It was on this sojourn that he "discovered" these two performers as favorable Keystone material. Miss De Garro and Bayfield joined the Keystone Film Company when the circus went into winter quarters.

Claire Anderson, who has seen in evidence in many of Mack Sennett's Keystone comedies, was injured in an auto accident last Sunday.

* * *

Miss Anderson was taken home, considerably bruised and shaken up, but no bones were broken and it is hoped that she will be able to resume her work at the studio within a week or ten days.

* * *

Our little friend, Doris Baker, the nine-year-old film star,
is going to take a vacation. Saturday Doris is going to Baltimore, Md, so that on Christmas Day she can be at the home of her grandfather, Joseph Rasssa, and play with her little cousins, who are in the east. Doris and Mr. Rasssa left from Broadway," and also took the part of Little Bobby in "Jimmy Valentine." Doris has been in pictures four years and before that acted in vaudeville. While in the east she will go to Notre Dame convent. In the spring she will fill several engagements in the east before coming back here.

At the Kalem Hollywood studios we found ever funny "Ham" Hamilton directing and playing a rip-roaring "Ham" comedy. It was something about a chicken, and Ethel Teare, of course, was THE chicken.

There was lots of commotion and Bud and Ham seized unfortunate Henry York, who is a king in the play and fond of fair Ethel, and dumped his Majesty most unceremoniously in a trunk. There followed several hair raising falls for the trunk, and Ethel finally decides that she will marry her slightly damaged king after all.

Helen Gibson, the Kalem railroad girl, performed some unusual stunts this week in the filming of "Daughter of Daring." Jumping into a steam shovelf she is hoisted to its entire height and then dropped into a dump car which is released on an inclined track. After traveling down the track at high speed she jumps to the cross arm of a pole from the car and then to the ground, throwing a switch which prevents the dump car from crashing into an express train. The car is thrown to a spur line built for the stunt and crashes through a railroad station, also built for the scene.

Lydia Knott, who is well-known on the legitimate stage, and more recently as a screen character woman with Pathe and World Film, arrived at Culver City this week from New York and will become a member of the Thomas H. Ince players. Her son, Lambery Hillyer, is a scenario writer of the Ince forces, having been engaged by Ince some time ago. Miss Knott will play, it is understood, character parts of a strong nature, for which she is said to be specially suited.

Director Walter Edwards, William Desmond and company of fifteen Ince players have returned from Los Angeles, where they have been for ten days, making scenes for a forthcoming Triangle-Kay Bec drama by John Lynch, featuring William Desmond. Regardless of the heavy storm that has been sweeping the California Coast for more than two weeks, over one hundred and fifty scenes were "shot" by Director Edwards.

Another building is in course of construction at the Ince studios in Culver City, making the twenty-eighth of the five glass covered stages, so far completed at this plant. The structure will be used as a paint shop and the large staff of scenic and decorative artists will move into their new quarters at an early date.

Kate Carew, the caricaturist and interviewer, who was formerly the wife of H. Kellett Chambers, author and playwright, spent two weeks at Universal City recently, gathering material for "The Tattler" and other London publications. She was assisted in her work by H. O. Davis, manager of Universal City, and by Eugene B. Lewis, scenario editor, and Eugene Magnus Ingleton, scenario editor at the big plant.

Miss Carew was followed across the Atlantic and also the American continent by John A. Reed, a wealthy Englishman, whom she had promised to marry upon her return from the United States. Reed came to Universal City this week and the following day the hymeneal knot was tied at Hollywood, a number of Universalites being among the witnesses of the ceremony. Reed were hidden godspeed on their honeymoon journey, leaving for Santa Barbara, whence they returned to New York on their way back to London.

A number of society leaders and club women of Hollywood, Cal., are taking an interest in the comfort of the many young girls employed as actresses in the different motion picture studios, and in order that they might see for themselves how the girls work and what their environment is like, a number of these women recently were guests of Leo Weber at Universal City.

They met the younger actresses, talked with them, visited the beautiful green room which has been provided for their comfort at Universal City by General Manager H. O. Davis. Mr. Wright and they thoroughly conversant with the studio life. At luncheon with Miss Weber the club woman declared they were more than pleased with the treatment accorded the girls at the film capital and arranged for all of them to be guests at the new studio club which the women have organized.

J. Morris Foster, a young actor well-known on the speaking stage and in Thanhouser and Famous Players pictures, has been added to the acting forces at Universal City. He was on the stage from 1901 until 1914, having played not only in stock in different parts of the country, but with such well-known players as Henrietta Crossman, George M. Cohan and Olive Wyndham.

Wm. Wright, vice-president of the Kalem Company, will arrive at the coast during the early part of the coming week. Mr. Wright will make plans with the Universal in the enlarging of both studios.

Billy Garwood almost landed in hospital this week when Director Charles Miller wanted some real "fight stuff" in the play which plays opposite Enid Renfrew and the Universalites on "location" in Los Angeles, and Miller had rehearsed Garwood and another player in a fist fight until he was satisfied that they were ready to be "shot." He told the fighters to "grapple and scrap hard." This they did, but with the result that Garwood had two disconnected toes, a sprained ankle and many minor bruises and scratches. His opponent has not as yet returned to the studios, so it is impossible to learn whether he had survived or not. Kenneth O'Hara vouches for this story.

Manager B. E. Loper, of the local Pathe Exchange, has been complimented upon his attractive window display, illustrated in the picture. The display featured Pearl White's latest serial, "Pearl of the Army," Mr. Loper stated that an unusual feature of the display was the number of Japs that each day closely examined the machine gun, which was a prominent feature of the display.

William Farnum and several other Fox players appeared at the Mason Opera House on the night of December 15 for the benefit of the Children's Hospital of Hollywood. Farnum acted the last two scenes from his biggest stage success, "Virginian." In the cast with him were Willard Lowes, H. O. Davis, manager of the Fox; Oliva White, Charles Clary and Jack Robbins, all of the Fox Company.

This was the first time William Farnum has appeared on the stage since his performance in "Cesar" at Hollywood's Fourth of July celebration this year.

Henry (Pathé) Lehmann completed this week at the

Pathé's "Pearl of the Army" Display.
January 6, 1917

THE MOVING PICTURE WORLD

Christie Studio's first comedy for Fox, Billie Ritchie, Gertrude Selby and Dot Farley are included in the cast.

Producer Balshofer has bought a large tract of land in Hollywood, where the Yorke-Metro will build a new studio.

At the L-Ko studios Phil Dunham and Lucille Hutton, under the direction of Kitty Howe, have completed this week a short entitled "The Unlucky and the Lucky." Dick Smith now has a company of his own and (Funny) Sammy Burns is his leading man.

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James R. Quirk, manager of the Photoplay Magazine, Chicago, who has been a visitor in Los Angeles for some little time, was the host for an elaborate spread in honor of the local publicity purveyors, at Sunset Inn, on Wednesday night of this week. Among those present were Mr. and Mrs. Willard Williams, Mr. and Mrs. Don Meaney, Mr. and Mrs. Kenneth McGaffey, Mr. and Mrs. A. M. Jonas, Mr. and Mrs. Kenneth O'Hara, Harold Keeler, Red Heinstis and others.

Frank Borzage has begun his second Lasky engagement. This time it is with Fannie Ward as juvenile lead in the feature under direction by George Melford. The company chose San Diego as location for the first scenes of the new picture.

George Mauk, the general manager of the Phoenix Amusement Company, of Phoenix, Arizona, was a recent visitor at the local film row. Mr. Mauk announces that he has bought the interest of Joseph Ricard in the Phoenix Amusement Company, and is now the sole owner of that string of theaters. At the present time Conditions in a show there are suitable and reports business good all along the line.

Mick Dimos, who owns theaters in Tucson, Nogales and Bisbee, Arizona, in an eight-week run for the new $100,000 theater that he is erecting in Bisby. The architect's plans call for the most ornate theater in the entire southwest.

Charles Groog, the manager of the Groog theater in Bakersfield, is in town in the interests of his theater. Mr. Groog runs Fox, Paramount and Selznick releases.

Manager Irving Lesser of the Golden Gate Film Exchange announces that Mr. Applestill, of the Palace theater, El Centro, made a special trip this week to Los Angeles, relative to the booking of the Clara Kimball Young features for his theater.

Irving Lesser of the Golden Gate Film Exchange, having done considerable business in the past month, is rewarding himself by a ten days' vacation trip to Fresno, leaving here on the 22nd.

D. Stuhls, a former eastern exhibitor, has taken over the Keystone theater at Pico street and Western avenue, Los Angeles. We welcome Mr. Stuhls to the local film colony.

Director Ruth Ann Baldwin took her Universal company into the heart of the business section of Los Angeles a few days ago, where she made a number of scenes for her current production. These called for the use of automobiles, street cars, newsboys, and shoppers, and when Miss Baldwin started to make the scenes at Sixth and Broadway at noon, when the traffic was heaviest, crowds gathered around and the streets were so thick with people that it was some time before Miss Baldwin was able to get her full quota of material. This was only for a few moments, however, for the director had the scene so well mapped out that, with the aid of the traffic officer and other policemen, she was able to keep the crowds moving. A little later Miss Baldwin took her company to Fifth and Spring, another business corner, where she remained almost a half hour and here the crowds were just as large.

The making of motion pictures in the busy thoroughfares of Los Angeles at a time of day when the rush of people was at its height was quite a novelty, especially as it was the first time that the peace of the southern city had ever seen a woman directing in their streets.

A new record in the filming of a serial has been established by Director Henry McGroag at Universal City and which he declares will not nor the studio in the long time to come. McGroag has just completed twelve episodes of "Liberty, the Daughter of the U. S. A.," in the middle of the twelfth episode on October 20, at 1 p.m., and by 4:30 that same evening he had exposed 1,200 feet of film.

In the succeeding thirty-eight working days, including those which were too cloudy to permit work, he photographed seven episodes of two reels each, or 14,000 feet of film, but in addition, with each episode he increased the tenacity, suspense and surprises in the big border drama, making it one of the most thrilling and exciting serials ever filmed.

After having played leading parts in Thanhouser films, Mignon Anderson, one of the daintiest actresses of filmdom, has joined the acting forces of Lois Weber at Universal City and is playing opposite Ben Wilson in the five-reel current production.


COMMMUTER HORSLEY IN AGAIN, OUT AGAIN.

David Horsley, the Los Angeles producer and Hollywood's first motion picture manufacturer, stepped into New York on December 14 and stepped out again December 20 with a new deal to be with the family for that Christmas turkey. The visit marks Mr. Horsley's sixth round trip for the year and his twenty-sixth since October, 1911. During his stay the producer executed a new contract with the Mutual Film Corporation. By the terms of it Mr. Horsley will be enabled to make pictures for distribution through other agencies. He intends to enter the state right field. Just now he is at work on the development of the Kimberley diamond fields, and scenes are being taken for the picture in London and South Africa. The subject is expected to run six or seven reels and will contain spectacular "stunts" in the way of publicity and marketing accelerators.

HORKHEIMER BROTHERS SEND OUT ARTISTIC SOUVENIRS.

Horkheimer Brothers, the California motion picture manufacturers who put Long Beach on the map and renewed to memory the name and fame of Balboa, have sent to a few of their friends handsome combination bill folders and card cases. These are of a superior quality of leather. Across the outside is stamped a sheaf of grain. In the center of the inside is an identification card. One of the two-card case covers is printed in letters of gold the name of the recipient. Although it is a small box, Mr. Mauk is showing nine members of the World crew who received one unite in saying: "Yes, sir: thank you for the remembrance."
"The Garden of Allah" Sold

Selig's New Feature Purchased by Harry A. Sherman, Who Takes World's Rights at a Record Price.

NOTWITHSTANDING all reports to the contrary, Harry A. Sherman, president of the Fair Film Corporation, today formalized his opposition to the Paramount Corporation's plan to enter the feature picture field. He announced that his company would purchase the full production rights in Robert Hichen's novel, "The Garden of Allah," in ten reels. The price paid is said to be the largest in the history of motion pictures. Not only that, but the new production, the first feature film made by Mr. Sherman, which will play out for the half million dollar plus profits, will be released nationwide. A half million dollar dollar deal closed.

Harry A. Sherman, one of the foremost buyers of state's rights, is a trained investigator in the motion picture industry. For the last six months he has investigated the feature picture field, and a half dollars in state rights features. A little over two months ago he bought the rights for the United States and Canada for 'The Crisis,' and in five weeks successfully exploited all the rights.

William N. Selig in an interview declares: "'The Garden of Allah' is the most elaborate picture I have completed, and the only one in which I have ever taken such a personal interest."

Colin Campbell, who directed the picture under Mr. Selig's supervision, says that it is "the most wonderful film I have directed." "The Spotters," "The Ne'er Do Well," and "The Crisis" were all the work of the producer. "A marvelous piece of work, founded as it is on the famous novel by Robert Hichen; already in print in some twenty-eight languages, the book has a wide circulation. Not only that, but the pecuniary aspect of the film is sure."

"I am satisfied that the super feature, 'The Garden of Allah,' is a marvelous piece of work, founded as it is on the famous novel by Robert Hichen; already in print in some twenty-eight languages, the book has a wide circulation. Not only that, but the pecuniary aspect of the film is sure."

Death of John Edward (Jack) Moore

Young Newspapersman of Unusual Promise Passes Away After Short Illness; Son of J. J. Moore, of Moore & Perry, Bankers.

IN THE death of John Edward Moore at the age of thirty seven, a year and a half, a young newspaperman has passed away, leaving his friends and associates to mourn his untimely passing. John Edward Moore was born in New York City, and came to this city at an early age, where he received his education.

His success is proof enough that this brilliance was no more play of quick wits in John Edward Moore. He had substantial grasp. His father, J. J. Moore, senior partner of the banking firm of Moore & Perry, wanted him to find a life work in the bank. Jack, for his friends always knew him by the familiar diminutive and in a year's time he became assistant to the advertising manager of George Kleine. Ten months later he took a position on the staff of the 'Syracuse Star' and was already a man who had to be taken into account.

His sudden death was unexpected by his friends. He was a good deal of an athlete, fond of out-of-door sports and a good man among men in the field. He was born and brought up in the city, and the interment will be made at Point Pleasant.
George Le Guere—McClure Pictures

George Le Guere, one of the seven stars of the Seven Deadly Sins, the McClure Pictures series of five-reel features, studied to be a writer. Instead, he became a motion picture actor. Mr. Le Guere, although he really did come from an old Southern family, Mr. Le Guere seldom mentions it. A genuine Southernner, like a genuine Mediterranean, he boasts about a fact that should be self-evident.

He attended Georgetown University, at Washington, D. C., and was graduated at the end of the thirty-second street, being the editor of the George-town College Journal, and winner of four gold medals for English and debating.

In college Mr. Le Guere became ambitious to go on the stage. He went to work in a railroad office to forget his histrionic ambitions, but finally he gave up railroading and enter the party in Blanche Walsh's company.

After an engagement with "Strongheart," he became leading man of "Luder of the Wall Street" as the heavy. Since then Mr. Le Guere has created twelve parts on Broadway. He was with William Hodge in "The Man From Home," playing the part of the American boy 830 times. He was in "Rebellion" with Gertrude Elliott, in "Mr. Woo," with Walker Whiteside, "The Dawn of a Tomorrow," with Eleanor Robson, and other equally popular plays. Last season he played "Gerald" with Margaret Anglin and Holbrook Blinn, in "A Woman of No Importance."

Mr. Le Guere has been extremely successful in motion pictures. He was featured in dramas produced by Pathe, Famous Players, Kleine, Essanay, Universal and Metro. In the Seven Deadly Sins, Mr. Le Guere is the young lover who protects Shirley Mason in her seven-five-reel battles with temptation.

KALEM COMPANY ENTERTAINS EMPLOYEES.

As this is written the stage is all set for a grand old celebration of Christmas by the Jacksonville Kalem players, which will include a dinner and dance in the studio, and the Glendale and Hollywood Kalems are anxiously awaiting the arrival of William Wright, who has to host at a magnificent banquet served by the Hotel Alexander, Los Angeles, Christmas Day.

Down Florida way, Ollie Kirkby, George Larkin, Director Ellis and other Kalemites are also going to set up a tinsel tree in the middle of the studio floor and there will be gifts from everybody to everybody.

ARTCRAFT PICTURES AT STRAND.

The management of the Strand Theatre, New York, has signed a contract with Artcraft Pictures, whereby all Mary Pickford and George M. Cohan features will be shown at the Strand Theatre exclusively in New York City.

SAMUEL ROSKAM DEAD.

Samuel Roskam, father of Edward M. Roskam, film cutter and manager of the Roskam studio, forty-second street, died on the evening of December 13. The elder Roskam, who was a great believer in and lover of motion pictures, died suddenly from a heart attack.

GREENE BUYS MOSS EXCHANGE.

An announcement of interest to the exhibitors and others connected with the distribution of motion pictures, is the sale of the New York Exchange of the B. S. Moss Motion Picture Corporation to the Modern Feature Photoplay Co., of which Walter E. Greene is the treasurer.
New Kalem Studio

It Will Be at Glendale—To Put Several New Companies to Work.

S AFEILY packed away in the suitcase carried by William Wright, of the Kalem Company, when he left this past week for California, were the plans for a new indoor studio to be erected immediately in Glendale. It will be equipped with the very latest illuminating devices and will provide room for several companies to work at the same time. The new glass-topped studio will triple Kalem's producing capacity and it will also guard against any delays that may be caused by California's freaky weather; the outdoor studios will also be used, but they are only practicable when the sun shines.

Immediately upon his arrival, Mr. Wright will call a conference of the Coast staff to determine upon the number of new companies and their personnel that are to be set to work upon one and two-reel dramas, comedies and series pictures. Frederick R. Bechdolt, famous author, has been engaged especially to prepare an indefinite number of additional episodes.

Kalem's 1917 policy, as announced, calls for nothing over two reels in length. Its determination to stick to the short-length pictures that are the logical kind for the smaller theatres to exhibit, is based upon carefully tabulated statistics which prove, to Kalem's satisfaction, that one and two reel features are as necessary to the industry as films of greater length.

Another important bit of Kalem news is its decision to proceed at once with the "Stingaree" series, written by E. O. Lord. It will feature Louise Brooks, the Beautiful Russian, who portrayed the Australian bushranger in the original series. Mr. Hornung's further adventures of "Stingaree" are now in the hands of Phil Lang, Kalem's scenario chief, who is making his studio headquarters.

During this year the Kalem Company will continue its policy of gradual expansion as conditions warrant increases in its producing units. Under the new plan adopted by the General Management, the clients of the manufacturers whose releases make up its program upon a percentage basis, an unusual incentive is offered to create a country-wide demand for Kalem subjects. In this connection, Kalem will enhance its advertising appropriation for a direct-by-mail campaign to reach exhibitors and the public and will cooperate to the fullest extent of its ability with the General Film exchanges in aiding exhibitors to get the advertising helps, lithos, photos, etc., that they need to exploit Kalem pictures successfully.

Several changes in the personnel of the Jacksonville company are under consideration, but they are not ready to become public until they are in line with the requirements of the "Grant, Police Reporter" series of single-reel thrillers directed by Robert Ellis and featuring George Larkin and Ollie Kirkby.

And in all regards like a prosperous, eventful year for the Kalem organization and for the exhibitors who have come to rely upon Kalem releases as business-getters for their programs.

At Leading Picture Theaters

Programs for the Week of December 24 at New York's Best Motion Picture Houses.

"Snow White" at the Strand.

THE principal film feature on the Christmas week program at the Strand Theater was an adaptation of Grimm's fairy tale, "Snow White," in which Daniel Frohman presented Marguerite Clark. The introduction of "Snow White" is novel one and Claus is coming down the chimney, to a Christmas tree and takes from it a number of dolls. The dolls come to life and assure characters in the play. The Famous Players Film Company produced the picture, and feature the play elaborate settings and surrounded the star with a capable cast, including Creighton Hale, Dorothy G. Cummings, Lionel Braham and Alice Washburn.

Other interesting film attractions to be shown were "Oddities in Film Form," another chapter of Ditmar's "Living Book of Nature," and a Bud Fisher comedy cartoon entitled "The Promoter." The soloists were Nadine Loret, Grace Hoffmann, Mabel Beidoe, Enrico Arenzen, and Alfred Widerhoft.

"The Americano" at the Rialto.

Douglas Fairbanks in "The Americano" was the chief dispenser of cheer on the Christmas week program at the Rialto. The picture is based on Eugene P. Lyle's story, "Blaze Derringer," and deals with the escapades of an American mining engineer who gets tangled up in a revolution in the mythical South American republic of Paragonia. Fairbanks, in the role of Derringer, falls in love with the daughter of the President, a beautiful woman, but in the end, rescues her father from prison, stops the revolution, restores the government to order, and does any other little thing that needs doing at the moment.

A new Christmas comedy added its share to the fun.

"Twenty Thousand Leagues Under the Sea" Next at Broadway.

Jules Verne's wonderfully imaginative story, "Twenty Thousand Leagues Under the Sea," visualized in screen form, followed "The People vs. John Doe" at the Broadway Theater. The famous French novelist was fifty years before his time, but in the end, his ideal has all come true in practically every detail. Traveling twenty thousand leagues under the sea is now a fact, and the beauties which are to be found on the bed of the ocean are faithfully portrayed in this picture, which is based on a scientific trend as from an entertainment standpoint.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater four new pictures were shown Monday, Tuesday and Wednesday. They include the picture from childhood Edith Ellis has been an actress and dramatist. As a girl of seventeen she wrote "Dialogues From Dickens" for amateur production. Her second play was "A Path of Blunders," a musical comedy, which proved successful beyond all expectations. Her Cater drama effort was the three-act farce, "Mrs. B.O'Shaughnessy, Wash Lady," "Mary Jane's Pa" was produced in 1908.

WILLIAM C. PARKE NOW AN ASTRA DIRECTOR.

William C. Parke, who as a Thanhouser director, directed "The Shining Girl," one of the best plays of the year, has been engaged by the Astra Film Corporation to direct "The Dough and Cross," a motion picture adaptation of the same name as "Long Distance." Mr. Parke was born in Bethlehem, Pa. He was a stock actor in the Girard avenue theater in Philadelphia, and later assistant manager. From Philadelphia he went to New York where he staged "The Shining Girl," which is the only film he has ever staged, for which he staged, for which he traveled the country. In 1900 he joined E. H. Sothern and was with him for six years as advance stage manager. Then he went with Richard Mansfield and for him directed "Peer Gynt. Later with Arnold Daly and Helen Ware he played Bernard Shaw's "How He Lied to Her Husband." The Castle Square in Boston then sent for him to become John Craig's stage director, and he remained there four seasons. In New York he rehearsed seven companies of "Potash and Perlmutter" and went from there to Thanhouser.

Mr. Parke is a believer in the "big little things" and delights in filling his pictures with charming little touches.

TO ISSUE ANNUAL REVIEW IN SINGLE REELS.

Films are already coming in for the first issue of the Annual Review of the year's great pictures to be distributed by the National Association of Motion Picture Industry. They will be ready after the first of the year. The first two reels, "Greatest Love Scenes" and "Greatest Fights of the Films," will be assembled at about the same time, and will be released through the exchange agencies of one of the National Associations.

Special posters will be prepared, publicity sent out, and the merchandizing of the reels handled in the usual manner. The Review will get one reel at a time and billed as a feature, as the interest already created and the publicity given it in the daily newspapers of the country indicates that the Review will appeal to the public and to the exhibitors wherever it is spoken of.
New Edison Productions

Under the Brand Name "Conquest Pictures" a New Weekly Program Will Be Released.

A new plan of producing motion pictures has been originated by Thomas A. Edison, Inc., and it soon will be communicated to the public through a series of weekly groupings consisting of approximately five reels of a variety of pictures under the brand "Conquest Pictures." Instead of the melodramatic type of productions that depict life from morbid and depressing viewpoints, the new Edison pictures will be clean and refreshing and will mark what their sponsors believe will prove the beginning of a new era of the silent drama. The dramatic features will be down to earth stories in which youthful characters will appear and in which clean and laudable ambition and desire for achievement will underlie the development of the plots. One and two-reel farce comedies and some unusual scientific subjects and novelties will supplement the other features.

The dramatic features of "Conquest Pictures" will be stories of the outer places: the mountains, the sea, the plains and the forests. No anarchic men and neurotestic women will be found among the characters appearing in them. The heroes of "Conquest Pictures" will be men who see the world with their eyes open, who are honest and sincere in their love of bats and chances of life with songs in their hearts and smiles on their lips. That they will be clean stories, in every sense of the word, goes without saying.

The same program will appear on the "Conquest Pictures" program will be as high class and distinctive as anything of the kind that is being offered at the present time. They will be one and two reels in length and will be devoted to down to earth, three-reel productions. Each weekly program will be composed of a dramatic feature, a comedy and approximately one thousand feet of split-reel subjects. The latter will be both educational and instructive. They will consist of scientific subjects, novelty pictures and new forms of productions that will be developed as a result of continual experimental work that is being carried on at the Edison studios.

It was an endeavor to get completely away from the old "stuff" that turned the attention of the Edison Company to the project of making a series of pictures based upon the wholesome activities in the lives of young people.

The productions were to be adapted from the works of Ralph Henry Barbour, John Bennett, Kirk Munroe and other authors whose works have real virility and literary merit and whose stories are read by young and old.

The best portrayals of youthful roles that the stage and screen can boast will be secured to appear in "Conquest Pictures" and the present corps of Edison directors will be brought over to produce the new program. All of the present vast resources of the Edison studios, augmented in many ways, will be concentrated on the task of making these new pictures the cleanest, the most original and the most interesting pictures of the year.

It is understood that they will be released through one of the largest motion picture exploiting combinations now existing, but the identity of the concern is not revealed.

Pictures for Political Propaganda

Jack London's "John Barleycorn" Used in Prohibition Campaign in Texas.

RECENTLY the Prohibition headquarters in Texas, which are using with great effect the case of the saloons, have engaged Mrs. M. L. Fulton to demonstrate the evil influence of liquor on mankind by the presentation of such films as Jack London's "John Barleycorn.""Fraud and Dishonesty"

Mrs. Fulton contends that the saloons are as prominent a detriment to the moving picture theaters as to humanity at large, and being able to impress this fact on the Prohibition party, succeeded in getting that organization to utilize this much abused medium of education and entertainment as one of the strongest arguments for their cause.

Lately, Mrs. M. L. Fulton has taken up headquarters in Austin, Texas, in order to produce the desired amendment of the Texas Sunday laws prohibiting the opening of moving picture shows on that day, also a state regulation of local centers engaged in selling liquor. The two points have been satisfactorily adjusted for the benefit of the motion picture interest in Texas. Incidentally, owing to her support given to the cause of abolishment of the saloons, hundreds of warm friends have been gained for the cause of Sunday opening among the leading church people of Texas.

Selig Predicts a Good Year

Says 1917 Will Be One of Great Importance in Motion Picture Industry.

INSINUING a prognosis on the trend of business for the new year, Louis B. Selig states that he expects an upsurge in the film industry to be even more dramatic, especially as his forecast concerns his own activities and those of the companies with which he is affiliated. This is what he says:

"I think the new year will be one of the most important for the motion picture. Despite the efforts of those who seek to tear down anything that is entertaining, I look for increasing power and prosperity in the film industry. The manufacturers are beginning to realize that it is quality and not quantity that is essential to success and they are acting logically on this understanding.

"The mind of the public is the most important actions in the film world during the past few months was the organization of the Kleine-Edison-Selig-Essanay Service. The companies affiliated in this service are to be actuated only by quality films and not quantity. There are no stereotyped release dates that must be met. Plenty of time is accorded to the productions released through the service. In fact, there is never to hamper the production of quality films. I am confident that this policy will bring the studios some changes before the new year has an opportunity to age.

"There is a distinct revival of the demand for meritorious dramas and comedies of over, two and three reels. I would not be surprised to see the split-reel come into favor once more.

"The demand for good subjects of shorter length will become more pronounced, I think. There is also a cry for more of the unusual, the unorthodox. The films who can supply the novel and unusual productions in 1917 will profit thereby.

"During the past year the Selig Company learned by active practice that the public was partial to feature films of seven reels or more. As an example I would cite the successful presentations of our productions, 'The Ne'er-Do-Well' and 'The Crisis.' I have no hesitancy in stating that 'The Garden of Allah' will prove wonderfully popular. The story was written by Robert Hichens, a world-famous novelist; Miss Helen Ware, a world-famous actress, has the leading role; and Samuel Goldwyn, the executive of the film, has handled every detail of the production with very strong throughout the play and so there is no reason why should not be made for the novel feature drama we have as yet reached.

"The title itself is of great service.

"As previously stated I think the new year will be the most auspicious ever known in the industry. The wheat is being sifted from the chaff, the business is being conducted without the element of chance and the survival of the fittest can mean but one thing—motion pictures of quality."
World Film to the Trade

General Manager Brady's Christmas Address to Exhibitors Emphasizes Promises of Much.

THE World Film Corporation has issued to its exchanges and exhibitors a Christmas "broadside" in colors, which in addition to its pictorial attractions contains a number of interesting declarations of policy and fact. The forecast for 1917 promises that:

"World Pictures will be produced by and bear the official O. K. of William A. Brady."

"All World Pictures Brady-made will be released on the World program—(no specials)."

"The policy of the World permits only the filming of big, clean, virile pictures that make for increasing and continu- ing patronage."

"World Pictures Brady-made will be made months in advance—a guaranteed product not marred by the necessity for hasty release."

"Dependability will be the keynote in production; seat selling the accomplishment of a highly developed, keen distribu-
tion organization."

"These are our policies and promises for 1917."

"We send them as a Christmas message, wishing that ours may be the opportunity of assisting you further in making the coming New Year a most prosperous one."

Elsewhere in the "broadside" the portraits of the stars and personnel appearing in current and coming World pic-
tures are printed. The list is altogether formidable, includ-
ing Alice Brady, Kitty Gordon, Ethel Clayton, Gail Kane, Marie Dressler, Clara Kimball Young, June Elvidge, Gerda Lund, Marion Cabell, Muriel Ostriche, Evelyn Grieveley, Doris Kenyon, Olive Tell, Madge Evans, Robert Warwicke, Lew Fields, Carlyle Blackwell, Alexis Kosloff, E. K. Lincoln, Arthur Ashley, Montagu Love, Johnny Hines, Edward Langford, George MacQuarrie, Rocklife Fellows, John Bowers, Henry Hull, etc.

Mr. Brady's personal "Merry Christmas" to the employees of the World Company, issued separately from the broad-
side, took on a note of sincere friendly enthusiasm, as fol-
lows:

"It is peculiarly gratifying to be able to wish one's asso-
ciates a Merry Christmas with something more than the
feeling that commonly springs up with this greeting—a
sense of reliance, of comradeship, of regard based upon the
knowledge that none has been found wanting.

"This has been a great year for World pictures, for vari-
ous reasons."

"They have kept up to the promise I made you concerning
them months ago. In some instances they have far excelled
that promise."

"If you ever felt in advance that you were extolling
these pictures too highly, the pictures themselves have
justified you.

"There has been no time when any of your patrons could
accept the claim of overembellishment of World products or that
you could feel otherwise than proud of your association
with them.

"On the other hand, I feel in similar measure proud of
the allegiance of men like you, individually and collec-
tively. You have been on deck at all times, every man at his post,
knowing what to do—and doing it.

"It would avail me little to make the best motion pictures
in the world and be unable to sell them by reason of an
inefficient selling force."

"But World pictures are being sold, in extraordinary and
multiplying checks, with the corresponding results. The advan-
tage record is one of the most amazing features of the motion picture industry."

"I am profoundly grateful to you for your very important
part in producing this result—but more than this, for the
spirit, the enthusiasm, the man-to-man determination with
which you have carried forward the conquest."

"On the record of the parting year I feel that we may well
adopt the slogan of the Three Guardsmen of undying
"One for all, and all for one."

"And so it is that with all my thanks and out of a full
heart, I wish you all a Merry Christmas."

Nathan H. Friend.

Nathan H. Friend

THE importance of the animated cartoon as a branch of the moving picture industry can perhaps best be illustrated by the strides that have been made in recent months by the Bray Studios, Inc., the largest producers of this kind of picture.

Six short years ago this business was started by J. R. Bray in a tiny studio, rigged up in an attic room in a farm house, in Ulster County. With infinite patience and untiring perse-
verence, Mr. Bray managed to produce a series of fairly well animated drawings. The drawback, how-
ever, from a business standpoint, lay in the fact that the time required was too great to allow of a selling price that would compen-
sate him for his efforts.

From the attic room in the farm house the little busi-
ness was moved to a studio in New York City, and grew slowly up to six months ago, when Bray car-
toons came into so wide a demand that it was necessary for the company's facilities to be increased.

Consequent with this expansion the Bray Studios found
need for some one to take over the business end, in order to make it possible for Mr. Bray to devote his entire time to animation. Nathan H. Friend, a brother of Arthur S.
Friend, treasurer of the Famous Players-Lasky Co., was
brought in and installed as business and publicity manager.

Mr. Friend, up to the time of his association with the Bray Studios, was advertising and sales manager of one of the
largest manufacturing concerns in the East and West. He has
continued plans for the further popularization of the Bray Stud-
ios' products which he promises will bring good round dol-
ars to every live exhibitor.

INTEREST CHECK ON CASH DEPOSITS.

George Kleine made a decided hit with the exhibitors last week when, for the Kleine-Edison-Selig-Essanay branch, he
sent out hundreds of checks representing accrued interest on
cash deposits left by exhibitors with the Kleine-Edison-
Selig-Essanay Service under Mr. Kleine's bookkeeping plan.

It is so unusual for an exhibitor to receive cash in such a
form in any manner, shape or form from exchanges that
Mr. Kleine's personal mail is burdened these days with letters from exhibitors thanking him for the interest checks and
complimenting without qualification his new bookkeeping plan.

Many of the exhibitors throughout the country wrote to Mr.
Kleine that they were so pleased with his fair treatment of
them in connection with their cash deposits that they had the
enterprise of framing and hanging in their exchanges a
"square deal." Among those who did this were John Mur-
ray of Warren, Ohio; James Sherwood, Grand Theater,
Madison, Wis., and William Cadoret, New Princess Theater,
Kankakee, Ill.

The checks referred to represent accrued interest at
the rate of 6 per cent per annum. They average about $14 each.

NEW MANAGER FOR K-E-S-E BRANCH.

B. M. Moran, who has been traveling through the West and Northwest as a special representative of George Kleine,
has been assigned as manager to the Kleine-Edison-Selig-
Essanay New Orleans Branch, where, until Monday, Dec. 18.

Mr. Moran is expected to stimulate greatly the business at the
New Orleans Branch. Exhibitors will find that he
brings with him a thorough knowledge of the needs of exhibitors and interprets correctly the word "service" as
used in connection with a big film exchange.

JOHNS-MANVILLE GIVES EMPLOYEES 10 PER CENT.
BONUS.

Every employe of the H. W. Johns-Manville Company
who has been with the company a year or more was gladly
thanked by the receipt of a Christmas greeting signed by Pres-
itent George L. Coe, containing the suggestion of the Board of Directors' decision to give a bonus equal to 10 per cent.

This action was prompted by the very satisfactory earn-
ings of the company in 1916 and the splendid service ren-
dered by the J-M employees.
**The Moving Picture World**

**Thelma Salter in "The Crab"**

THELMA SALTER, with whom Frank Keenan will soon be co-starred in the Triangle-Kay Bee production, "The Crab," is the youngest member of the Inte acting forces at Culver City, but is considered by many of her judges to possess more talent than many of her associates three or four times her age. It is expected that the general army of film fans will acquiesce in this opinion when "The Crab" is released some time next month.

Thelma takes the part of Ivy Marten, a homeless wail, who is given a home by Foster Borrino, a grasping and unsympathetic man of affairs in a poor community. Although she is barely seven now, Thelma has been a motion picture actress for three years. She first attracted the attention of E. H. Allen, business manager of Kay Bee studios, by the dramatic instinct she displayed in acting out a scene with her dolls on the porch of her home. Mr. Allen lost no time in becoming acquainted with the child and her mother, and it was soon discovered that Thelma could act even better before the camera than she could for an audience of dolls. Her first success was in "The Flower of the Desert," and she also scored in "The Sign of the Rose." Besides acting in Kay Bee productions, Thelma has been loaned to both the Keystone and Fine Arts companies for special features.

The pet of the entire plant at Culver City, Thelma plays among the unused sets when off duty, or rides her pony over the surrounding hills, accompanied by one or more of her favorite cow-punchers, who are her devoted admirers and loyal henchmen.

**Henry Lehrman**

WITHIN a few weeks Henry Lehrman's first comedy for William Fox's Foxfilm brand will be released. He is making it now, and all the talent which has been manifested in his previous comedies will be used to evoke laughs from the most serious-minded observer. Mr. Lehrman began work in motion pictures a long time ago with the Pathe company as an extra, but his light could not be hid beneath a bushel. Quickly rising to the fore as a comedy actor, he soon proved that he was more valuable than the directors who had charge of him.

He joined Mack Sennett in the Keystone company, at its organization. He remained about two years. Then Lehrman took charge of the Ford Sterling company, which released through Universal. A short time later he formed the L-Ko company, company, continue to release on the Universal program. He remained until his recent arrangement with William Fox. During a brief illness a few months ago, Mr. Lehrman had a projection machine erected above his bed, and every night the work his directors had done that would be shown him. He would not let a day go by without keeping up with everything which was being done at his studios.

The first comedy which Mr. Lehrman is making for William Fox has a cast headed by himself, Billy Ritchie, Leatrice Joy and Dot Farley. "Montana Kid," the famous comedy dog, is also down among the principals.

**GEORGE R. ALLISON.**

GEORGE R. ALLISON, known as one of the best exchange managers in the south, is to again assume charge of Pathe's Atlanta office. Everybody in the industry knows "Geo. K." and exhibitors south of the Mason and Dixon line swear his word is as good as a government bond. A splendid advertising and publicity man as well as a thorough young business executive who has had years of training in the theatrical and film business, Mr. Allison ranks among the leaders of Pathe's star organization.

Immediately preceding his former two years with Pathe, Mr. Allison acted as manager for the General Film Company and was the original path finder in the South for their larger feature productions when they distributed them from separate branches several years ago. Mr. Allison several years ago inaugurated and edited the first motion picture section on a daily and Sunday newspaper in the East devoted exclusively to news of the silent screen. Since then his prediction that high class feature subjects would be reviewed in the columns of our dailies just as conscientiously as stage plays has come true. Allison is able to invest in his work an experience of eleven years in the front of the house in theaters where the eminent stars of the theatrical world made their biggest hits and he has established a reputation from coast to coast.

J. A. Berst, vice-president and general manager of Pathe welcomes Mr. Allison's return. "It's every man's dream," says, "that is making the sales organization which C. R. Seelye is building with such a marked success."

**MARY McALISTER IN "LITTLE SHOES."**

Mary V. McAllister, the little girl of seven years, who has made quite a success in Essanay pictures, will shortly be seen in "Whosoever Shall Offend." She has just completed her part in "Little Shoes," the next Henry B. Walthall feature.

**ONE A MONTH.**

Eleven motion pictures in eleven months is the record of Carlyle Blackwell, the principal male star of the World Film Corporation, and by a curious coincidence the eleventh play on the list carries the title, "The Eleventh Hour."

**CASSARD WINS AN UMBRELLA, A REGULAR ONE.**

S. S. Cassard, advertising manager of the Nicholas Power Company, has been presented by the men in his department with a silver-handled umbrella. And that's a most useful gift these weathery days in New York.

**JANE GREY TO CONTINUE IN MOVIES.**

Such an attraction has the silent drama proved for Jane Gray that she gave up the leading part in "Her Market Value," which was about to be produced, to play the part of Silver Sands in "When My Ship Comes In," the new Gold Eagle feature now being filmed by the A. H. Jacobs Photo-plays for the International.
**Reviews of Current Productions**

**EXCLUSIVELY BY OUR OWN STAFF**

**On Pathé Program**

"Her New York," Five-Reel Gold Rooster Photoplay With Gladys Hulette; Sixth Episode of "Pearl of the Army," and the Final Installment of "The Shielding Shadow."

Reviewed by Edward Weitzel.

"Her New York."

"HER NEW YORK," the five-reel Pathé Gold Rooster photoplay produced by Thanhouser with Gladys Hulette as the star, has much of the ingenuity and most of the charm of a fairy tale. It is the story of a little country girl who runs away to the city, falls into the trap of a fortune-white slaver, is saved through the instrumentality of a pet hen, and is married to a young chap who boldly proclaims that

Scene from "Her New York" (Pathé).

he is going to support her by writing poetry—and makes good. If this doesn't prove the story's close connection with tales of fairy lore, we have all been mightily deceived as to the chronic condition of the verie market, both here and abroad.

Agnes C. Johnson, the author of the scenario, has woven other artless bits of fiction into the play, one incident being to supply the hero with a ready-made family by the simple expedient of having an unfortunate woman place her baby upon the young chap's doorstep and send the little fellow on as a sort of novel Christmas present. The youngster is welcomed by his new foster father and received in the same spirit by the foster father's sweetheart, when she arrives on the scene. The poet's rascally employer attempts to separate the couple by hinting at a scandal surrounding the baby's origin, but the young wife's faith in her husband foils the villain and causes him to experience a change of heart. He clears Philip's good name and secures him a job at verse-making—at greatly increased rates.

The setting forth of Miss Johnson's brain child in cold type fails to bring out its attractive qualities. Right from the start "Her New York" lulls the spectator's hard common sense to sleep and forces him to accept, and enjoy, a series of experiences that while they lack the extravagance of "Alice in Wonderland," have no firmer foundation in fact. Much of the success of the picture may be contributed to the acting of Gladys Hulette in the character of Phoebe. Although she must be aware that only simple country maidens that come to the city and land in the Ziegfeld chorus find New York such a particularly delirable plum, she enters into the spirit of her role with such hearty good will and belief and bestows upon it such a likable personality and so sure a knowledge of the art of acting, the result is five reels of solid enjoyment.

William Parke, Jr, exhibits equal faith in the reality of the youth's poet whose muse finds inspiration in extolling the merits of the succulent canned bean, and Ruffy Chamberlain adds one of his authentic character studies to the general joy.

Charey Hastings, Robert Vaughan and Ethylle Cooke are adequate selections for the other parts.

"Major Brent's Perfidy."

The previous installment of "Pearl of the Army," it will be remembered, left Pearl and Adams almost submerged by the rapidly rising water in the cellar of their prison. They succeed in making their escape, at the opening of the sixth episode, then follows a series of startling adventures. Pearl gets away from Adams, by using a flying machine, but is first forced to surrender the plans to him. The important bit of paper next passes into the hands of Brent, who returns it to Col. Dare, and is sent to Washington with the plans. The Silent Menance learns of this, and follows Brent and Pearl on board the train. There is a struggle and Pearl, who now has the plans in her possession, is thrown from the train. Chased by Bolero's band, she paddles across a river, only to be relieved of the prize by a masked man.

"The Last Chapter."

The final number of "The Shielding Shadow" brings matters to a satisfactory close. Sebastian, finding that he cannot escape capture, plunges to death from a high cliff, and Jerry dos- closes himself to Leontine as Ravengar, the man who has so mysteriously shielded her from so many dangers. His explanation of his escape from the captors is a realistic piece of screen reproduction and the serial vindicates its claim as a "thriller" that delivers more than the specified number of thrills.

"The Lash of Destiny"

First of Art Dramas Pictures Is Moderately Strong Five-Reel Drama—Produced by Van Dyke Film Corporation.

By Ben Sheehan.

RT DRAMAS, INC., offers as its first release "The Lash of Destiny," a moderately strong five-reel drama, with Gertrude McCoy in the leading role. The picture, which was produced by the Van Dyke Film Corporation, can be relied upon to hold the interest of an average audience throughout the running of the five reels. Although the old idea of the young country girl who is caught up in the whirlpool of the big city is the foundation on which the story was built, enough new material has been used to make the finished product dramatically interesting. There are a number of good situations to be found in the picture.

Scene from "The Lash of Destiny" (Art Dramas).

Miss McCoy is equal to the demands of the role of the country girl who gets a position singing in a city cabaret. The role is not entirely a happy one, inasmuch as the girl is responsible, although innocently so, of breaking up a home. Miss McCoy has been surrounded with a capable supporting cast, which includes Duncan McRae, Arthur Housman, Mabel Scott and Helen Green. Mr. McRae is seen as the country youth who makes good in the city. Mr. Housman's work as the heavy is especially good. Miss Scott and Miss Green are competent. Directed by George Terwilliger.
Marguerite Clark Has Title Role in Remarkable Six-Part Production of Famous Players.

Marguerite Clark comes into her own in "Snow White," the Famous Players-Paramount release of Christmas Day. "Snow White" may not have been made for her, but easily it may be said she was made for "Snow White." For into the interpretation of this nite of a princess she puts all the witchery, charm and suppleness of which she is capable—and that is saying a lot. Into the direction of the subject J. Searles Dawley has injected what he knows in the way of artistry, of imagery, of dramatic values—and that, too, is also saying a lot. H. Lyman Broening was the man who stood behind the camera, the man who skillfully transferred to the screen the shadowy counterpart of that artistry and that imagery and that beauty.

A six part picture is a novelty for Paramount, but there was abundant justification for letting "Snow White" run. Plainly a matter of expense or of time has not deterred Mr. Dawley in the making of the subject. Another novelty that will be noted in the picture—that is, so far as this producing company is concerned—is in the titling. It is of the illuminated atmospheric description and is well done. The notable exteriors were photographed in Georgia. Here we have great trees and little trees, "bearded with moss and in garments green." The term is of the deep-hanging Spanish variety, picturesque always and a treat to Northern eyes.

Miss Clark entered upon the making of the picture as a stranger to the role of Snow White. For two seasons she played the part in the Little theater, under the direction of Winthrop Ames. The latter gave the company the benefit of his knowledge of staging the subject and also loaned the costumes used in the stage presentation. "Snow White" is not only a Christmas story; it is a fairy story, with its witches, its dwarfs, and its giant. And there is magic, too. Its opening is strong in the flavor of Christmas, Old Santy climbs out of the fireplace, and from his bag arrays on a great table a wonderful assortment of dolls. A little girl slips down the stairs and peers at him at his work. As she runs back upstairs and the headless figure departs the dolls are transformed into miniature humans. A moment later we are in habitation. A giant stork, bearing the appeal of the queen, goes straight to the dispensary of holly and heirloom cases, and after one is selected from among the forest of kicking infants' legs bears it back to its new mother. And in the bundle is "some" baby, too.

Dorothy C. Cumming, an Australian player, is Queen Bragonor, who by means of foul magic seeks the destruction of Snow White. Brighton Hale is Prince Flourmonde, who falls in love with Snow White and will have none other for his princess. Lionel Atwood, who played Cullinan at the Stadium during the Shakespearean revival in New York, is the huntsman of renown, the great friend of Snow White who refuses to kill her at the direction of the evil Bragonor. Alise Washburn is Witch Box, who employs her powers for the destruction of the abused princess. Then there are the seven dwarfs, the real things, too, and the three children of the huntsman.

"Snow White" is a remarkable picture—remarkable for the way it establishes illusion, for the way it makes the unreal seem real, for its pictorial quality, and for its real dream, which will hold and move the adult as it will the child. It is a picture for the family, and if in the family there be small children you don't have to guess the chief topic of their conversation for days after seeing "Snow White."

The Phantom Buccaneer" is a story that will permit no napping by the spectator, as the action is fast and furious at times—and at no time can it be called tame. Certain points, however, one cannot quickly follow in the story clearly, owing to the introduction of characters that are unfamiliar, and while the mind is engaged in the effort to establish their identity things are happening that demand one's complete attention. Hence the obfuscation referred to.

Richard C. Travers will win a warm welcome in this adventurous photo-melodrama. He has as many lives as the proverbial cat, judging from his numerous escapes from sudden death in the assumption of the role by Jack Burton, of the villain Stuart Northcote. Mr. Travers appears in both roles, apparently at the same time, by an ingenious use of double exposure, and the spectator cannot fail to note that these characters, while alike in face and figure, are very different in manner and in facial expression. In other words the spirit of each man always retains its separate identity, while the bodily appearance is apparently the same always.

Mr. Travers has evidently lost none of his dashing scrapping powers, and this despite his mishaps from swiftly moving trains and other deviltry playedthings encountered in his career. The melee aboard the yacht, where Jack Burton and his associates rescue Mercia Solano from an attempted abduction, gives full proof of that. When his love scenes with Mercia, Jack Burton is tenderness itself.

Gertrude Glover's Mercia is a winsome little creature. When a shy, retiring young woman binds herself by oath with a gang of cutthroats to avenge the death of her murdered father, we do not expect any extraordinary exploits on her part. But the real story brings surprises. Mercia turns out to be fearless and determined, and both these qualities, strange to say,
are shown in her endeavor to save the man who is supposed to have been the prompting agent in the murder of her father.

The photography is up to the Essanay standard.

The release was made Sunday, December 17, through the Kleine-Edison-Selig Essanay service.

"A Woman Alone"

Five-Reel Peerless Screen-Drama With Alice Brady as the Heroine Released by the Wood Film Corporation.

Reviewed by Edward Weitseil.

An unsophisticated country girl who nearly becomes the victim of a well-dressed scoundrel from the city is the heroine of "A Woman Alone," a five-reel Peerless screen drama on the Word Film Corporation program. Frances Marion, who wrote the scenario, has kept close to the ap-

Scene from "A Woman Alone" (World).

proved and well-tried pattern for dramas of this order, in folowing the general outline of the story; but has shown con-

siderable ability in putting the material together and in the use of local color. The disconsolate of the young wife who finds existence at the lonely railway station, even with the man she loves, too much for her nerves, and who attracts the advances of the disolute young cub whose father is president of the road, is an excellent motive, and the ensuing conse-

quences are not overdrawn. The characters in "A Woman

Alone" are all simple-minded folk and their mental processes result in the most obvious and matter-of-fact views of life; but, as it is also an undisputed fact that there exists a large number of faithful followers of the screen that take a deep interest in the fate of such persons, the drama under discus-

sion more than justifies its being. Harry Davenport has di-

rected it with skill and chosen the locations with a keen eye to the story's requirements.

Alice Brady as Nellie Waldron, the unhappy young wife who learns her lesson by practical experience, has a part to which she is suited in every respect. She is in evident sympathy with the varying moods of the character and leaves herself open to possible criticism on but one point—the number of becoming frocks she wears that were never fashioned by a country dressmaker.

Edward T. Langford is another happy choice on the part of the casting committee. His performance of Tom Blaine is unlabored, forceful and physically satisfying. Arthur Ashley succeeds in giving his impersonation of young Carter the requisite stamp of conviction, and J. Clarence Harvey presents an equally truthful type of the modern master of finance. Edward T. Kimble, Justin Cutting and Walter H. Greene complete the cast.

"Indiscretion"

There Are Strong Situations in Vitagraph Picture Featuring Lillian Walker.

Reviewed by George Gladwell.

IITUATIONS of strength characterize the last third of "Indiscretion," the Vitagraph release for New Year's Day. Lillie Walker is featured in a story of a willful girl's growing faith in human kind, regardless of warnings by those older and more experienced in the world's ways. Strange as it may sound to some, Miss Walker displays a higher de-

gree of art in situations of atrocity and of danger than she does when depicting the exuberance of care-free girlhood. The latter by many has been considered her best role; a while ago perhaps it was.

William Addison Lathrop has written a good story and Wil-

frid North has ably put it on the screen. Mr. North has sur-

rounded his leading player with a cast comprising Walter Mc-

Grail, Thomas R. Mills, Richard Wagenman, Mrs. West, Jo-

sephine Earle, Thomas Brooks and Robert Gaillard. Mr. Mc-

Grail portrays the lover and Mr. Milis the husband admired by every woman except his own wife.

There is a bit of comedy in the opening scenes. Miss Walker in a not elaborate one-piece bathing suit establishes her un-

conventional tendencies by tumbling and pushing into the lake a young man who had attempted to steal her clothes. At another time she pushes into the lake a groom delegated to accompany her on a ride to have her own way and be by herself. These and similar incidents go far to create a frame of mind on the part of the spectator that give increased force to the stern situations near the close—the flirtation with the married friend, the unwise automo-

bile ride, the battle behind the locked doors in the hotel. The picture is well acted and well staged; altogether it is a strong subject.

"Black Orchids"

Artistic Production of a Five-Reel Romance Bearing the Bluebird Seal, to Be Released New Year's Day.

Reviewed by Edward Weitseil.

The author of "Black Orchids," a five-reel romance pro-

duced for the Bluebird by Rex Ingram, is a master of his profession—a writer fit to rank with Guy de Maupassant or Edgar Allan Poe. The story has all the unbridled passion of the French author's work and several touches of the uncanny and horrible that is associated with the creator of "The Murder in the Rue Morgue." Love and hate, a fatal duel, murder by poison, insane jealousy that ends in a horrible death for two more of the characters, and a father that suc-

ceeds in duping his son in the affections of a notorious woman, are the main incidents of a drama which deals almost exclusively with open defiance of all moral law, but which nevertheless holds the spectator's undivided attention to the end of the last reel.

The heroine of this carnival of crime is a beautiful woman, a fortune teller who reads the destinies of others by the aid of crystal gazing, but fails to foresee her own finish. She becomes, successively, the mistress of three men, then doubles back to the first of the trio—the young chap whose father has had him sent to the front battle line so that he may not interfere with the older man's intrigue with the fascinating sibyl. The drama gets its title from a wreath of black orchids which the woman has procured for the tomb of her third lover, after the young soldier fights with and supposes he has killed the gentleman—a wealthy marquis who has willed the crystal gazer a larger fortune. Although fatally wounded, the marquis has time enough to plan and execute a ter-

rible revenge on the woman and his rival. He succeeds in trampling them both in an air-tight vault, and then dies upon the picture, that he may remain near death.

It goes without saying that the one factor that could make such a story acceptable to the greater portion of moving pic-

ture patrons is a display of the highest artistic achievement.

Scene from "Black Orchids" (Bluebird).
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story written by a celebrated French novelist and told to his
chapricious daughter, that she may be warned of the harm
that may befall within the power of a woman. Heroic treat-
ment, perhaps, but it effects a speedy cure.

"Enlighten Thy Daughter"

Seven-Reel Screen Drama Written and Directed by Ivan
Abramson Lives Up to Its Title—Released by the
Ivan Film Productions.
Reviewed by Edward Welzelm

In "ENLIGHTEN THY DAUGHTER" Ivan Abramson again
proves his keen sense of dramatic values; he also
shows that he has an unfortunate weakness for overloading
his plot with extraneous matter. Stripped of the side issues
which clog the action and befog the mind of the spectator, the story
of "Enlighten Thy Daughter" resolves itself into a powerful
object lesson on the subject indicated by the title.
The story is slow in getting underway, because of the intro-
duction of the motive involving the Lawrence family. This

Scene from "Enlighten Thy Daughter" (Ivan).

motive should be entirely eliminated. Once the action does
strike fire, however, and save for a few minor incidents, the
story moves forward with a dramatic sweep that is irresistible
and ends only with the death of the unfortunate girl whose
fate is the principal reason for the play's existence. The in-
terest in this portion of the story is maintained in a masterly
manner, the author's understanding of the law of contrast be-
ing a valuable aid to driving home the power and pathos of
the situations. The happiness and peace of mind of the light-
hearted bride is shown in opposition to the suffering and despair
of the girl, who has not been warned in time. Her deathbed
scene is impressive to the last degree, and all the incidents in
which she figures have been treated with commendable re-
straint. To bachelor supper, at the moment when the groom
receives the letter breaking off the engagement, is another
fine dramatic point, and numerous examples of a similar nature
are found throughout the play.
To sum up the merits of "Enlighten Thy Daughter" in a sen-
tence: Ninety per cent of the picture is drama of excellent
quality. The ending is a concession to commercialism; it is
also anti-climactic. The finish comes at the death of Lillian
Stevens. Justice demands that a woman of such low moral
fibre as the girl's mother should pay the penalty of her sins;
but a reconciliation between Lillian's parents closes the story.
The father is not blameless in the matter of his daughter's
downfall and were the same fault the sum of the mother's
guilt such an ending would be natural and right. The woman,
however, is so lost to all sense of decency that she becomes the
partner of a physician whose practice is mostly of a criminal
nature, in order that she may indulge her passion for gambling.
She also encourages him when he makes love to her and places
her daughter in his hands when she learns her secret and is
thus the indirect cause of her child's death. The strength of
the message is the lesson that is the cause for selecting so bold a theme
loses much of its value when Mrs. Stevens is seen in her hus-
band's arms as the story ends.
Of the work of the cast, it is a pleasure to write. The quality
of histrionic ability contributed by Zena Keefe as Lillian Stevens
is the high-water mark for this feature of the performance.
In the work of each that might have made many a competent
pugnant, she shows a fine restraint and conveys the mental
anguish of Lillian with sure effect. Quick intelligence and
deep feeling are apparent all through her work. Another con-
sistent and earnest impersonation is the Daniel Stevens of
Frank Sheridan. James Morrison, Katharine Kaelred, Marle
Shetwell, Ruby De Raimer, Mathilda Bruggers, Arthur Don-aldson, Bernhard Neimyer, Violet Horner, Runo Hodges and
Walter J. Gould are equal to the demands of their several roles.
The photography by Marcel L. Picard, the settings and the
direction by Ivan Abramson are adequate.

"The Victim"

Valeska Suratt as the Persecuted Heroine in a Five-Reel
Melodrama Produced by the Fox Film Corporation.
Reviewed by Edward Welzelm

The "THE VICTIM," a five-reel Fox photo melodrama, Valeska
Suratt, who has always been identified with the worldly-
wise type of heroine during her connection with the screen,
has combed her hair back, donned a simple frock and is intro-
duced at the opening of the picture in the character of a heroine
whose line of conduct is as straight as her hair. This radical
departure from her previous line of impersonation is accom-
plished with earnestness and a creditable amount of skill.
"The Victim" is a melodrama of the obvious sort that has a
large following among picture patrons that prefer an appeal
to the emotions and the stimulation to be derived from wit-
nessing a rapidly moving crime play. Valeska Suratt imper-
sonates a young girl whose father is a criminal, and who is
forced to pay the price of her parent's sin. She becomes en-
tangled in a robbery and, although innocent, is convicted and
sent to prison, in her release, she meets and is eventually
married to a wealthy young doctor, but is again accused of
crime, and her past record is used against her. This leads to
a third-degree scene which somewhat overstates the star's emo-
tional powers, but which, nevertheless, gives the story a vig-
orous finish. The robbery of the bank is a well-sustained
incident, and Will S. Davis, who wrote and directed the picture,
has handled the entire cast to good effect. Herbert Heyes, Clair
Wyatt, John Charles, Joseph Granby, Charles Davis and
Oscar Nyc are the leading members of the support.
It should also be stated that during the latter portion of the
picture the star is afforded an opportunity to wear a number
of the smart and expensive gowns that have always been
an important item of her screen creations.

"The Bride of Hate"

Intense Five-Reel Kay Bee, With Frank Keenan in an
Exceptionally Fine Role.
Reviewed by Louis Beauregard Hargrave,

The "BRIDE OF HATE" is a bold story by John Lynch, admir-
able pictured by Walter Edwards. As to the man who
is responsible for the artistry of subtle presentation only
words of praise can be given. Wonderfully effective is
the design of beauty enfolding printed sentiment and conversa-
tion. They may not be always appreciated, but love of beauty
is pretty general, and the harmony of effect is worth the added
cost. That harmony pervades the entire release. Interiors,
exteriors, it matters not, one continually senses a satisfaction
to the eye. To the art of action is subtly added that of the
picture in delightful composition. The story is a tragic ro-
mance of the South during slavery days in lower Mississippi.
Frank Keenan represents forcefully and with dignity a true
Southern gentleman of mixed ethics. The soul of honor in
finance and family purity, the wealthy planter sincerely be-
lieved that the smallest taint of negro blood drew a sharp line
between the possessor of it and human beings. While in a
friendly game of poker on a Mississippi steamboat he won a
slave who was pure white, who had been brought up from
babyhood as a negro as a matter of spite. On returning to his
magnificent home, he finds that the little grand-niece he adored,
the soul of his blood, had killed herself from shame. He ex-
torts the name of her betrayer from an old negro mammy and
finds that Paul Cranshaw, a young sport from New Orleans,
whose gambling debts he has just paid. He overcomes an im-
pulse to kill and plans a deferred revenge.

Scene from "The Bride of Hate" (Triangle).
The supposed negroes is carefully trained in conduct and dress to impersonate a wealthy young Spanish girl and given her choice of winning the young blood or going to work in the coffee plantations of the big estate. The plot is so ingeniously contrived that when the grooms before his assembled guests and lauds him for his care, the girl never for a moment realises that her own life is in danger. He yields to the scheme of revenge and is married to Paul Cran- shaw before an aristocratic social group. No sooner has the ceremony started than the grooms drop out of the picture and at that moment, the true identity of the supposed negroes is revealed and the planter makes superb restitution by her complete release.

Quite as impressive as Keenan's fine impersonation is the subtle theme, that of racial injustice. The story is boldly told powerfully at times, yet it is so well handled, it should not offend in any part of this country. It stands in striking relief to conventional situations and is, in that respect, in being an incident, a distinct contribution to the list of attractive original plays just beginning to be shown.

**Latest “Grant” Episode**


Reviewed by Ben H. Grimm.

*TWO unloosing daring feats are performed by George Larkin in a "Mission of State," latest one-reel episode of Kalen's "Grant, Police Reporter" series. One is the thrilling scene when Mr. Larkin leaps from the porch roof a house into the branches of an oak tree with a rope. The other is an escape by Mr. Larkin jumps from a bridge into a speeding automobile that is passing under the bridge. This he does in pursuit of a man and woman spy who have stolen valuable papers from a government representative.

The story of this episode is melodramatic in the extreme. For instance, Mr. Larkin is strapped to the wall of a dungeon and faces death from drowning if directly drawn slowly toward his throat. He manages to free himself just in time.

In the cast with Mr. Larkin are Ollie Kirkby and Director Robert Ellis. Released December 29.

"Polly Put the Kettle On"

Five-Reel Red Feather Offering Tells Satisfying Story, Adapted Particularly to the Holiday Season.

By Ben H. Grimm.

THIS offering, by Grace Helen Bailey, abounds in home scenes and has a strong holiday atmosphere. The story itself is emotionally sentimental and the sentiment obvious in the plot, leaves a nice impression on the observer. Ruth Clifford, Douglas Gerrard, Anna Dodge and Thomas Jefferson play the adult parts and Zoe Rae leads a contingent of four juveniles who win the sympathies readily.

Polly, the girl of the piece, is the sole support of the four small westerners whom she must help her neighbor woman. The father, an elderly widower, is an inventor of the old school, always on the verge of riches and yet unsuccessful in his numerous ventures. He is, of course of the story and Polly is forced to look for employment.

She enters into the employ of a maid lady of wealth, who is sending her nephews to college. An attachment springs up between Polly and the nephew, but the latter incurs his aunt's displeasure because his girl friend is criticised. They both leave the house in high temper. The nephew keeps a kindly eye over the girl and the other children. He is finally blinded by an explosion.

The aunt, retaining from her anger when she learns of the incident, passes herself off as "Miss Timkins," so real can near her nephew. Of course the latter regains his sight and all ends happily.

There are some rather numerous touches strung along through this little story. Its appeal is a seasonable one and it will no doubt please a majority of observers, young and old.

"Vanity"

Emmy Whelen Featured in Five-Reel Detective Drama Produced for Metro by Playmakers and Players for release by Metro on December 25, should interest almost any audience. There is an element of suspense, well-sustained throughout, that keeps the key at a considerate pitch, and a leavening of romance that helps make a trifle more smooth and more palatable some of the more spectacular bits of the story. Ewan Whelen, seen in the leading role—that of a model whose love of good clothes leads to her being placed in the power of an unscrupulous chief of detectives. Miss Whelen, a capable player, has received meritorious support. Chief among those in the supporting cast is Tom O'Keefe, who is seen as the chief, and Paul Jordan, otherwise and. Others in the cast are Edward Mar-


Aaron Hoffman's story has received quite careful production in the eyes of J. W. Hartman. The setting is an impressive one and the acting quite satisfactory, although the character of the detective chief that so she must become a "stool pigeon." She is deputized to obtain a confession from the son of an wealthy man, in whose home a blackmailer has been murdered. The girl falls in love with the youth, but to save herself from prosecution allows the detectives to carry out their work. The story is a melodrama and has been taken to the fact that a murderer is allowed to go un punished. The film embraces some good "third degree" scenes, and numerous pretty exteriors. Photography is not always of the best.

"A House Built Upon Sand"

Five-Reel Fine Arts Romantic Comedy by Mary H. O'Connor, Featuring Lillian Gish.

Reviewed by Louis Reeves Harrison.

A HOUSE Built On Sand" starts with all the promise of a delightful romantic comedy, and it may justly be so entitled, but it loses attraction in every departure from that original intention. That the plot is one barred to stage playwrights of today, the will which compels two young people to wed for the sake of an inheritance, might be excused by that reason, or continued in some direction that is more logically fascinating, or even if the "Daniel Rochat" situation had been developed in some one of its infinite varieties, but then, the opportunity of making a strong and telling scene for sops to melodrama with the eternal spectacle of a burning building, that wornout mechanical accessory, and the introduction of the Fine-Art faces in the romantic situation of both hero and heroine are thus scattered to the wind.

A weak spot in this story is that the hero seems incapable of doing much on his own initiative. The scheme of carrying off his bride and the punishment for her hot love of beautiful clothes (what a terrible crime!) are devised by the hero's fat attorney. The young husband seems to be like some men in moving picture politics, incapable of doing anything without consulting his attorney. Miss Gish does her best to give picquancy and charm to her characterization, but the man she marries has a painful role to perform. He excites but little, because he is incapable of appearing as a helpless man and lacking in force of self-expression. It is the act of a boor, rather than of a gentleman, to take away his young bride's pretty clothes and substitute those of a factory girl.

**Selig's New Year Program**

Has a Number of Excellent Subjects for Release in the General Film Service.

WILLIAM N. SELIG gave the coming year with an excellent program and has determined to maintain a high standard throughout the year 1917 in General Film Co's service. On Monday, January 1, the Selig Company will release a three-reeler feature production, "Climbing the Wall," a regular service and it is entitled, "On Italy's Firing Line." This production presents the activities of the armies of the allied nations now fighting the enemies of beauty and virtue of bonâ fide war-welfare have never before been released. Battles in the Alps, above the clouds, are shown. Artillery duel is seen and charging troops brave a rain of shot and shell. Cities and towns, almost wiped out by bombardments, are also shown.

"Payment Of The Past" is a very unusual story, written by Marc Edmund Jones, and featuring Virginia Kirkley and an all-star cast. In "Payment Of The Past" will be released in General Film Service on January 1, 1917.

On Monday, January 8, the Selig Company will release a comedy-drama, "Starring in Western Stuff," which presents Tom Tyler and a cast of high class. "Once Upon a Time" is a novel company which goes West for material and how a moving picture queen meets her fate when she sees the cowpuncher. The company will publicize the picture in its various branches and make every effort to bring about its release. The "Making of Bob Mason's Wife" is the Selig release in General Film service on Saturday, January 13. The "Treachery-Trifling" the world's greatest novel film, will continue to present all the latest news pictures every Monday and Thursday in regular service of the General Film Company. The "The Philadelphia Playgirls" will be made even better if that were possible. During the new year.

**Mutual’s "The Pearl of Paradise"**

Reports of the spectacularly successful showings of "The Pearl of Paradise,"Mutual's latest production, is examined. Throughout its long play, which marks her return to the Mutual cohorts and to the screen, after an absence of a year, are flooding the home office of the Mutual and the press of the country. This play, with its marvelous settings, its romantic story, dominated by the charming personality of Miss Fischer, is proving a remarkable drawing card for exhibitors everywhere.
EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

What’s the Use? (Vim), Dec. 15—Pokes and Jabs are seen in this comedy reel. While there is humor in the reel, there are a few mistakes, but as a whole the personal and domestic scenes are lovely. Two comedians are forced to marry. The two marriages take place. Pokes and Jabs thereby changing wives; but as it is only a dream everything ends as happily and as mirifically as could be imagined.

The Road to Fame (Selig), Dec. 16—There is nothing much to this reel, evidently made some time ago. On the screen is told the story of a young man who goes to the city to study music. He falls into evil ways, and receives the girl back home. She and her father come to the city. The youth robs the old man, but is shot by a “pal.” The girl tells her father after the shot is attempting to protect the money. In the cast are Robyn Adair, Virginia Kilroy, E. J. Brady and Leo Pierson.

Taking the Court (Essenay), Dec. 20—A comic reel with Leon Turpin doing most of the work. He and his friends, both stewards on a ship, are mistaken for robbers by a delegation of society women who have come to the boat to meet the Count and his friend. The usual things happen when the two are entertained. An ordained reissue.

The Tiger’s Claw (Kalem), Dec. 22—A number of the “Grant, Police Reporter” series. Convincing underworld types are seen in this film. Larkin furnishes several new scenes when he claims a pipe, leaps from one roof to another and when he is later catapulted into a window of a building when the rope on which he is climbing breaks. The story is a good melodrama, too. Reviewed on page 162 of last week’s issue.

Reckless Romes (Vim), Dec. 22—Pokes and Jabs are seen in this comedy reel—an average number. Pokes, Jabs and Reggie are rivals for the hand of Edna, and they go to reckless lengths to win her. Considerable knockout work is done by Pokes and Jabs, and lively action is seen in the reel. There is quite a fast finish. The story is a good melodrama, too. Reviewed on page 162 of last week’s issue.

That Terrible Tenderfoot (Kalem), Jan. 2—A laughable comedy reel with Bud and Henry Murdoch. The film is a burlesque on Whitman and Mark Twain. The laughs are many. Bud is hired as a ballooner in a tough joint, and his arguments with “The Wolf” cause most of the fun. But he finally rescues the fair maiden from the clutches of the dastardly villain and they live happily ever after.

The Mogul Mountain Mystery (Kalem), Jan. 6—An episode of the “Hazards of Helen” railroad series. Helen Gibson in this reel swings from the arms of a lunatic who hangs suspended on the top of a moving freight car. The freight car has been set running wild and a box of powder placed in it, through which the villains hope to wreck the special and thus make a franchise void. Helen manages to stop the freight car just as it is about to crash into the special. Included in the cast are P. S. Pembroke, George Routh, William Burns, Gus Pulliam, C. A. Williams and W. Foster.

Rival Romes (Kalem), Jan. 9—This “Ham” comedy has the full comedy cast of Ham, Bud, Henry Murdoch and Ethel Teare. The quartette are responsible for a number of laughs. Bud and Ham decide to forgo their bachelor ways and go to a matrimonial agency. They are both told to meet some young lady in the park. The resulting complications cause the mirth.

EXCLUSIVELY BY OUR OWN STAFF

General Film Company Specials.

The Burning Band (Essenay), Dec. 16—The first of Essanay’s “Is Marriage Sacred?” series. These two reels of drama augur well for the films to follow. This two-reel picture is a quite good short-length subject. It is the screened story of a girl who is forced by cruelty to desert her husband, and who later marries a wealthy man, believing her husband to be dead. The man she first married steals into her home, and reveals to her the mystery which has followed her. Of course Marie Clinton, Sydney Ainsworth, Thomas Comerford and Edward Arnold.

The Five Franc Piece (Selig), Dec. 18—A rather fanciful two-reel drama that nevertheless contains considerable interest. The story tells of Napoleon’s order for the issuance of five-franc pieces and the result of that order on a descendant of the Villars family, who today is an inventor. Miss Margaret Cates, who plays a role in this film, is the faithful lady on whose head Napoleon was known to have placed a bet, which original the young inventor’s sweetheart discovers. In the cast are Lafayette McKee, Charles Wheelock, Barney Furey and Edith Johnson. The Little Brown Mole (Essenay), Dec. 19—One of the “Black Cat Features.” This two-reel drama is a good short-length offering. The element of suspense in the screen telling of the story keeps the spec-

Comments on the Films

Robert E. Walker, 1917

Blindblue Photoplays, Inc.

Black Orchids (Bluebird), Jan. 1—A five-reel romance in which a beautiful fortune-teller and a trio of love-stricken violent deaths, this drama from a French source has been produced with fine artistic results under the direction of Rex Ingram. Cleo Madison heads the cast. The picture is reviewed at length on another page of this issue.

Christie Film Corp.

His Model Wife (Christie), Jan. 1—This comedy is not one to be strongly recommended, for the reason that too much has been made of a woman’s petition in the nude. Various facets of this naked feminine are presented in the course of the picture, as well as frequent displays of a painting of her, which, although exceedingly artistic as regards pose, etc., is rather a breach of good taste as well as moral fitness when used in connection with farce comedy.

Out for the Coin (Christie), Jan. 8—Rather an amusing farce comedy in which a hypocrite and manufacturer of counterfeit money finds himself caught in his own trap. When he tries to foreclose a mortgage, he is paid back in bills of his own making, and is therefore caught with the goods.

Fox Film Corporation.

The Love Thief (Fox), Jan. 1—Rattling good melodrama from start to finish, this five-reel photoplay has a lively make-up between American and Mexican soldiers. The story is a good one and is well acted and equally well produced. A review was published on page 1625 of December 30 issue.

Greater Vitagraph

My Official Wife, December.—This is a re-issue of the five-reel photoplay made from the novel by Richard Henry Savage. The picture was a great success when first released and still retains its power to interest.

International Film Service, Inc.


Ivan

Enlighten Thy Daughter (December).—As the title indicates, this seven-reel photoplay has a distinct moral purpose. It achieves its object and is also a well-acted and, for the most part, well constructed drama. A number of the scenes are very powerful. The picture is reviewed at length on another page of this issue.

Kleine-Edison-Selig-Essanay

The Phantom Buccaneer (Essanay), Dec. 17—An Essanay five-reel feature with numerous thrilling incidents, in which Richard C.
Triumph Film Corporation.

THREE OF MANY (Kay Bee), Dec. 24.—A five-reel story of a tender-hearted criminal's attempt to win the friendship of two men called upon by a diversity of nationalities in the same battle. A fine performance in all its details, with Clara Williams at her best leading the dramatic interest.

THE FEMALE OF THE SPECIES (Kay Bee), Dec. 31.—A powerful contrast of two kinds of women, opposite in their moral code and with Clara Williams at her best leading the dramatic interest.

TRUTHFUL TULLIVER (Kay Bee), Jan. 7.—One of the strongest Hart pictures ever shown on the screen. Satirical and completely in harmony, it is highly amusing.

The WEAKER SEX (Kay Bee), Jan. 7.—A very brilliant and beautiful presentation of a life topic by a fine cast, with Dorothy Dalton, Louise Glau and Charles Ray in the leading roles.

Universal Film Mfg. Company

THE FASCINATING MODEL, OR, WHO'S BOSS? (Photos), Nov. 30.—A comedy number.

BILLY, THE BANDIT (Victor), Dec. 12.—A comedy number, by L. V. Waters, featuring Billy Mason and Peggy Custer. The action is so jolly that it interferes with Charlie the plump in getting work to the men of the Dawson gang. The effort of "Dollar" Holmes to thwart her efforts, affords the usual spectacular finish.

REEL TOURS AROUND THE WORLD, No. 8 (Gaumont), Dec. 26.—From its most delightful of this excellent travel series. Its first subject is the River Thine, France, which is a tributary of the Oise river; its second subject is Florence, Italy, showing its various points of architectural and historic interest; its third subject presents scenes in the Swiss Alps above the St. Gothard tunnel.

ANOTHER REEL WEEKLY, No. 31 (Universal), Dec. 29.—Dynamiting a giant dam, fresh air hikers leaving New York, Greek dancing and Harry Nolan. An indifferent young husband neglects his wife. Later, at the club, he advises a friend to run off with another man's wife. The wife turns out to be his own. He saves her and awakens to his own selfishness. This is an enjoyable subject, nicely worked out.

HOW TO BE HAPPY, THOUGH MARRIED (Victor), Jan. 5.—An amusing subject, featuring low, one-story rods. Raymond and Millard K. Wilson. The young husband reproves his wife for looking so dowdy around the house. She fixes up and flirts with his chum, which angers him. He breaks this up and gets the chum to go away. He finds out that she is looking for another man, both the wife revolves her home by buying a few clothes and making husky pay for them. An original and entertaining offering.

UNIVERSAL SCREEN MAGAZINE, No. 4, Jan. 5.—This issue is full of entertaining and instructive pictorial topics. It pictures a new mail-handling device, modern methods of treating horses when sick or afterward, a large number of fine photographs of plants that catch insects and some amusing animated sculpture work. A diversified and pleasing subject.

THE WHELP (Imp), Jan. 7.—A number, by Harvey Gates, featuring Ray Whitaker, Elizabeth James, Edith Roberts, Millard K. Wilson and Malcolm Blevins. This tells of two girls in the hands of a thief. He sends them out to steal, like Pagan, but two detectives get wise and the girls are rescued from their unhappy fate. The oldest girl falls in love with one of the detectives. This underworld story is slight in plot, but quite agreeably presented; it holds the interest rather well.

Universal Film Mfg. Co. Specials

LITTLE PARTNER (Universal Special), Dec. 19.—A sympathetic three-reel offering, adapted by Calder Johnston from a story by James B. Farley. It concerns James Vernon in the role of a little boy whose hard luck leads him to turn hobo. The father is banished and the girl, unknowing the real truth, becomes the ward of two young men. A successful story, full of incident, and well told. It is directed by Willa Wight, Wm. Worthington having charge of the direction. Franklyn Farnum, Clyde Benson and others appear. The later scenes are taken in New York, where the work of the police is highlighted.

THE IVY AND THE OK (Rex), Dec. 21.—A two-reel number, by R. W. Kaufman, featuring Lee Hill, Lillian Conder, Dorothy Davenport and Clyde Benson. This reverses the usual plot of the actress and the country girl, and gives the latter a chance for the leading role. The country girl becomes a dance-hall girl and proves untrue to him. His former actress friend, on the other hand, saves him honor, and he afterward marries her. The subject is well constructed and carries the interest along nicely.

In the DEAD O' NIGHT (Imp), Dec. 22.—A two-reel number, by Willis Woods, featuring Douglas Gerrard, Doc Crane, George Berranger-
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and Ruth Clifford. This is drawn up and pictured along the lines of the original novel, but it is carried a step further, for it is not exceptionally well constructed in the opening scenes, but the story is a strong one of the type and manages to keep up the interest to the close. The hero invents a story to avoid suspicion which ultimately results in exposing the villain from poisoning his grandfather, and discovers the alterations in the old man’s will. A well-drilled dramatic production.

GIANT POWDER (Hillson), Dec. 29.—A two-reel subject, by Maxwell Fryer, featuring Edith Johnson, Fred Church and others. This is a Western story, telling of a young city man who comes to a mining camp for a change, gets caught up in the trading of a town and sets up a powder mill. This is done in a faulty manner and the hero prevents the villain from poisoning his grandfather, and discovers the alterations in the old man’s will. A strongly dramatic subject.

BIRDS OF A FEATHER (Gold Seal), Dec. 26.—A three-reel subject, written by Benoist M. Hamel, featuring Ria Pane and others. This is a story of a young boy who inherits an old derelict to his apartment and gives him a big dinner. He tells the old fellow he should steal rather than go hungry, and fills his mind full of schemes to do this. This is done in a faulty manner and the hero prevents the villain from doing this. There is a desperate struggle, at the close of which the police come, and the derelict is allowed to go. This contains food for thought and is unusually well handled throughout. A strong subject.

THE VANISHED JEWELS (Universal Super-Serial), Dec. 31.—This is an adaptation of the novel by Grace Conard and Frances Ford, who also play the leading roles. The former appears as Patsy Van Nye, an adventuress, and the latter appears as the head of the detective forces with the notorious Paris Apocalypse. The latter appears in the detective role of "The Sphinx," better known as "Phyll. The girl hides in the_thickness of the detective sycophants and in so doing compromises her own name. The interior and exterior views of the original place are very attractive, also the photography throughout. This gets a promising start and should be well prepared production, as some serials in which these popular players have appeared.

POLLY PUT THE KETTLE ON (Red Feather), Jan. 1.—A holiday offering in five reels, by Grace Helen Bailey, featuring Ruth Clifford, Zoe Rao, Thomas Jefferson, Martha Maddox, Douglas Gerrard and others. The story concerns a young girl who mothers a flock of four children, the father being an unsuccessful inventor. The father dies during the holidays and leaves the children in the care of their uncle. The uncle and his niece fall in love and are married after numerous trials of an interesting sort. This is full of semi-humorous home scenes and has a very interesting through-line. This is a pleasing type and is particularly adapted to the holiday season.

AN OLD SOLDIER’S ROMANCE (Gold Seal), Jan. 2.—A three-reel subject, starring John T. Cresson, Charles K. French, Anna Mend, and George Houston as a veteran at a soldiers’ home. He falls heir to a fortune and leaves the home. He has always wanted a baby and adopts not one, but half a dozen. This part of the picture is laughable. The discovery of the lost son is not very convincing, but will be acceptable. This would have been stronger had it reeled, as the first part dragged considerably. The main s tuation is very pleasing.

ON THE TRAIL OF THE LONESOME MILL (L-Ko), Jan. 3.—A two-reel subject, starring Hilton Duckham as a hobo who visits a hop joint and smokes opium. Some of the interior scenes are rather dark. The hobo’s dream is pictured in full and contains some funny knockabout work. This series has a very good feature.

BLOOD MONEY (Bison), Jan. 6.—A two-reel Western, by Harry Carey, featuring Louise Lovel, Jack Richardson and the author. There are some good episodes in this, but some of them are not entirely convincing. The background is not very strong for the plots. She terms the reward money, "blood money," and the efforts to obtain this leads to her husband’s death. A fair subject.

TEN POUND STICK (Red Feather), Jan. 4.—A two-reel Western, by L. V. Jefferson, featuring Jack Nelson, Mollie Malone, Annette Dofee and Fred Montague. The young architect is in love with the elder of two sisters. The younger sister is also keen on the hero, also he is too weak to steal her lover’s plans. The younger sister outwits them and the young architect transfers his love to her. It is rather hard to believe the hero’s strength of character, is not very strong and accentuates the honesty in the others. It would have been better to show her as a maid or friend. In spite of this weakness the story is entertaining and well preserved.

SUSPECTED (Universal Super-Serial), Jan. 7.—No. 2 of “The Purple Mask” series. Phil Kelly has recovered the missing Van Nye jewels, but finds a clue to the true location of the gang. He suspects her identity, however, and later when she steals the Dupont pearls, he takes up her trail speedily. She enters into costume terms with the family Walter, a member of the Apaches. The series

begins to appear like an interesting succession of detached adventures on the part of the girl, with the detective close on her heels. Such plots as these are not to be taken too seriously, but merely as a vehicle for the development of the series. The opening number has succeeded very well.

World Pictures.

A WOMAN ALONE (Peerless), Jan. 1.—The leading role in this five-reel drama is taken by Alice Brady, who justifies her position at the head of a thoroughly good cast. Railroad life, in which the wife of a station agent is the subject of the produce, furnishes a movement of the local color. The story is well told. It is reviewed at length on another page.

Paramount Has Dickens Week

Two of Famous Author’s Stories and a Flock of Other Subjects for Week of Jan. 8.

CHARLES DICKENS is the favorite writer, whose beloved characters have been handed down in literature, has proved to be the source for the most splendid materials for the films that can be found among the writers of old. The success of “Oliver Twist,” the Lasky production on the Paramount program a few weeks ago, proved that Dickson interest is very keen in the works of the great master of fiction and mystery to an unusual degree, making it one of the most successful productions that the Famous Players have ever had. This picture contains more action than any other in which Miss Murray has appeared since her adoption of the screen in preference to the stage. Miss Murray has shown many and particularity have been prepared by Paramount for this production, which will undoubtedly prove to be one of the most elaborate for the month of January so far on the Paramount program for many months. Louise Huff and Jack Pickford, who secured such a tremendous success when they appeared in Booth Tarkington’s “The Enchanted,” this picture is produced under the supervision of Robert G. Vigilone.

A film feature will be the Lasky production of “A Mormon Maid,” in which Mae Murray, who recently made such a success in “The Flower Girl,” will play the title role. This is a third story of Mor life in Utah, and the picture contains more action than any other in which Miss Murray has appeared since her adoption of the screen in preference to the stage. Special care has been taken with particularity have been prepared by Paramount for this production, which will undoubtedly prove to be one of the most elaborate for the month of January so far on the Paramount program for many months. Louise Huff and Jack Pickford, who secured such a tremendous success when they appeared in Booth Tarkington’s “The Enchanted,” this picture is produced under the supervision of Robert G. Vigilone.

Surrounding the program for the week of January 8 will be three single reel “little features,” including the forty-eighth number in the Paramount super-serial, “Walking the World,” the forty-ninth of the series of “Weekly Trips Around the World,” in which Burton Holmes will take his fellow travelers on a trip around the globe, and a Black Diamond comedy, entitled “Braving Blazes.”

The forty-eighth edition of Paramount Pictographs contains four stories. The first is “Steeples of Ireland,” which deals with the life of the Irish people; the second is “The Wonderful Story,” in which a whole series of stories are presented for the presentation of the features on the Paramount program and the single-reel features surrounding it for this week, three and four reels. This plan, which will enable the Paramount Exhibitor to better present these “better pictures in better theaters to a better public.”
MANUFACTURERS’ ADVANCE NOTES

MARC MACDERMOTT IN “THE LAST SENTENCE.”

MARC MacDermott, co-starred with Miriam Nesbitt in the Edison feature “The Last Sentence,” for release January 1 through the Kleine-Edison-Selz-Essenay Service, probably has played leads in more successful motion pictures than any other actor six feet before the public. Prior to the release of the multiple reel feature, Mr. MacDermott was the idol of the “fans.” His work in many Edison one-reel subjects still ranks with the most artistic portrayals of character ever seen on the screen.

In “The Last Sentence,” Mr. MacDermott has a role which is particularly well suited to his powers and film critics are unanimous in saying that he has never been seen to better advantage. Miss Nesbitt, too, is given splendid opportunities. These two popular players are supported by an unusually well chosen cast, including Grace Williams, Herbert Prior, Elaine Ivans, Gladys Gane and Raymond McKee.

FIFTH EPISODE OF “PEARL OF THE ARMY.”

The dramatic possibilities latent in a conflict between unscrupulous foes of America and undaunted patriots are utilized effectively in the fifth episode of Pathe’s military-mystery serial “Pearl of the Army,” which is announced for release under the title “Somewhere in Grenada,” the week of December 21st.

Again Pearl White as the heroine has the leading part in a group of bewildering adventures. The Silent Menace urges that an immediate blow be struck against America. By display of courage, amounting to rashness, Pearl Dare recovers the Panama Canal plans stolen from Captain Ralph Payne, and entrusted by the Silent Menace to one of his messengers. She turns them over to her father, but T. O. Adams, a new and strange figure in the case, substitutes a worthless envelope for the valued packet in Colonel Dare’s pocket.

At Paso del Norte, Colonel Dare establishes a patrol base. The town is attacked by Bolero, under orders from the Silent Menace. In the kaleidoscopic succession of thrills that follow Pearl and Adams must watch him carefully, are made prisoners in a secret cellar under Bolero’s headquarters, the water works. A shell from an American gun bursts in the water works. Pearl and Adams are imprisoned as the water rises. “There is no means of escape,” he says, “we will both be drowned. Before that, there is something I must tell you.” With that he takes her in his arms and kisses her.

JANS BUYS JERSEY RIGHTS OF “WITCHING HOUR.”

The New Jersey Metro Film Service, 71 West Twenty-third street, through its president, Herman F. Jans, announces the purchase of the New Jersey rights to “The Witching Hour,” a Frohman picture production. Accompanying this is a statement from Mr. Jans, in which he announces an arrangement with the Frohman Amusement Company whereby the New Jersey Metro will handle all the Frohman picture productions for New Jersey.

“MASQUE OF LIFE” SENSATION AT LOEW THEATERS.

“The Masque of Life,” the European film production which recently played at the Park Theater in New York, has proved a sensation in the Marcus Loew Theaters in Greater New York. The picture broke all records for week day business at the New York in spite of the fact that it was but a short time before Christmas enormous business resulted.

Rita Jolivet, who, as Pierrette, with Hamilton Revelle as Pierot, presents the picture to American audiences, accepts Mr. Loew’s invitation to appear in his houses with the picture and talk about the film. Her appearance everywhere was greeted with storms of applause.

Marcus Loew has purchased the rights for the state of New York for this film, and is in a way to get back seven times the price he paid for it in rentals from other exhibitors. The picture broke all records at his 116th street theater in Harlem, and is being used two days in all his picture theaters, where films are shown only one day, and three and four days in vaudeville theaters.

“THE POISON MAN” (Gaumont).

As episode succeeds episode in the great Gaumont photonoval, “The Vampires,” and spectators are amazed at the ingenuity which provides new thrills for each installment. January 11, through Mutual, the eighth episode, “The Poison Man,” will be released. Venenos, who made his first appearance in the preceding chapter, now takes the center of the story with the other favorites. Charles Morras, who has the part, practically dominates this and the following chapters.

The story of “The Poison Man” reites the efforts of the Vampires to revenge themselves upon Philip Guard and the girl he is to marry. Venenos, now leader of the band, installs one deep in an apartment next that of the girl they seek to kill. Irma’s maid becomes friendly with the maid in the other apartment and learns of a betrothal dinner. Venenos sends away the caterer and installs Vampires to cook and serve the dinner. The guests are to be murdered by poisoned wine. The trick is discovered when a bottle is given before the dinner to the Janitor. His death reveals the plot. There is a thrilling fight, in which the Vampires are successful enough to make their escape.

Philip plans to send his fiancee to the country, but Irma Vep and her maid try to foil the lovers by spraying the limousine with a powerful anaesthetic. The automobile arrives with a trunk strapped to the running board. As the women set to work, Normandin emerges from the trunk. However, he is overpowered by the noxous fumes, and Irma takes his place in the trunk. The queen of the Vampires is thus taken to the Big Era, and is enabled to telephone the hiding place’s location, and to her pair. A sensational flight and flight from automobiles is staged as the conclusion of this episode. Juliet Musidora as Irma Vep is seen at her best.

Scene from "The Last Sentence." (Edison).

Scene from "The Poison Man" (Gaumont).
Fox Releases for January
Super De Luxe Production by William Farnum Will Be Offered on the Seventh—Other Good Subjects

TO INAUGurate Fox Film Corporation's recently declared policy for 1917, William Fox will present in January to motion picture exhibitors and to the public, two of the super de luxe productions which he has already offered on any producing program. The photoplays, remarkable cinematic achievements from a dozen standpoint, are "The Price of Silence," super de luxe release, and "The Darling of Paris." Theda Bara's premiere production under the new policy.

First of the super de luxe production will be Mr. Farnum's. This is "The Price of Silence," scheduled for release on January 7. A pathetic story of love and sacrifice for a friend's honor. It is based upon "The Secret," the Australian serial of the child slave of the factory. While acting in "The Price of Silence," Mr. Farnum spoke frequently of how completely the child slave character of "The Secret" affected him completely—for more than any of his previous screen impersonations had done. In consequence, the brilliant actor gives a performance which is memorable for its unrestrained appeal.

The production of the super de luxe subjects by Miss Bara and Mr. Farnum will in no way interfere with William Fox's exploitation of any producing program. In many weeks throughout the year, there will be, therefore, two Fox pictures.

This will be the order of releases for the first three weeks in January:

January 1—George Walsh in "The Island of Desire," a fast-moving film of romantic adventure in the South Sea Islands, with one of the finest surprises in a thousand photoplays, as a climax. Mr. Walsh is supported by a cast of exceedingly high quality, headed by Anna Luther and Margaret Gibson. William Fox is producing the "Olive" picture, which will premiere in February.

January 8—William Farnum in "The Price of Silence," directed by Frank Lloyd, a picture which will not only interest, but will move the questionably, a deal of controversy. William Fox's weekly release for this date will be "A Modern Cinderella," a new June Caprice subject, most of the exteriors for which were shot outside a beautiful winter resort in Florida. In the cast are Frank Morgan, Betty Prendergast, Sherry Lea, Mabel Stowe and Tom Brooke.

On January 15, Virginia Pearson Stars in "The Little Truth," the drama of a woman's soul. Jack Hopkins plays opposite the beautiful star of the Southland. The production was directed by Kenyon Hults.

GUAMONT PROGRAM FOR WEEK OF JAN. 7.

The week of January 7 brings from the Gaumont studio, through Mutual, the four single reel and the eighth installment of the "Lost Prehistoric Man" series. The "Lost Prehistoric Man" has been popular with the public for many weeks throughout the year. The first to reach the screen is "Reel Life," the Mutual Magazine in Film, No. 38, January 7. It shows making "Turpentine" from the real thing to the artificially made, and "How to Pick English Walnuts in the United States" and "How to Design Your Own Gown." Two weeks later "Tours Around the World," No. 10 is released. It contains wonderful pictures of "The Foothills of the Pyrenees," characteristic scenes of "Life in Egypt" and views of Budapest, Hungary.

The third single reel of the week is the split reel, "See America First" (No. 70), "In the Heart of the Blue Ridge" and a Gaumont Cartoon Comic, "The Gourmand." The scenic views are of great historical interest, showing Lexington, Va., where are located the Washington and Lee University, the Virginia Military Institute, the "home of stone wall" Jackson and the grave of Robert E. Lee. Another interesting view is of the celebrated Natural Bridge.

The fourth single reel of the week is the Mutual Weekly, "The Poison Man." Newsreel announcements can be made in advance of its release as it is only made up the day it is shipped.

"The Poison Man" is the name of the eighth episode of "The Vampires," a series of one-hour films. The leading characters who remain alive after seven chapters of highly sensational activities have prominent parts in this duel between Philip Marlow. The brave reporter, and the arch criminal of Paris. Juliet Musidora, who has established herself as a favorite, has many exciting moments in her role as the queen of the Vampires.

TRIANGLE JANUARY 14TH RELEASES.

Frank Keenan and Margery Wilson and Dorothy Gish are the leading stars of the Triangle feature releases for January 14. Keenan and Miss Wilson appear in a Kay Bee production of life in Louisiana before the war, when yellow fever was a common and often fatal disease. The title of this feature is "The Bride of Hate," and it was written by John Lynch and directed by Walter Edwards. Dorothy Gish is starred in a Fine Arts play of Civil War times entitled "The Little Yankee," written by Roy Somerville and directed by George Siegmann.

Scene from "Envy" (McClure).

First Five Chapters of Metro Serial to Be Presented to Exhibitors at Special Showing.

IN RESPONSE to thousands of requests from exhibitors regarding "The Great Secret," the new Metro serial, with Francis X. Bushman and Beverly Bayne as co-stars, the Metro Pictures Corporation has arranged to show the first five chapters, for exhibitors only, throughout the United States and Canada. The biggest of these showings will be in New York city.

Arrangements have been made for projecting the chapters in a theater on Broadway, with an orchestral accompaniment. Exhibitors are showing a tremendous interest in the first serial to be offered by Metro, and the demand for it already much greater than had been anticipated.

The serial is replete with these incidents of daring and thrill, interspersed with romance and love, that go to make a great picture. Experts who have seen the first chapters of "The Great Secret" pronounce it an amazing screen novel, having in it a plot that gives reminder of the best works of Dumas, Gabourau or Sir Conan Doyle. The operations of a band of wealthy and unscrupulous men, known as The Secret Seven, forms the basis of the action.

"The Great Secret" is the first serial in which Mr. Bushman and Miss Bayne have appeared. It has been produced under the direction of Wm. Christy Cabanne, who was chief of staff for D. W. Griffith. The serial promises to provide an abundance of heart interest, broad new situations, thrills and relief comedy. It also serves to provide Francis X. Bushman with the most arduous role of his career. Miss Bayne is the only one of the stars who has already played in a serial, and she has done so with unusual splendor in her role of Beverly Clarke. Surrounding these screen favorites is a company of unusual excellence, especially chosen for the fidelity to types of modern life that they represent. The production promises to be one of the motion picture sensations of 1917.
Universal Opens New Year Strong

Week of January 1 Brings Five-Part Red Feather Feature and a Host of Other Subjects.

A fitting greeting to the year 1917 the Universal Film Company has arranged an exceptional program for the week of January 1, headed by a strong dramatic five-act Red Feather feature, "Polly Put the Kettle On," with Douglas Gerrard in the leading role. The story is by Grace Helen Bulley and was suggested by that well-known song, "The Trials of Willie Winks," a comedy cartoon, and an Educational, is also released this day. On the same date appears "The Jewel of Death," a two-reel Bing's Hindoo drama.

The second episode of "The Purple Mask," featuring Grace Cunard and Francis Ford, is released this week. This is entitled "Suspected," and further discloses the thrilling adventures of Miss Cunard as Patricia Monte, and Mr. Ford as Phil Kelly, the detective, who is trying to solve the mysterious robberies committed by the terrible band of Apaches. Exhibitors were very enthusiastic in their praise of the first episode of "The Purple Mask"—not only because of the tremendous drawing card it was, but because it disclosed details in production and the lavish manner in which it was handled. Miss Cunard wrote the story and Mr. Ford directed the production.

VARIETY SUBJECT AT PREPAREDNESS BAZAAR.

The feature of the National Preparedness Bazaar which opened last week at the Grand Central Palace, was the Variety Film Corporation's preparedness picture, "My Country First," starring Tom Terriss. Louis Rosenbluh, President of the Variety concern donated the picture to the Bazaar among the patrons and patrons of which are Mrs. Woodrow Wilson, Mrs. Jules S. Bache, Mrs. Ledyard Blair, Mrs. John R. Drexel, and Meases. Major William H. Elliott, Sterling P. Story, Count James Minotto and many others of equal note.

Mr. Terriss appeared in person and delivered a speech on Preparedness at each showing of the picture which is in six reels. His remarks were listened to by delegations from the army and navy and from The Boy Scouts and similar organizations. As well as by the throngs that packed the Grand Central Auditorium. Mr. Rosenbluh announces that the picture will be shown every afternoon and evening during the continuance of the Bazaar which will last ten days.

"THE ISLAND OF DESIRE" (Fox).

More time was probably devoted to the production of "The Island of Desire" than to any five reel photoplay within a twelve-month. The result is that George Walsh's new subject is a genuinely superb feature. It is released on Jan. 1. Argued Luther, the thin-lipped darling of the films, appears opposite Walsh, and her performance is even better than the finished work which she did in "The Beast."

The cast is unexcelled—one of the best which William Fox has ever put forth. Besides Walsh and Miss Luther, there are Willard Louis and William Burress, veterans of many Fox pictures; and Herschel Mayall, William Clifford, Samuel Searles, Hector V. Sarno, Marie McKeen and Don, Mr. Walsh's dog. Margaret Gibson, who is seen in a leading role, makes her debut in William Fox pictures. The direction was in charge of Otto Turner, who made "The Mediator."

"THE GREAT SECRET" (Metro).

One of the greatest screen novels of 1917 is "The Great Secret," the Metro-Quality serial, in fifteen chapters, with Francis X. Bushman and Beverly Bayne as stars. On New Year's Day the serial reached its climax. It is a story of New York life, powerfully told, and is really a motion picture novel that ranks with the best stories of Dumas, Gaboriau or Sir Arthur Conan Doyle.

"The Great Secret" was written by Fred de Gresac, and was adapted for the screen and directed by William Christy Cabanne. Mr. Bushman is supported by a specially chosen cast, containing such names as Edward Connelly, Fred Stanton, Helen Dunbar, Colle Bruce, Dorothy Hydell, Sue Balfour, Tammany Young, Ed Lawrence, Charles Riple, Art Ortego, John Leach, Baron Wenthur, William J. Calhoun, Fred Roberts, Robert Carson, Tom Blake, W. J. Butler, Charles Fang, Lillian Sullivan, Marie de Chett and others.

Scene from "The Great Secret" (Metro).
PAULINE FREDERICK IN "THE SLAVE MARKET." The completion of the Famous Players production, "The Slave Market," in which Pauline Frederick is the star, and the first Paramount picture for the year 1917, has served to impress upon at least one director the fact that there is war going on in Europe. That man is Hugh Ford, who has been in charge of the Famous Players-Metro-Francine Larrimore, who had been remembered as the star of "A Stranger from Somewhere," in which he was favorably received by the "fans.

What Bluebird asserts is the prettiest picture it has made will be "God's Crucible," to be released January 22. This feature will begin Bluebird's second year as a releasing corporation and was selected particularly to give the program a big start on the new period. Lyn F. Reynolds, who has given Bluebird such popular releases as "The End of the Rainbow," "The Girl of Lost Lake," "The Secret of the Swamp," etc., took his company, headed by Val Pauli, George Hernandez and Myrtle Gonzales, to Arizona's Grand Canyon and there reproduced the wonderfully beautiful and impressive nature-settings that have fixed Grand Canyon as one of the world's wonder spots.

Ella Hall, in "Her Soul's Inspiration," on January 15, will appear as Bluebird No. 52 in the Bluebird series, offering one of the most attractive subjects she has appeared in since she became a Bluebird star.

EDISON COMPLETES "THE ROYAL PAUPER." The final scenes of Edison's five-part feature "The Royal Pauper" have been completed and it is announced that the subject will be forthcoming through the Klein-Edison-Selig-Essanay Service February 12th. The story is that of a little poorhouse girl whose dreams of splendor come true in dramatic fashion. "The Royal Pauper" introduces to filmland a new screen star in the person of Miss Francine Larimore, the little actress who substituted occasionally for Madge Kennedy in the New York production of "Fair and Warmer," and attracted so much favorable attention that she was placed at the head of the company organized to play this popular farce for the delectation of Chicago audiences.

"WHEN THE MAN SPEAKS" (Essanay). A thrilling battle between railroad workers and their "boss" opens this drama. Tense dramatic action continues to the end, without let-up. The photoplay is the fourth of Essanay's "Is Marriage Sacred?" series. It presents the marital problem growing out of a young wife's wrong conception of her husband's kindly indulgence. A variety of scenes are shown from the saloon hangout of a disgruntled mob to a ballroom with a society dance in progress. The roles are portrayed by Essanay's stock company, including Marguerite Clayton, Edward Arnold, J. Bill Drew, Sydney Alvis, Worth and Thomas Commerford. The screen time is 29 minutes.

Scene from "When the Man Speaks" (Essanay).

Scene from "The Slave Market" (Famous Players).

that a good sized ship would be required for the settings of many scenes—for it is not a tale of the submarine or of perils at sea, but of love and marriage. Mr. Ford's plan was to take these scenes in Cuba when Miss Frederick, Thomas Meighan and Ruby Hoffman, Wellington Plater and the rest of the company were there, but the only ship that in any way answered his requirements was to be had only on such terms that he virtually bought the ship outright for the privilege of using it three days, whereas Mr. Ford rebelled.

Mr. Ford is noted, among other things, as being a great globe trotter, and during his many sea voyages he has become very friendly with the officers of some of the liners. After he had come as near to giving up the search as any motion picture director ever comes to giving up any search, Mr. Ford boarded a ship, at the Tiebout Basin and found, to his surprised delight, that the captain had been the second officer of one of the British liners on which he had traveled, and with whom he had many smoking-room chats.

After a brief interchange of pleasantries, Mr. Ford outlined his difficulties and was informed that, inasmuch as the freight blockade had delayed the arrival of the cargo for which they were waiting, they were at his disposal for a very reasonable sum. Mr. Ford rushed back to the "Famous Players" studio and assembled his company as rapidly as possible, determined to take the pictures before the captain changed his mind or the ship's cargo arrived.

"THE WHITE RAVEN" (Metro). The second great photodramas starring Ethel Barrymore since the announcement that the celebrated star has forsaken the speaking stage to act in Metro wonderplays, has been completed and will be released on the Metro program January 15, 1917. George D. Baker has directed this five-part feature photoplay, adapting it from the original story by Charles A. Logue, and Rolfe Photoplays, Inc., is the producing company.

In "The White Raven" Miss Barrymore has the part of "Nicola the Nun," a story not at all novel to her. The story is that of Miss Viola H. Davidson, who plays "the stranger." Walter Hitchcock (John Blaisdell), Ethel Dayton, Viola Fortescue, George A. Wright, H. H. Pattee, Marie Maleroni, Phil Sanford and Ned Finlay. For vigor, for sheer imaginative power that grips the spectator, "The White Raven" is unparalleled, furnishing a remarkably strong vehicle for this most magnificent of stars.

ELAINIE IVANS IN KLEINE-EDISON FEATURE. Marc MacDermott and Miriam Nesbitt are the featured players in Edison's "The Last Sentence," which will be the Kleine-Edison-Selig-Essanay Service offering January 1st. Prominent in their support is Miss Elaine IVans, a newcomer to the screen, whose work in this story has caused those who have seen the advance showings to venture the prediction that Miss IVans will ere long be featured as a star. Besides being young, beautiful and attractive, Miss IVans is possessed of real acting ability, as her strong emotional work in "The Last Sentence" clearly proves. Other well known players in the cast are Grace Williams, Florence Stover and Raymond McKeen.

Scene from "The Slave Market" (Famous Players).
Bennett on Mutual Program


Richard Bennett in a five-reel Mutual Star Production entitled "The Gilded Youth," heads the Mutual releases this week beginning Monday, January 1, 1917. This is the fourth of the series of Mutual Star Productions in which he has starred. Mr. Bennett's impersonation of a young scion of a wealthy family, who is reduced to poverty and want through gambling and drink, is most convincing.

The story of "The Gilded Youth" is interesting and deals with the outcome of a horse race by means of a coat won in a raffle. There are some rattling good race track scenes in the production in which our hero wins and loses a fortune, finally becoming a jockey, in order that he may follow the horses. Supporting Richard Bennett in "The Gilded Youth" are Rhea Mitchell, who gives a delightful impersonation of the horse boarding house slave. On Monday, January 1, Ethel Grandin in a two-reel drama, entitled "Pangs of Jealousy," will be released. This is a strong drama and gives Miss Grandin splendid opportunities to prove her ability as an emotional actress.

"Tours Around the World," in one reel and picturing Rio de Janeiro (capital of Brazil), and a ramble around Luchon, will be offered on Tuesday, January 2.

"Mutual Weekly" No. 165, presenting the world's most important and interesting happenings, together with "See America First," a one-reel scenic, showing the beautiful scenery around Pasadena, California, "The City of Roses," on the same reel with "Miss Catnip Goes to the Movies," "Kartoon Comics," by Harry Palmer, will be released on Wednesday, January 3, 1917. On Thursday, January 4, a two-reel comedy will be offered. J. Warren Kerrigan in a one-reel American drama will be shown on Friday, January 5.

Lois Meredith in "The Girl Who Can Cook," another of the one-reel Mutual Star comedies, will appear on Saturday, January 6. The story of this delightful comedy tells how the uncle of a rich bachelor tries to match between a girl at a house party and his nephew. Finding that she cannot cook, he decides on a planiner and simpler girl, who cooks a delightful meal, in the absence of the cook. Of course the nephew is also fond of good cooking and asks the simpler miss to marry him.

"Reel Life," the film magazine from the Gaumont studios, and "The Land of Nowhere," a two-reel Vogue comedy featuring Rube Luchen, will be released on Sunday, January 7. "The Land of Nowhere" is a typical Vogue comedy and deals with the mishaps Rube has in a Bowery dance hall.

Twelve Essanay Dramas

Titles of Forthcoming Dozen Dramatic Releases Announced By President.

The complete list of titles of the twelve photoplays which will comprise Essanay's dramatic series, "Is Marriage Sacred?" has been made known. Miss Helen Walsh directed the first release and was followed by "Dancing with Folly."

"Wife in Sunshine," released December 30, reveals a wife who is loyal to her husband and is willing to sacrifice herself, to her greatest misfortune, that this is the wrong attitude to take.

"When the Man Speaks," released January 20, is the parents' intolerant treatment of their daughters. It leads the girls to destroy themselves in meeting their beauty.

The girl trifles with the serious purposes of her many suitors in "The Magic Mirror," released January 27, and finds herself without suitors whom finally she seeks most age.

"Shifting Shadows," released February 2, presents the joys and sorrows of married life, but show that always there is something at the end. This drama shows how simple complications might easily have avoided, had reason entered into the scheme.

"Aches on the Hearthstone," released February 17, are the aches that had nothing to do with divorce. The child of the couple, however, enters the play, to rebuild the home and happiness.


"Social Obligations," the last of the series, shows a wife who neglects her husband and home for pink teas, card parties and trouble.

"Is Marriage Sacred?" series is being enacted by a stock company of noted screen stars, specially formed. In the cast is included such well-known actors and actresses as Marguerite Clark, Doro Brooks, Lillian Albertson, Edward Goddard, Emma Dunn, and Thomas Commerford. Each of the photoplays has a separate and distinct plot, and is offered under an individual title, as advertised. The screen time for each one is approximately thirty minutes.

"Oliver Twist" Proves One of Season's Greatest Features.

The Lasky adaptation of Dickens' great masterpiece, "Oliver Twist," which has just been released on the Paramount program, has proven one of the greatest photoplay successes of the season. The film shows definite and a tremendous personal triumph and the photoplay itself has been hailed as a master production.

The many congratulatory telegrams which have been received by Jesse L. Lasky, president of the company which bears his name, the following was selected from W. H. Scully, manager of the Piccadilly Playhouse, New York, with the exhibition of this production, as being typical of the sentiment which was expressed by many:

To William Sherry,
729 Seventh Ave., New York.

More than eight thousand patrons of Piccadilly theater have today seen Lasky infuse blood into the veins, strike light into the eyes, and breathe life into the nostrils of Dickens characters in the Paramount classic, "Oliver Twist." The directors of the theater congratulate you upon this marvelous production by a cast that Dickens himself could not have chosen, and it has held our huge audiences breathless all day. Thank Miss Doro and everybody who had anything to do with "Oliver Twist."

"The Master Passion" (K-E-S-E).

Kleine-Edison-Selig-Essanay make the announcement that "The Master Passion," an Edison production, featuring Mabel Trunnelle and Robert Congeys, in five acts, will be released January 24. Instead of "Little Shoes," a Selig production, as was first planned. "The Master Passion" is presented by an all-star cast in which, aside from Mabel Trunnelle and Robert Congeys, there appears L. Strycker, Raymond McKee, Oliver Wright, Bigelow Cooper and A. Lincoln. The story is said to be fascinating and deals with a situation exactly like the one in the Bible. An ambitious woman to become the idol of the Paris Opera after having deserted her husband and child. Finally, with the world at her feet, she deserts him. Redemption brings re- generation and the triumph of mother-love. Finally, through sacrifice to save her daughter from a scoundrel, the woman's debt is paid and Destiny leads her once more to the family hearthstone, there to find eternal peace of soul.
THE PIPER'S PRICE" (Bluebird).

Dorothy Phillips will make her second appearance as a Bluebird star on January 8, appearing in Joseph De Grasse's screen version of Wilson Woodrow's story of the same title, "Maud George, William Stowell, Lon Chaney and Claire Du Brey complete the cast. Ida May Park prepared the scenario and Ken Stowell photographed the scenes.

There in one paragraph are the salient points for the ex-

plays a "short cast" there is no likelihood of any of the "fans" being disappointed because numbers are lacking. The quartet of principals, not forgetting Claire Du Brey's role as the maid, provide five acts of intense emotional procedure, with interest sustained to the last root of film.

Mrs. Wilson Woodrow's story deals with the divorce prob-

lem and sheds new light upon the increasing vogue of marital disagreements that end in the courts. Lon Chaney, who has hitherto been Bluebird's principal villain, is the hero in "The Piper's Prize." The leading man, William Stowell, is new to bluebirds.

"BILLY WEST COMEDIES" POPULAR.

Manager H. M. Davis, of the New York branch of the Unicorn Film Service Corporation, reports an almost overwhelming rush of business with the "Billy West Comedies," which are being produced by the Unicorn concern. "These two-reelers," states Mr. Davis, "have been eagerly looked for by every exhibitor in the New York territory, and the same holds true of the volume of business done by the Unicorn exchanges of which there are twenty-eight throughout the country. According to Mr. Davis, this proves that there is a distinct demand for brisk and smart modern comedies, which, while they are clever and brilliant in theme, are still not of the slap-stick variety.

The "Billy West Comedies," already released, are "His Married Life," "Boarders and Bombs" and "His Waiting Career." Director Fritz Wiener is busily engaged on the production of a series of succeeding "Billy West Comedies," the titles of which will be announced shortly.

"NEAR-SIGHTED AUTO-PEDIST" (Tweedledum).

If the director and the Eagle Film Co. can keep Tweedledum supplied with autopenes to replace the ones he breaks, this energetic comedian will soon be ready to release his newest comedy, "A Near-Sighted Auto-Pedist." To the delight of his director, Tweedledum has already broken four of the machines and no way seems to have been found to make them strong enough for the rough work they have to do. When this comedy is finished it is destined to create a sensation much as was produced by Tweedledum's famous release, "A Near-Sighted Cyclist," made by the Eclipse Company, and of which the record number of 956 prints were sold throughout the entire picture world. The Unity Sales Corporation expects to release this picture the early part of January, provided there is no further postponement.

SPECIAL MUSIC FOR NEW MARY PICKFORD SUBJECT.

Particular care is being devoted to the musical settings of the new Mary Pickford production, "The Pride of the Clan," to be released by Aircraft on January 8th. For this work the Aircraft Pictures Corporation has secured the services of William C. Stickles, the well known composer, of the firm of George W. Beynon, Inc. Mr. Stickles and has associates are pioneers in preparation of musical scores for motion pictures and have had wide experience in this field, having turned out eighty-five orchestra scores for screen productions during the past year.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo. The piano scores in such musical scores in the past have never in themselves pre-

"THE FINAL STAND," LAST OF "YELLOW MENACE."

The sixteenth and last episode of "The Yellow Menace" will be released this week by "Unity under the fitting title "The Final Stand." In this exciting conclusion to a most thrilling serial, we see All Singh defeated in all his nefarious schemes and re-

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General Film War Pictures

Intensely Thrilling Realism in British Government's Motion Pictures of the Great Conflict.

Photographed while history was in the making, the British Government war films, which are to be released by the British Film Corporation and other producers of films, give a sincere and vivid impression of the war in all its horror. Close-range pictures of trench fighting and scenes in which the camera's eye looked upon miles of battle fronts are seen. Those who have seen these films say that such thrilling and intensely realistic pictures can neither be described or imagined. To see them is to look vividly in the war, and a part of it.

They are real pictures of real fighting, taken on the firing line. The cameramen did not follow at a safe distance behind the shock of battle. The photographers were specially commissioned officers. Often the tripods were shot from under the cameras. Many of the photographers gave their lives for these pictures. Again and again films were brought in by soldiers, who found them in exposed positions, with no word as to the fate of the men who had done their duty.

Naturally, these films differ radically from the "war pictures" taken "somewhere" in the rear, the familiar views of the men and materials of warfare posed for the camera. They are vivid and vivid, with a grim, desperate reality which cannot be simulated, and convey an idea of the frightfulness of modern warfare.

It was not the original purpose to allow these pictures to be seen by the public. Finally, the British government decided to send them to this country for the benefit of war relief funds. And the British Film Corporation was formed for this purpose. Its entire gross profits will be turned over to the various relief funds.

These are the only motion pictures showing Great Britain's tremendous war activities, and the only war pictures of any kind which have been allowed to leave England uncensored. They are pictures of all phases of the war. They show the movement of munitions; of the training and mobilization of the great army of 5,000,000 men; of all phases of the Battle of the Somme; of the battles of the North Sea; of the maneuvers of all the varied units! The Aeroplane Corps, including thrilling encounters 5,000 feet above the clouds, and the American Red Cross Ambulance Corps in action.

Keen Cartoon Program for New Year

Releases Completed for January and February—Pictures Will Be Varied in Many Ways.

The Keen Cartoon Corporation has just announced its releases for the beginning of the New Year. The list, which covers the period from January first to February 26th, inclusive, embraces a variety of subjects which are as follows:


These pictures are the result of characters originated for the story by one of the many high-class comic artists in the employ of the Keen Cartoon Corporation and, unlike many cartoon film stories, are completely independent, with plot and situations and are not secondary to the characters themselves. Rather, the characters are conceived with the objects of being put out in every detail the amusing conception of the authors.

E. I. S. Enters Feature Field

Dixon Boardman is President—Company Now at Work on "Trooper 44," A Story of the Pennsylvania Constabulary.

The latest entrant into the production field is the E. I. S. Motion Picture Corporation, of which Dixon Boardman is president and director general. Hitherto known as producers of high-class educational pictures, the E. I. S. concern now ventures aggressively to enter the production field and put out features.

The first production is entitled "Trooper 44," and is now in the process of making in the coal and iron regions of Pennsylvania. A unique feature is the fact that for the first time in the history of that famous force it enlists the services upon the police force of the mounted Pennsylvania state police.

The E. I. S. players are now working on outside locations at Greensburg, Westmoreland county, Pennsylvania, where are situated the barracks of Trooper 44, the largest and most important of the mounted police garrisons.

The picture is being directed by Roy Gorski, under the general supervision of Dixon Boardman. The leading role of "Jack," otherwise Trooper 44, is played by George Soule, besides W. W. Black is entrusted with the heavy character of Ira Sanders. Junior roles are seen as Ruth Moreland, and Betty Doreidge enacts Cora Watson.

The camera work is directed by Fred Armitage, with whom is associated Charles Charlton. "Trooper 44" will in all probability be released early in the New Year.

"PATRIA" SCORES WONDERFUL HIT.

Following the enthusiastic reception given to the International's "Patria," the serial supreme at the Ritz-Carlton, by New York's most exclusive society, Chicago's social set had its opportunity to see the great patriotic playout at a private showing at the Congress hotel in that city recently. The response to this wonderful cinema drama in Chicago was no less spontaneous.

FEDERAL FEATURE FILM REORGANIZES.

The reorganization of the Federal Feature Film Company, whose offices are located on the twelfth floor of the Forty-Fifth Street Exchange building, was effected recently. In announcing the policy of the coming year, one of its officers said:

"We entered this branch of the film business to cater to the wants of the small exhibitor. It is he who needs the most help. The small exhibitor cannot afford to pay top prices for feature films, but there is no doubt to the fact that he would be willing to have them shown in his theater if he could secure them at a reasonable price. In this connection, attention is drawn to the fact that the Federal Feature Film Company has purchased the rights to many feature film successes dating two years and less back. Naturally, the price we paid for these features is considerably less than the production's actual worth, but it is in this way that we can rent pictures to the exhibitor at a price which he can meet.

"ON ITALY'S FIRING LINE" (Selig).

"On Italy's Firing Line" is a noteworthy Selig feature, in reels, released in General Film Company's regular service on Monday, January 1st. This film presents motion pictures of the great conflict raging in Europe, and are pictures that have never been shown to the public before. Additional interest is attached to this production because of the fact that perhaps for the first time, the activities of the Italian armies are shown in detail. The pictures include regimental charges, the bringing of heavy artillery up to mountain fortifications, battles in the Alps above the clouds, Italian troops on the march, the cutting of military roads on mountain sides, artillery dealt with bullets and shrapnel, and finally the death toll caused by war. These pictures are not only of desiring interest, but they are educational, and properly open the New Year program of the Selig Company, in General Film Service.

NOTICE ! ! !

Attention of Moving Picture Producers is called to the fact that any scenarios written by the late Sully Guard, my son, are the exclusive property of the underwritten, and any companies purchasing same do so at their own risk. I hold the original and registered scenarios. I am giving this warning because I have been informed that other parties have attempted to dispose of some of these.

INDA PALMER GUARD.

EVERY CAMERA MAN CAN AVOID SCENE MIX-UPS

and keep accurate record of each exposure, by using the book we will send you, postage prepaid, if you will send us 25 cents.

ROTHACKER FILM MFG. COMPANY

1339 Diversey Parkway, Chicago.
Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Censorship Flurry in Maine College Town

Waterville, Site of Colby College and Coburn Institute, Has a Discussion on Censorship but Wants No Local Censors.

WATERVILLE, Me.—Attempts of a few would-be guardians of the public morals in Waterville to have local censorship on the ground that the people do not know what pictures they want, and that it is the duty of some who feel they know about moral matters to censor the pictures, have met with the cordial disapproval of a majority of the people of this city.

Waterville has been talking of better moving pictures in Waterville and the past few weeks, but has put a quietus on the attempt to censor. The conclusion reached after holding various meetings of students’ clubs, prominent educators of Colby College, which is located here, and ministers, is that the people of Waterville must cooperate with Manager Cornelius B. Kelleher of the City opera house.

The Coburn Classical Club was behind the move to censor pictures, and the Coburn Classical Institute authorizes pictures for show in the Waterville opera house. The clubs, however, are achieving only a slight success.

Coburn Faculty Felt Need of Better Film

At the meeting held to discuss the matter, Principal Hathorn of Coburn said that the coburn faculty had for a long time felt that there should be a higher grade of pictures shown in Waterville and that it was time to do something. Dean Cooper of the woman’s division of Colby College said that she had taken the matter of good pictures up with Manager Kelleher of the opera house, who had always cooperated in the matter, but who could not but somehow nothing had come of it. She felt that Mr. Kelleher was trying to put the matter on the proper level, and that it was necessary to arouse a sentiment for better pictures so that the house showing them would be patronized as it should be. She felt that the average young person cared very little about the quality of the picture and that it was the duty of those who have in their care to see that the best pictures were shown them.

Want No Censors

It was agreed that the city is not ready for a censor and the thing to do is to cultivate a taste for better pictures among the people, particularly the adults.

Some of the people interested gave out a statement that at the City opera house the plan will be tried of putting on for two days of the week a series of pictures that will be all that the sincerest critics of the movies would wish. All are agreed that the Paramount pictures now being shown at the opera house are fully up to the standard. They are clean, have some of the best people in the profession, and in general are above criticism. Objection is made, however, to some of the serial pictures.

A Waterville man says "Waterville is entertaining during nine months of the year several hundred young men and young women who are away from home, who desire amusement, and who are entitled to the very best kind of amusement that it is possible for the people of the city to give them."

Manager Kelleher has expressed himself as being content to do business in bettering conditions, but like any other practical business man, feels that he should not be asked to bear the cost of it, and if the people will attend the shows of pictures that are of the highest order he will be only too pleased to run them.

Maritime News Letter

By F. F. Sulley, 65 Lansdowne Ave., St. John, N. B.

A Holiday Attraction to the Goldings.

T. JOHN, N. B.—Mrs. and Mrs. Walter H. Golding recently entertained at their home, 26 Richmond street, a very dainty little affair, in honor of the little girl that left as a special holiday attraction a bouncing baby girl. In spite of the many temptations for the Goldings during the last few years to be entertained by the Imperial, Mary Pickford, Marquette Clark or Lillian Walker, she will have the quaint but pleasing old family name, Martha Lillian, after her mother.

Local Famous to Move.

St. John, N. B.—The local exchange of the Famous Players is making preparations to move to eight new quarters in the Odd Fellows’ building at Union and Prince William street, the same structure that has been occupied by the company for several years. The building has a general office, a private office for the management, a comfortable family living room and shipping quarters. It is expected that with the completion of necessary renovations the Famous Players will once again be as well equipped as part of the year, the Famous Players men will be settled in their new offices.

Remodeled Empire Theater Ready.

Halifax, N. S.—J. G. B. Metzler is to have the remodeled Empire on Buckingham street all ready for the holiday trade after extensive repairs and improvements that have necessitated the theatre being closed more than $5,000. A new brick front has been erected; 150 new seats have been added, making the total seating capacity now 900. The front of the Empire is now said to be one of the most attractive in the city, and the appointments throughout have been made modern in every respect. Mr. Metzler has been running the Birdie and Bird features, and says he is highly pleased with the results. The Empire has been established only two years, but business has so increased as to warrant improvements.

St. John Opera House Leased.

St. John, N. B.—With the application before the City council for permission to erect a large overhead sign in the entrance of the opera house, it became generally known last week that J. M. Franklin, manager of the Strand theater, Halifax, had signed a lease for the St. John opera house, beginning effective March 1, at the expiration of the lease held by Fred G. Spencer, who is running a popular program of features through his management. Walter C. McKay of Franklin will change the policy somewhat, probably taking several hundred of his pictures. He has already signed a contract for the "Crimson Stain Mystery" for the opening week. It is understood that Mr. Franklin is to make general improvements throughout the building.

President Golding at New Theater Opening.

Halifax, N. S.—The famous H. Golding of St. John, president of the Maritime Exhibitors’ League, was a recent visitor in the city, and confided to the press that he is the city is currently endeavoring to close negotiations for bringing the Clara Kimball Young and friends, who he understands are in this territory. It is understood that none of the local exhibitors could afford to pay the price demanded, and, furthermore, the company, in view of the recent action taken by the Maritime Exhibitors’ League, declaring themselves opposed to the depository system, said that it would not bring the Monogram and Artcraft pictures into this territory. So far as the men of the trade in St. John now know, these pictures will not be shown in the city for some time. It seems to be a reason for general regret for these widely advertised features have caused much excitement in the territory, and it is unlikely that they would draw big houses.

On his return to Toronto, Mr. Soksin was accompanied by Mr. E. B. Wilmer, who will make his headquarters in the Queen City as distributing agent for the Monogram and Artcraft pictures. Mr. Wilmer has served the company for several years as the St. John manager for the Famous Players, a position which has fallen to Mitchell S. Bernsteln, who was formerly of the Toronto office.

Manager Thomas Prince Weds.

St. John, N. B.—Thomas Prince, manager of the Palace theater, signed a new contract, promising faithful and perpetual service in all departments, one morning during the past week in the Mission Church, Paradise Row, when he was united in marriage to Miss Florence May Wilson, daughter of Mr. and the late Benjamin Wilson of this city. The bride was attended by Miss Ollie Perkins, sister of the bridegroom, and Benjamin Wilson, brother of the bride, was best man. Mr. and Mrs. Prince received a wealth of gifts, including two substantial checks from the bridegroom’s brother, Edward Prince of Timmins, Ontario, Toronto. The bridegroom wore a diamond brooch and the bride was a beautiful platinum mounted diamond ring.

St. John, N. B.—I. Secours, formerly with the Montreal office of the Fox Film Corporation, has arrived and taken up his duties in the local exchange under Manager Carl Crawford.
Capital City Film Matters

Plan Erection of Exchange Building—Shipping Congestion Delays 8 shows—

General Film Exchange Gets More Territory—Women Revise Dates for Children's Shows—Milliman Guest of Government.

WASHINGTON, D. C.—The next regular meeting on January 8 of the Washington Moving Picture Exhibitors' League, which is to be held at the Milliman, is expected to be one of the most important since its organization, for there are several matters which must be brought up. This meeting will be of the usual type, consisting of a supper at the National Press Club, following which the meeting will be addressed by W. J. Costello, who is planning the erection of a film exchange building at Sixth and G streets, northwest. The special committee, of which George Mann, of the Frametown Theatre, is chairman, will have a very interesting report on the controversies between the exchange managers and the express companies doing business in Washington. The meeting scheduled for December 18 was called off because a large number of exchange managers had gone to Charlotte, N. C., to participate in the semi-annual conventions of the National Motion Picture Exhibitors' League. The meeting will be held Monday evening, January 8.

No More Mounted Paper for Mutual.

Washington, D. C.—E. G. Evans, manager of the Mutual's Washington office, has just announced that the handling of mounted paper will be discontinued the first of the year. Mr. Evans said that he believes this will result in a considerable saving in the handling of paper. In the first place, a saving will be effected in express charges and it will be found that this will make the handling work easier and cheaper. Another factor is the high cost of paper, which has increased 400 per cent during the past year, and this cost must be considered, and there is also considerable difficulty in securing the right color of paper where the shortage of colors and the shortage and high cost of paper.

Congestion in Express Offices.

Washington, D. C.—"If you don't get your show on time, please don't blame the exchange managers." That is the idea that has gone out from Washington, where the exchange managers are decidedly up against a shipping proposition because of the shortage of cars. It is understood that transportation was more heavily burdened this year than ever before, but that the express companies have found it impossible to unload incoming cars because the platforms have been loaded with outgoing shipments, making it almost impossible to handle the cars. This has resulted in a congestion that will last until early in January. The companies have pressed freight cars into service and these are being loaded with outgoing matter and attached to the regular trains. Usually, this condition is present only for two or three weeks at a time, but this year it will be a question of two or three weeks. The exchange men have been told by various buyers that the shortage of freight cars has made it impossible to get cars for the express companies by trains to the cities where the theatres of their customers are located to forestall any possibilities of disappointment.

Mr. Wilson Celebrates Silver Anniversary.

Washington, D. C.—Last week President Wilson and Mrs. Wilson celebrated their first silver anniversary by attending the opening performance of the William Fox production, "A Daughter of the Gods," at the Belasco theater. This was the first time since he entered the White House that President Wilson has been inside a theater to see a moving picture. He had been photographically before, but always at the White House or at some other government place. The attendance of the President and Mrs. Wilson on their first wedding anniversary picture will be pleasing to the motion picture fans and exhibitors of the country.

Revised List of Special Film Shows.

Washington, D. C.—The District of Columbia Federation of Women's Clubs has issued its revised list of theaters and dates for the opening performances of the most popular picture, "The Covered Wagon," which is about to be released. The federation has made an effort to stimulate interest in the exhibition of this picture and has assigned a committee of five to this purpose. The committee is to be assisted by Miss Beaumont, who is the director of educational work for the federation. The federation is cooperating with the Washington Junior Chamber of Commerce, which is sponsoring a "campaign for cleaner films for the District of Columbia." According to the federation's list, children's matinees will be held between the hours of two and three o'clock, Friday afternoons, January 7 and following in January, at the following theaters: Avenue Grand, Em- pire, Magic, Olympic, Victoria and Howard. The regular matinees, to be held at the same hour, on January 7 and January 14, will be given at the Masonic Temple, Miller's, Virginia, and the Belvedere, in Dumbarton, Truxton, Florida and Hillsdale theaters. The theater managers have agreed to donate the use of their respective houses, and the women's clubs will furnish the films without charge, and Union operators will be on the job as volunteers.

Motion Pictures in Inaugural Ceremonies.

Washington, D. C.—A committee to take charge of motion picture arrangement includes an invitation for ceremonies of the Fourth of March is to be appointed by Robert Harper, chairman of the LCSC, and will be in charge of everything pertaining to the inaugural festivities. It is said that in view of the previous success of motion pictures in all educational public work, such a committee would prove a valuable adjunct to the arrangement of the inaugural. A Brylawski, one of the pioneer moving picture men of Washington, has been made a member of the general committee, and he will also serve on the finance committee.

Phelps Takes Washington Theater.

Washington, D. C.—Lawrence Phillips, who formerly conducted the Opera House, in Alexandria, has taken over the reading room at the Washington theater, securing possession of the house from Louis A. Atkinson, who has been operating a chain of theaters in Washington. Phillips is also well known in the baseball world, being the official umpire of the American League team in Washington.

Benefit for Orphans at Circle.

Washington, D. C.—Dr. William P. Herbst, of the Circle theater; George Mann, of the Frametown; William E. Mann, and E. G. Evans, manager of the Mutual, have cooperated with the Girls' Civic Club to give a special Thanksgiving matinee at the Circle theater. The program included "The Patch Work Girl of Oz," a travelogue and comedies.

New Hippodrome to Open This Week.

Washington, D. C.—On the new Hippodrome theater in Union Station, the showing will be the work of the Charlestown Hippodrome Company, which is now being pushed. A. W. Donley, manager of the Hippodrome, said that the house would open for business Christmas day. The Hippodrome seats 900 and is beautiful. Big feature and vaudeville will be shown.

Pleased With Children's Shows.

Charlotte, N. C.—Manager H. L. Morrow is well pleased with the manner in which the Children's Clubs have cooperated in the Pidmont theater. Recently he started out following a selected program of Universal educational films which have been successfully shown. Morrow said he would continue the program.
New Jersey

Super censors make a visitation

By Jacob J. Kalter, 25 Bradford Place, Newark, N. J.

The MOVING PICTURE WORLD

January 6, 1917

Newark, N. J.—The Olympia Theater, 324 Norfolk street, under the management of Isaac Itzkowitz, was entered Friday night

Super censors make a visitation

Committee, said to Represent 200,000 Sen-
Censor Board—Wants Guarantees of
Body—Are Appointed Inspectors of

By J. M. Shellen, 1902 Mt.

Baltimore, Md.—The censorship B-
works have started and the equip-
ship. The ignition end of the business assists one
believe that they may have dynamics
Combustion without anything in Baltimore but the smoking ruins of a
illuminating motion picture center.

The censorship board here is a committee led by Mrs. H. E. Parkhurst
descended upon the state censors on Dec.

While they blamed being put
primarily on the showing of “War’s
Women” in this city, still, with all
pect to the ladies, we wonder if
they haven’t found other things so dull that they have been compelled to take up a
new amusement?

It was quite a tea party. All the mem-
bers of the Censor Board, Charles Dick
Harper, Wm. F. Stone and Mrs. T. B. Har-
arrison, were present, and they had quite a
lively time over the problems of moving picture censors. The
committee was very graciously received by the mem-
bers of the Board. The show was pre-
ented by the former which read in part:

Want Censors to Guarantee Respecta-
ble

“We come today in spirit of an-
tagonism, but one of co-operation, and
encouraged by the apparent desire of the
body to do what is right, to inquire
what power the boards has in such a case
and what protection they can offer
our boys and girls attending the local houses.

In other words, may we not expect that
the stamp of the censors which precedes
every show in the respectability and the
ability in all cases and at all times?”

Mrs. Parkhurst explained that they
were having difficulty in collecting their
data to protect children in the city from the pictures with
a taint of immorality, and yet she ad-
mimated to the newspapers that
the committee might like the moving pictures.
Then up spoke Mrs. Trupe and said that she loved them (the moving pic-
tures) and went on an average of five
times a week and admitted that there were
movies which she thought Mr. Stone
spinned her down with the question as to
the names of some of the bad ones, but she
refused to name them.

No money to inspect screens.

It was then explained to the committee,
who by the way are all mothers, that the
screen censors have to examine the
screens of all the theaters to see if the eliminations had been made, ow-
ing to their having to depend on the fees
for the support of the office and that half
of this sum had to be turned over to the
state of New Jersey. It was then indicated that they had to depend on the police and the
public to report any improper scenes be-
ing shown at the theaters.

And a bundle of carbons and other moving picture supplies were stolen.

Where are my children?

Newark, N. J.—During the week of Dec. 4 at the Trocadero theater, “Where Are My Children?” did exceptionally good business. At the Goodwin theater during the Christmas holiday the film also
did very well. James M. Ashcraft, man-
cager of the northern New Jersey Supreme circuit, said that the film is doing
well throughout this territory. His offices are located at 56 Proctor’s Palace theater building.

Montclair moviefied.

Montclair, N. J.—Activities of Mont-
clair were shown in a moving picture en-
titled “The Mystic Mountainside or Mont-
clair Moviefied.”

Made the ladies inspectors.

The outcome of the whole affair is to
the council to vote upon the advisability of
the board to notify them of any imper-
fections which they observe while watching
movies. It is to be noted that after January 1 no pic-
tures will be permitted to be shown in all the public motion picture theaters, unless
there is a stamp of approval of the Maryland Censor Board.

Theater company alleged insolvent.

Baltimore, Md.—On Saturday, December 10, an order was signed by Judge Hawkins in the Circuit Court requiring the
company to file a petition in bankruptcy.

The order was made after the company, through its attorney, had filed through Attorneys Baker and
Allen, who represented the company, was
insolvent and that fifty shares each of
its common and preferred stock are owned
in the name of a certain complainant at a par value of $50 a share.

B. S. Seligman to guide Crescent.

Baltimore, Md.—The Crescent theater, 1110-12 South Charles street, has again changed its manager and now has Benja-
menn S. Seligman in that capacity.

His association, just prior to his present position, was with George M. Mann of the Paramount Washington office. Before this
he worked with the Lubin Company and the Universal interests in Philadelphia.

Those who have met him like his manner.

That he is on the job is illustrated by the fact that he immediately had a
complainant in his house arrested and fined $5 and costs.

Children’s matinees at Walbrook.

Baltimore, Md.—In the Walbrook theater at North avenue and the 1800 block of healing street, the children’s matinees for Saturday afternoons and, from all accounts, they are proving a great success among the neighborhood.

Saturday, December 10, “Tip Van Winkle.”

Maryland theater benefit.

Baltimore, Md.—During the entire week of December 13 Frederick C. Schanberger, the manager of the Maryland theater, is giving a benefit for the crippled children of Balti-
more and the state of Maryland to aid in providing gifts and Christmas cheer for the little sufferers.

Great wizard theater improves.

Baltimore, Md.—A big improvement has been made in the exterior of the Great Wizard theater, 38 East Pennsylvania
street. Hohnn and Fuld, the owners, re-
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BUFFALO, N. Y.—Local film organizations were called to the following exchanges have joined the recently organized Film Club of Buffalo, viz: Metropolitan, Maud, Popular, Foreign, World, Metro, Universal, Bluebird, K-E-S-E, Unicorn and Hughes Features. The club will be in working order by January 1.

J. E. Kimberly, World, is president, and C. C. Hughes secretary-treasurer. They are working out a practical program. A grievance committee will be appointed, described as an early date. One of the subjects to be taken up will be the improvement of the express service in this territory. Twelve out of the fourteen exchanges here have now joined the club.

"The purpose of the club is the mutual protection of the exhibitor as well as the exchanges," said Secretary-Treasurer "Any complaint can be immediately and automatically adjusted by the club as a body. Any exhibitor can depend on receiving an absolute ruling."

The Buffalo Screen Club continues to take the initiative in uniting the screen clubs of the country into a national body. It is hoped that the first national convention of the clubs will be held in this city. Several out-of-town screen clubs have the replies that are favorable to the movement. Leon Rice, secretary of The Pearl, Whirl and Francis X. Bushman will be among the stars who will grace with their presence the Screen Club's ball in this city on the evening of January 25.

A band and orchestra, with fifty pieces in all, will be heard, and the danciers are expected to be among the danciers. Tickets for nine boxes at the ball have already been sold. The decoration committee in charge of the ball will be transformed into a veritable fairyland.

The membership campaign of the Artistic Managers' Association of Buffalo is proving very successful. The number of members has been increased to forty-five. J. H. Michael, manager of the Academy, is actively working with his grievance committee and plans of the other committees are progressing.

The managers are co-operating with the New York corporations in the fight against Sunday closing. W. Stephen Bush will address the local association at the Star theater on the afternoon of January 4.

Small Fire in Salamanca

Salamanca, N. Y.—Recently a blaze started in the projection room of the Palm Garden theater, filling the place with smoke. The fire was extinguished by Manager W. H. Foss before much damage was done.

W. H. Teeple Moves Family Here

Buffalo, N. Y.—W. H. Teeple, road representative of the Mutual, Buffalo, has moved his family from Rochester to this city. While in Rochester recently Mr. Teeple met Mr. Cobb, who is with the Eastman company, and is pleased with the invention for producing cartoon comics. The product of the machine is wonderful, according to Mr. Teeple.

Theaters Change Hands

The Star theater, 1367 Main street, has been reopened by W. D. Burritt.

Flute & Evans are the new proprietors of the Palace, 124 Kane, Pots.

N. P. Johnson, formerly of Hammondport, N. Y., has taken over the Lyric theater at Elkhart Lake, Wis.

Personal Notes

H. L. Byrnes, manager of the Bijou moving picture theater, Buffalo, has been here on a furlough. Several months he has been with the Seventy-fourth regiment, National Guard, at Pharr, Texas.

M. L. Morley has resigned as sales manager for the General Film, Buffalo.

Valentine, according to Apatpatch Film Corporation was here recently in the interests of "Purity," which showed at the Paramount theater. Valentine later would probably bring the new feature, "The Crisis," to Buffalo.

Atlantic News Letter

By A. M. Beatty, 4320 Pennsylvania Avenue, Atlanta, Ga.

Jack Wells Changes Theater's Name

ATLANTA, Ga.—Atlanta is to have a Rialto theater. Not a new playhouse, but an old one under a new name. Jake Wells, who now owns and operates the Piedmont theater, in making a new start, and with a changed policy, has adopted also the new name, Rialto, the change to become effective January first.

The continuous performance idea at this house is something of the past. Three distinct shows are given each day, afternoons starting at 3 o'clock and evenings having two shows. Numerous comments are being made for the betterment of the theater.

Leo Garner Visits Washington

Atlanta, Ga.—Leo Garner, manager of the New Film Corporation, left for Washington, D. C., last week for a personal meeting with his family and to consult his company in regard to the change of name. Miss M. E. Karst is in charge during his absence.

Xmas Benefit at the Criterion

ATLANTA, Ga.—The Criterion was open Sunday from 2 o'clock to 10 p. m., under the auspices of a committee of ladies, who have made up their minds that the forty little children who are inmates of the Southern Christian home shall have as merry a Christmas as any other little boy or girl in the world.

Every cent taken in will go to buy dolls and horns and candy for the little tots at this orphan home. An elegant dinner will also be served by the committee of ladies for the little tots.

A. C. Bromberg Goes to International

A. C. Bromberg, who has been Atlanta manager for almost two years since its organization, has resigned this position to take charge of the local office of the International.

Mr. Bromberg's resignation became effective immediately, and he assumed the managerial duties of the office on Monday morning, December 18. Mr. Bromberg has many friends in the South who will be interested to know of his change.

Federal Film to Open Branch

Atlanta, Ga.—The Federal Film company is preparing to open an Atlanta branch in the Moore building on Walton street.

S. A. Lynch Visits Atlanta

Atlanta, Ga.—S. A. Lynch, known among his friends as one of the finest and most successful independent producers in the whole South, is head of the Southern Paramount Picture Corporation, controlling all the Paramount releases in this territory; head of the Southern West Film Company, and also the T. A. & P. Film Corporation for this territory.

Ted Hardcastle Joins Essany Players

ATLANTA, Ga.—Announcement was made Saturday of a change in management of Ted Hardcastle, who has been in charge of the house, will soon head a company of Essany pictures. Hardcastle has charge of a number of pictures in the vicinity of Atlanta and Chattanooga, with Mr. Hardcastle at the Biograph. Hardcastle is well known through his work in a number of successful western reels. His headquarters will be either in Atlanta or Chattanooga.

Cincinnati Exchanges Form New Bureau

Credit Troubles Will Be Handled for Associated Film Exchanges by New Committee—Standing Committees Appointed.

By Kenneth C. Crain, 610 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, O.—A credit rating bureau, affiliated with that operated by the Retail Motion Picture Dealers, has been organized by the Committee of Commerce, is to be established by the Associated Film Exchanges, which will be, it is believed, one of its first acts in its country. Credit troubles have been numerous in the past, giving rise to some well-defined differences between film men and exhibitors, and it is thought that a business-like system for determining who is and who is not worthy of credit will enable the film men to separate the sheep from the goats with general satisfaction—excepting the wolves.

President W. C. Bachmeier, of the Associated Film Exchanges, has appointed the following standing committees for the organization: Membership, Clarence Runey, H. A. Burton, Vote; Club: trades rules, I. W. McManan, W. S. Wesseling, C. C. Hite; entertainment, C. E. Holan, L. W. Greenstein, J. M. Marner; local committee, C. D. Wessell, G. F. Weaver and C. E. Penrod.

Features and Prices at the Walnut

Cincinnati, O.—With the completion of arrangements under which only films of special kind and unusual power will be shown at the Walnut theater, Manager I. Libson has determined to make permanent the schedule of prices that is to be enforced in place for effects of unusual interest. Starting several weeks ago with the Metro presentation of "Romeo and Juliet," featuring Francis X. Bushman and Beverly Bayne, this schedule has since remained in force, granting only In a theater which has at times been considered a failure, as too much out of the way, is the thought that the price at all other feature houses is 10 cents.

Wanted to Film Spanking in Court

Cincinnati, O.—Eight youngsters, caught in the act of stone the Hippodrome theater, in newport, for disorderly conduct, were arrested and will be called in the Juvenile court, at the order of Judge Edward Boits. The crime and its penalty were of some interest as providing amusement for the onlookers.
THE MOVING PICTURE WORLD

Canadian Exchanges in Jam

Metro Pictures Transfers Its Franchise From Standard Film to Specialty Film—
Interim Injunction Secured by Metro Against the Former's Use of Metro Releasess—Independent Metro Releases Not Affected.

BY W. M. GLADISH, 1263 Gerrard St., E., Toronto, Ontario.

TORONTO, Ontario—Development of a feud between Specialty Film Corporation, licensee of the Metro Pictures distributing companies in the Dominion of Canada, and the Metro Pictures, Limited, has been sought to secure a definite solution of the situation.

The case of the Metro Pictures, Limited, with headquarters in Montreal, holding the releasing rights for all regular Metro releases in Canada, has hectored the Standard Film Service, Limited, with its Canadian franchise after it had passed into the hands of receivers last spring. The Metro Pictures, Limited, with the consent of its fiscal agents, the Prudential Trust Company, decided to transfer its franchise from the Standard to the Specialty Film Import, Limited, which is the distributor of Canadian films for the Specialty Film Corporation. At the same time, Metro Pictures, Limited, sent out telegrams to practically all exhibitors stating that Metro reels be sent to the nearest Specialty Film office instead of to a branch of the Standard. Letters were also sent to each Specialty Film Import branch authorizing those in charge to handle Metro business. Inclined to be the most realistic, seventy current Metro subjects were taken out of Customs by the Specialty Film Company, on the authority of the Metro Pictures, Limited.

An interim injunction has been secured by the Metro Pictures, Limited, which rests in the hands of a Municipal Court Judge, Mr. Observation, from doing business with Metro releases or from disposing of the Metro exchange, and is pending in that court. The application for a permanent injunction is pending in the Supreme Court.

Independent Metro Releasess Not Affected

The jam between the three companies does not affect in any way, it is declared, the independent releases of Metro, such as the Metro "Romeo and Juliet" and others, as well as the new Bushman-Bayne serial, "Sidney Drew Comedies.

According to James Travis, Toronto manager for the Specialty Film Corporation, the Metro franchise has been transferred to the Specialty Film Import, Limited, which has definitely secured the Metro franchise in Canada through the Metro Pictures, Limited.

Permits to Make Appeals to Patrons for Charity

TORONTO, Ont.—Official announcement has been made by the Toronto Board of Police commissioners that all persons applying for further aid for either patriotic or charitable purposes in the city of Toronto must first secure a written permit from the board, the application for which is to be made in the mayor's office.

Police May Charge 5 Cents a Sheet for Censoring Posters

Toronto, Ont.—Toronto exchange managers turned wrong side out a few days ago when they were informed by the police that the Toronto Board of Police commissioners had decided to charge five cents a sheet for the censing of posters. It was stated that the same could not be used in front of a theater or on a bill board. For a twenty-four sheet poster the charge would be $1.20, which is practically equal to the cost price of the poster when bought in large quantities.

The Exchange Managers' Association immediately held two emergency meetings to discuss the situation and, with the municipal elections coming off on January 1st, it is more than likely that theaters around town will be used to good effect for the purposes for which they are needed.

According to one or two exchange managers, the proposed charge becomes effective it will seriously affect the use of posters. Some say that the burden of paying the police censers' charge cannot be placed on the shoulders of exhibitors and the posters will be handled at a distinct loss.

Big "U" Notes

Toronto.—Advertising Manager W. A. Bach of the Canadian Universal announces that the Big "U" in Canada is making arrangements with Fox to have two important British war features, including prints of official war-time views.
Roundabout Near New Orleans

Cotton Selling Is About Over and Business Is Steadier—Theaters in Mississippi Are Having Plenty of Patrons and Managers Are Contented—Good Cooking in Mobile—Doughnuts and Releases.

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, La.—A recent "swing around the circle" in the New Orleans territory gave me an opportunity to get a glimpse of conditions among the exhibitors and leading houses in the adjacent cities. This section is traditionally affected by the marketing season for cotton. Whether a man has cotton or not, the fluctuations affecting the price of this bulky commodity and the weather affects an old man's corns. It matters not whether the price goes up or down, the wheat goes up, generally. Unfortu-nately for the picture business, the cotton season is about at an end for this year and exhibitors are beginning to feel that their feet are on firm ground. This has been a good crop year and the effect is reflected in the patronage at the various picture theaters. It is getting better.

At Laurel, Miss, Manager W. S. Taylor of the Bijou has been there a long time and he was correspondingly happy. He has a good house and a substantial patron-age. He asserted that business has been normal with the exception of the odd cotton floor which has only been open for a few weeks, has set the people of that enterprise town by his new wave. He does not think it is the nicest little theater that anybody can have and they attest their appreciation of it by the business they do. The Bijou is located but two Ford is elated over the business outlook.

At Hattiesburg, Miss., Manager Ham mond, who has been in the theater business, does not believe that the present business did not warrant any complaint. The Lomo is an attractive show house with a large amount of cotton. The manager states that he is doing well at every showing of the program. Hammond, La., has a new theater, the All Star which was built and is operated by an experienced manager. It is a very pretentious house for a city of the size of Hammond and started out with a capacity of 650 persons comfortably and its capacity is none too great for its patronage.

Mobile, Ala., is one of the few cities in this section that boasts of a lady manager of a motion picture theater, but Miss M. L. Luckel, who presides over the destinies of the Empire theater, maintains an attrac-tive show and at that it has been true since the man-agement is kept up to a constant standard. She is satisfied with nothing short of the best and as a result she has all the releases that are shown in the Empire. Another Mobile exhibitor who is contented is Mr. J. H. Morgan, who operates the New Lyric. He is doing well with the program. Al-though Mr. Morgan is not as happy as the proprietor of the Empire, he is home cooking. Sometimes as he welcomes patrons, the savory odors of corn beef and cabbage of such flavor as he knows come from his home, reach him, forthwith, within himself, a fierce battle between pleasure and duty ensues. If it is close to six o'clock in the evening, the Crown theater has to get along without an hour's or two. Upon a recent visit of a man prominently connected with pictures, cult tongue and beard, as the proprietor of the Crown, but as a general thing corn beef and cabbage arc regarded as dependable.

Mobile has a reputation among dietarians is Bernard Anthony of Ponchatoula. In the evening Manager Anthony might have a brisk show, but during the day he runs a bakery and occasion-ally he cooks doughnuts. His doughnuts have a reputation as well as his pies and both are in great demand. When Manager Anthony goes to New Orleans to stock his line, he spends about half a day studying recent releases and looks for some new picture that would suit the patrons at home. A person familiar with the output of the delicious cakes is necessarily restricted on account of the high price of lard.


NEW ORLEANS, La.—The exhibitors in suburban New Orleans held their regular luncheon this week, at which many affairs affecting their business were discussed. There appears to be a physical realign-ment of suburban theaters under way and many of the exhibitors are not certain as to their position on the dominant order. They are the picture business to the patron of patrons to neglect the rather inadequate places of amusement in favor of those that afford home comfort-

able service. Some of the make-shift houses are giving way to new ones that are being built with more attention to the patrons comfort, and as a result many of the old-time patrons are starting in. There are about as many new theaters under way as there are old ones being removed, so that the average remains the same.

One of the practices of which complaint was made was that the exchanges were giving out advance programs to third parties. The exhibitors who are affected declare that the practice must stop because it frequently creates conditions that are annoying and may be injurious.

Second Run Pictures in Western Theaters

Kansas City World Film Manager Says That Many Eastern Exhibitors Prefer Second Run Pictures—More Easily Advertised.

KANSAS CITY, Mo.—Richard Robertson, manager of the Kansas City branch of the World Film, recently returned from a short business trip to New York. "There is a very noticeable difference between the business of high class exhibitors of the East and those of the Middle West," said Mr. Robertson. In the East the first run managers would not think of running a second, third and even fourth run pictures. In the East, second run pictures usually do not get any advertising. In the Western cities, however, the second, third and even fourth run pictures are advertised. Each New York exhibitor, because of the value of the advertising, will second or third a picture if he can possibly get them. In the East, very few managers of second, third and even fourth run pictures if the salesmen could get some other exhibitors in the country to take them. The salesman finally landed a first run contract in the town and then immediately signed for second run pictures. He realized that every man, woman and child who sees the pictures once is a walk-

A. J. Xydas May Open Exchange.

New Orleans, La.—A. J. Xydas, who is about to establish an exchange, has already made the arrangements for the opening of an independent motion picture exchange. He will offer to his dealers pictures exclusively and buy such films as he desires. There is no concern of this character here at present and the belief exists that an active film broker can acquire a very lucrative business.

Manager Jack Aunsel's Theater Chain.

BooNville, Miss.—Manager Jack Aunset, of the Empire, in New Orleans last week arranging for service for the chain of theaters which have recently come under his control. He is an old showman and knows how to reach and retain the public's approval. He will operate the Lyric theater at Boonville, the Princess at Lewiston and a new house at Pontococ, Miss., and will make feature houses of each one of them.
January 6, 1917

THE MOVING PICTURE WORLD

Kansas City Film Men Progress


By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, Mo.—The moving picture industry of this city has now erected a public forum where its point of view could be expressed to the public. The last Monday in each month the Kansas City Advertising Club will become the forum.

The larger part of the membership is making its first appearance on the club, which has been in existence since the summer of last year.

The Kansas City Advertising Club got its start through the efforts of the Kansas City Advertising Exchange, the Kansas City Exhibiting Exchange, the Kansas City Film Supply Exchange, the Kansas City Motion Picture Supply Company, and the Kansas City Motion Picture Theatre Supply Company.

Essentially the purpose of the club is to have a forum for the discussion of the many matters of interest to the movie men of the Metropolis.

The first meeting of the club was held Monday night last, and it was the unanimous opinion of the members that the organization had been successful in its endeavor to fill the gap.

The club will hold two meetings each month, the regular meeting being the third Monday in each month, and the annual meeting will be held on the twelfth of each month.

The members of the club are those who are engaged in the moving picture industry, and they are to be found in every part of the city.

The members are all those who are interested in the industry, and they are all men of high standing in their respective fields.

The club is to be held in the Kansas City Advertising Exchange, 205 Corn Belt Building.

The members of the club are to be found in every part of the city, and they are all men of high standing in their respective fields.

Kansas Commissioner Calls on Film Men

Help Prepare New Legislation for the Drive—Inspections.

TOPEKA, Kan.—The moving picture interests are to be consulted regarding legislation in Kansas with reference to the movietheater industry.

P. J. McBride, labor commissioner of the state, has sent a letter to the Kansas City Advertising Club, to which he has written:

"I am glad to report that the Kansas City Advertising Exchange has been formed, and that the Kansas City Motion Picture Supply Company is now in existence. The Kansas City Advertising Exchange has been formed, and the Kansas City Motion Picture Supply Company is now in existence. The Kansas City Advertising Exchange has been formed, and the Kansas City Motion Picture Supply Company is now in existence. The Kansas City Advertising Exchange has been formed, and the Kansas City Motion Picture Supply Company is now in existence."

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United Theaters Company Opens Branch

Co-Operative Concern to Seek One Theater in Each District and Book Films for "That House Only—Claim that House," We"—That House Only—Claim that House, We."—That House Only—Claim that House, We."—That House Only—Claim that House, We."—That House Only—Claim that House, We."—That House Only—Claim that House, We. "

KANSAS CITY, Mo.—The United Theatres Company has opened a branch office in Kansas City, Mo., 103 Finance building, Monday, December 18, with Ted L. Morse as manager. "That House Only—Claim that House, We."—That House Only—Claim that House, We. 

The company is to be incorporated.

This step marks the beginning in the Kansas City district of a project to reduce the distribution costs of films. "That House Only—Claim that House, We."—That House Only—Claim that House, We. 

The company has already contracts with many producers and will be able to handle their bookings through it; it has pictures available of the class that these exhibitors will want. The company is in financial security. Announcement is not yet ready of the people who are behind the project. "That House Only—Claim that House, We."—That House Only—Claim that House, We. 

The plan is based on the idea of cooperation of exhibitors, and it has appealed strongly to all the exhibitors who have been tentatively approached. No effort has been made hitherto to get contracts, but Mr. Morse will now undertake to move picture advertising and when the picture is booked in Kansas City right now. And the men who will represent the interests of the organization will have plenty of opportunity to give counsel and to do actual work along the lines that the club is engaged in.

The first moving picture men to sign applications for membership were Dr. A. E. Brown, manager of the Western Advertising Exchange; C. S. Edwards, manager of the Kansas City advertising exchange, and W. R. Tuter, a field manager. Mr. Tuter is the representative of the exhibiting end of the moving picture business in the Kansas City Rotary club, which indicates his standing.

It is likely, now that the ice has been broken, that several other exchange men and exhibitors will seek admission to the advertising club, and the general meeting of the organization will be held shortly after the first of the year, and the plans of the club and an especial reference to advertising, will be discussed. It is a certainty that it will be one of the best meetings of the club, in point of attendance and interest.

The department is said to recognize that electric drive is far safer as well as better in other ways than the old-fashioned methods, and is eager to get the opinion of the profession on the subject, and to plan a complete set of shows for the betterment of the exhibitors of the state, while providing for utmost safety.

In Kansas City the state departments are in harmony with reference to inspections. Mr. McBride's department assists the fire marshal in keeping track of conditions, and his inspectors watch carefully the fire hazards. Consequently, this department will give the greatest attention to moving picture theater regulation, and to this end it has had a complete investigation made of the street.
Denver Ball Date Put Off Again

Rocky Mountain Screen Club Long Planned a Big Film Ball—Has Put It Off Again—New Date Will Be When Clara Kimball Young and Her Company Arrives in Colorado—Other Stars Also Will Be Present.

By E. C. Day, Denver Times, Denver, Colo.

The Rocky Mountain Screen Club ball is off again—that is, it is off so far as the formal arrangements for the ball are concerned. The big dance will be held, not on December 27, as intended, but some time in January.

The Screen Club has been a prospect for some time, and the time which has elapsed since the date announced is surprising. First of all, a real screen star was engaged to head the grand march and secondly, the City Auditorium was required to house the big crowd that is sure to attend.

So one has been available, the other has not.

Two weeks ago it appeared that both could be had for December 27. Mary Milner Minter, Wallace Reid, Myrtle Stedman and Sonia Hayakawa all promised to be honor guests at the city hall, and the city said it would be glad to lend the big building for the occasion.

Then the word arrives from a trip to New York with news that Albert Capprani, director general of the Selznick studio, has changed the plans and his and her entire company, were coming to Colorado to stage some scenes in "The Easiest Way." Immediately the dance committee began to figure on some plan to entertain the distinguished guests.

For a time it appeared that two Screen Club balls would be held, the first, as planned, on December 27, and the second, when the screen stars, Mr. and Mrs. Selznick would be in Denver. In the meantime, however, the city discovered that the interior decorating that they would have done for the first ball will not be completed in time to make the building available for use on the desired date.

The date will again be definitely set whenever official information is received from Mr. and Mrs. Selznick, and the city will do all in its power to be ready for them.

The big dance will be held, February 25.

General Film Reels.

Des Moines, Ia.—Daniel W. Robertson, special representative of the Vitagraph Sales Co. of America, came to the General exchange last week, bringing with him the first edition of the new Vitagraph series. The managers of the larger theatres, among them Andrew A. Anderson in the lead, for a trade showing.

F. H. Strickland, formerly the manager of the Iowa Theatre in Des Moines, is occupying a similar position at the General exchange in Omaha. C. W. Stombaugh, the manager of the General exchange in Omaha last week.

The people around the exchange report that they cannot supply their exhibitors with paraphernalia, such as "Diamant," so heavily is it booked throughout the state.

Pueblo Has New Commission Will Censor

Censorship Board, to Be Termed Welfare Commission, Brought Into Being by Pueblo City Council—Members Select.

PUEBLO, Colo.—The long awaited board of Censors is a reality in Pueblo. It was born at a meeting of the City Council this week, when an ordinance providing for the appointment of a new commission which among other things will pass on moving pictures, was made a part of the laws of the city.

The body will not be known as a Censorship Board, however. It is called a Welfare Commission, and in addition to supervising the conduct of theaters and other places of amusement will have charge of city charities and jails.

Appointment of members of the board is expected to be made next week. The first board will be five on the commission, one representing the city, another representing the city, and the third representing the amusement interests and the remaining two representing the two school districts in the city. The ordinance provides that the members serve without pay for the first three months, after which time they may be paid. An additional member will be selected by the council.

The Welfare Commission is the outgrowth of agitation started at the time the city officials stopped the showing of "Purity."

Manager Scott Reorganizes Staff.

Denver, Colo.—Ward Scott, manager of the Mutual exchange, has announced the reorganization of his staff. E. J. Haslam has been appointed chief bookkeeping department, Guy Hart in the bookkeeping department, Ross Burks in the shipping department, and Abe Clune, the old-time machine man west of the Mississippi, in point of service, in charge of the supply department.

New Colorado Theatre Company.

Denver, Colo.—A $50,000 moving picture enterprise has been launched by T. A. Bucy of Sterling, Colo., with the incorporation of a company to operate a string of theaters in eastern Colorado and western Nebraska. Bucy and his associates already control houses in Sterling and Scotts Bluff and on the first of the year will take over the theater of Harry Dubuje at Alliance, Neb., and the management of the list are planned from time to time.

Changes Over the State.

Manley, Ia.—Pinta and Sabinah have purchased the Star and Majestic theatres at Clear Lake, Ia.—C. E. Carrigan of the Palace theatre bought out D. C. Bramson, who runs the Electric, this week.

Williams, Ia.—H. M. Wilson purchased the Electric theatre from L. A. Miller.

Ruthven, Ia.—Perry Cedarholm is now the owner of the Electric theatre, having purchased same from L. A. Miller.

At the Metro Exchange.

Des Moines, Ia.—At the Metro exchange an exclusive showing of "The Great Secret," with Bushman and Hayne, but they do get off the subject long before the half hour is up.

"The Bachelor" at the Vitaphone, the "Great Secret" at the Kalem, and "The Great Secret" at the Vitaphone, are the three new features for the week, all of them by George Bernt of the Twin Star theatre in Ames and the "The Great Secret," at the "Palace" in Des Moines. Both exhibitors booked the big Metro production of "Romeo and Juliet."

Des Moines Majestic Reopens for Features

Big Elbert and Goshen Theater Will Show Special Features—Begins on December 24 With Ramona—Other Offerings.

By Dorothy Day, Tribune-Register, Des Moines, Iowa.

DESMOI N S, Ia.—December the 24th marks the reopening of the Majestic Theatre, on Eight street between Walnut and Locust. The Majestic was closed at the beginning of the season, because it was not出租ing to the quality, according to its owners, Elbert and Goshen, who operate the Princess Rock Company, the Empress variety, and the Majestic.

Last week the management of the Casino, the largest motion picture houses here, notified Abe Prange that they were canceling a lease on the Majestic for a term of two years, because of the many elaborate photo plays and attractions at admission price of 25 and 50 cents. They will open with "Ramona," which was booked for the holiday week and will follow with Ince’s "Civilization" for at least two weeks.

Early in the new year the new management will show "War Brides," having secured the right from the Midwest Photoplay Corporation, distributors of the Soltsickle attractions in Iowa, Nebraska, Missouri and Kansas, with headquarters here.

The Majestic is one of the largest and most elaborate photo play houses in the city and will supply a long demand for a showing of the greater productions in this city.

Exhibitor in Trouble With Ad Men.

Des Moines, Ia.—The Associated Video District of the State Advertising Clubs of Iowa, is representing J. Miliowaski, owner of the Palace theatre, in the trouble with the advertising agency, "Express," his manager, Davis, for the advertising they carried on in connection with the "Girl of Pathe's "Arms and the Woman."

Fay Haines, who is making such a sig-

nal success in the Stewart & Baker production, "Arms and the Woman," at the Fulton theatre in New York, has a wide following of friends here since she headed the cast in the "Girl of Pathe's "Arms and the Woman." The Palace management, it is said, took advantage of this popularity and the similarity in the names to add the "Girl of Pathe's "Arms and the Woman" to their bill and play and exhibited a prominent sign heralding Pathe's picture as the screen version of "Arms and the Woman." The audience was very much impressed by the success and giving the impression to the casual observer through the wording of the sign that Mrs. Haines was herself appearing in the picture.

Interstate Film Company formed.

Des Moines, Ia.—Abe Frankel, one of the owners of the Casino and the Majestic theatre, and a prominent exhibitor and formerly the treasurer of the Iowa Exhibitor's League, is the business manangers in a new film company, incorporated in the state of Iowa for $50,000.

The new company is called the Interstate Film Company and has opened offices at 702 Mulberry street, next door to the General Film exchange. C. W. Jeffries, former manager of the General Film exchange, will be the acting manager of the company, with charge of the screening department. The company has secured the right to the "Muttt and Jeff and the "Marriage Bond," as well as other pictures, and will work in cooperation with the Nat Goodwin's "The Marriage Bond." They will handle features in the very near future.

Des Moines, Ia.—North Ballantine, manager of the local I.B.P. theatre, is clearing a showing of "Charity," the Linda A. Griffith-Frank Powell production, to the exhibitors, coming from the hands of representatives and interested ministers and charity workers, at the Empress theatre, Tuesday the 12th.

Mutual Understandings.

Des Moines, Ia.—At the Mutual Harry Hirschbrun is so busy he can scarcely take time to write. "Goodman's will be hard to top over the state, securing bookings on the Mutual serials. He reports, however, that the sequel to the "Diamond" is being given its greatest show, and it will be shown in the city the fifth day of the New Year. He has a young
Ten Thousand Toys in Theater

New Mission Theater Gives Big Christmas Surprise to Children—Ten Thousand Tickets Distributed, Each Entitling Holder to a Seat and a Present from Santa—Lasted Five Afternoons.

By T. A. Church, 1507 North Street, Berkeley, Cal.

S AN FRANCISCO, Cal.—The Kahn Greenfield Company, in cooperation of the organized merchants in the Mission district, presented Santa Claus to the children in this district just before Christmas in a manner that did more to attract attention to the Mission Theater than it could have ever done anything it ever did in the line of advertising. Instead of making a contribution in the form of a check to one of the Christmas charities, the store managers of this district that has been landed recently calls for a Gold Booster production each week and that has been secured a firm foothold in Australia and that the demand for American-made film was steadily increasing.

Eastern Amusement Men Visit

San Francisco, Cal.—Malcolm Low and Joseph M. Schenck of New York, owners of a chain of theaters in the East, also interested in the production of moving pictures, were recent visitors here and later left for the southern part of the state where they are the guests of Dave Mayer, who is known professionally as Norma Talma.

Creditors in Charge of Theater St. Francis

San Francisco, Cal.—The Theater St. Francis, which was opened last October by N. L. Jossy, is now in the hands of creditors. A meeting of these was held a few days ago in the offices of Attorney Leo Kaufman and a committee was appointed to look after the business. Under the presidency of Charles A. Rosenthal, Jr., who has been manager of the house since it was opened, will continue in this capacity.

Fox Exchange News

San Francisco, Cal.—The Fox Exchange is being rushed on the new building being erected for the Fox Film on Golden Gate avenue across from the Palace, and distribution will be ready for occupancy in February. A trade showing of the new Fox company's is to be made shortly at the Basin theater and Manager Citron is expecting a large crowd of exhibitors.

Ned Holmes, publicity manager for the new Kellermann production, arrived here recently and is mapping out a campaign of publicity for the picture, which of the first of the year at the Savoy theater and at the Basin.
Blue Law Exhibitor Acquitted

Indianapolis Jury Finds in Favor of Exhibitor A. C. Faring of the North Star Theater—Admitted Keeping House Open on Sabbath—Part of Proceeds to Charity—Jury of Business Men Out from Indiana Trade News Service.

Indianapolis, Ohio, Jan. 6—Prosecutions of motion picture theater owners under the Sunday "blue law" came to an abrupt end in the court of T. Ernest Maholm, justice of the peace, last week, when a jury, after eleven minutes’ deliberation, acquitted C. C. Wasley, owner of the North Star theater, at Twenty-fifth street and Central avenue. Mr. Zaring, who is secretary of the Motion Picture Exhibitors’ Association, admitted his theater was in operation Sunday and said it was up to the jury to decide whether its operation was a matter of charity or necessity, or both, which are the exceptions made by the blue laws.

After the jury had found Zaring not guilty, Stuart Coulter, deputy prosecutor, said he would not further prosecute Wasley or other theater managers would be dismissed.

No evidence was presented, all the facts agreeing. The jury was told a certain per cent of the profits from Sunday shows are contributed to a charitable fund, from $25,000 to $50,000 having been realized since the law went into effect.

Leo M. Rappaport, one of the attorneys who represented Mr. Zaring, pointed out that the blue laws of Indiana were passed sixty-five years ago, which was "before motion pictures were even thought of." He said it was of interest to note that modern civilization is trying to forget and the law as it now stands is obsolete.

"The educational and recreational qualities of motion pictures make them a reasonable necessity if not an actual one, continued the attorney, "and there is a permanent educational institution.

There is no religious question involved here. Churches themselves have motion picture exhibits, and I would just as soon submit the question involved here to a jury of twelve preachers as to you gentlemen. The fact that from 50,000 to 60,000 people attend these shows every Sunday is a plain indication that the theater is not a place of sin.

There probably is no absolute necessity for the Sunday operation of street cars, said Mr. Rappaport, and the police are being paid to keep the public in order on Sunday. The exercise of power may be a reason, but it is not a necessary reason.

Mr. Rappaport added that moving pictures on Sunday are not necessities any more than hunting and other forbidden acts, and said the giving of a per cent of the profits to a fund does not bring them under the charity exception made by the law.

"Suppose the saloon keepers of the city should agree to give a certain per cent of their Sunday profits to charity and keep the doors open on that basis," argued Coulter, "wouldn’t there be a howl go up to heaven. Isn’t it just as fair for a theater owner to do this to obtain a license to violate the law as a motion picture owner? The saloon men may think it necessary to keep their places open as motion picture theaters."

Mr. Rappaport replied that a compart-

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Amusement Center in Barrington, Ill.

BARRINGTON, Ill.—Chester Cattlow, an Oregon exhibitor for three years, will have charge of the moving picture programs in a new decorative social center building which his father, Joseph C. Cattlow, a retired farmer, has erected for this community at a cost of $25,000. Photo plays will be given Wednesday and Saturday nights. The building is of concrete, and has a movie theater and dancing hall with an operating room thoroughly equipped, with mes-

Sabbath Referendum in Byron.

Byron, III.—The Monday moving picture question here probably will be settled by the manager of a local theater, and a special election. Both local churches have been making a strenuous fight, and the Woman’s club and Mothers’ club have joined in presenting resolutions to the city council to do away with the Sunday shows.

Picture Theaters in Alton’s Christmas.

Alton, III.—Manager of the Palace, the Princess theater, and W. M. Sauvage, of the Hippodrome theater, will play an important role in the Alton Christmas celebrations in this city. The Palace is under the direction of the Board of Trade, but the Hippodrome picture managers will be the hosts. At 9 o’clock Saturday morning one picture show will be given at each theater following the pictures the curtain will be raised and reveal a big Christmas tree on the stage.

Heating Plant for Theater With No Cellar.

Robinson, Ill.—The Crebs Strand theater at Robinson, Ill., was a problem to its owner when he came to consider heating and ventilating it; for it has no base-

Am Among Michigan Theaters.

Albion, Mich.—George A. Bohm, of the Bohm theater, Albion, has taken over the charter membership in this city.

Pontiac, Mich.—Harry Goldstein of the Oakland Theater Co., Pontiac, says it will be February 1st before his house is opened.

Michigan Theater Notes.

Zeeland, Mich.—The Van Buren has filed petitions for a license to conduct a moving picture theater. The first vote taken by the city council stood three to three. Bridgeham, Mich.—Mr. Alguire is erecting a moving picture theater here.

Grand Rapids, Mich.—C. D. Brenton of the National Board of Review will speak Jan. 12 before the Drama League of Grand Rapids.

New Incorporations.

Springfield, III.—Certificates of incor-

Send Your Remittance Today.
Wisconsin Theater Notes.

Milwaukee, Wis.— Leo A. Landau, formerly manager of the Recruit and Royal theaters in Kansas City, Mo., is now manager of the Butterfly theater in this city. He will enlarge the orchestra. Cabdaly, Wis.—The Empire theater is under new management.

Hastings, Minn.—William Helman has retired from the management of the Majestic theater and it is now operated by George Kohorst. He had been associated with Helman in the operation of the place.

Joliet—E. F. Money has leased the Iola Opera House and has purchased the equipment of E. H. Parks for operation of the theater.

Superior, Wis.—The Princess theater has been sold to J. A. Whiten.

Portage, Wis.—Manager Kohorst, of the Majestic, has been adept in the proceeds of each M. nay. night's show for several weeks to the Woman's Auxiliary, which is raising a fund to erect a new hospital.

Nebraska Theater Notes.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

PLAINVIEW, NEB.—Fred Jewell has moved the Bijou theater to the Frost block and opened a moving picture theater in the building vacated by the Bijou.

Glenwood, Neb.—“The Birth of a Nation” is booked for a return engagement for two days early in January.

In the Dakotas.

Grand Forks, N. D.—J. M. Freeman and M. Garber have commenced remodeling the C. S. Reed building on 13th avenue for use as a moving picture theater, seating 250. It was planned to open the house about Dec. 28.

Fort Pierre, S. D.—C. E. Coyne has sold the lease on the Majestic theater to F. Gillett, who is now operating that photo play house.

Plaza, N. D.—E. Balskot will erect an opera house here.

“The most profitable New Year's gift
To every film man and picture theatre manager—a year's subscription to
THE MOVING PICTURE WORLD
Send your order today and begin with first number.
Seattle Exchange Men's Club

Formative Meeting Held on December 12—Will Meet Every Tuesday in Dining Room of the Woman's Exchange—Object Will Principally Be the Discussion of Live Topics for the Good of the Trade.

By S. J. Anderson, Benvenuto, East Seattle, Wash.

Seattle, Wash.—Seattle actually is to be proud of its exchange managers. At least. The former exchange organization had long been felt, and spasmodic attempts to establish one have been made several times here. That situation has probably been furthered by the attempt. Now, however, it seems that the exchange managers who were at the first meeting called, Tuesday, December 12, in the private office of the Woman's Exchange, have decided on this. It is to be every Tuesday at the same time and place as the meeting.

An outline of the subject for discussion was also suggested, with a view to bringing about better cooperation between the different exchanges.

Those present at the meeting were Carl St. Aubin, manager of Admiral Theatre; Frank Pod- son, manager of General Film Co.; Frank S. Fountaine, Progressive (Paramount) manager and general sales manager; R. A. Grombacher, Triangle manager; J. S. Woody, manager of Mutual; Mike and Al Rosenthal, managers of Luxe Film Co.; Al Bloom, manager of the Reel Play Feature Film Company.

Rends Raises Admission Price.

Seattle, Wash.—W. H. Smyth, manager of the Capitol second largest theatre here, has raised his admission price permanently to 15 cents. This is the last of the first-class admission to raise its admission from 10 cents, and the exhibitors find that the people like their shows just as well as when they paid the lower price to get in. In fact, Mr. Smyth says they seem to like them better, for his shows than ever before.

Morton Carey, owner of the Strand and Marygirtt Fisher, and "The Rink," featuring Charlie Chaplin, have repeatedly brought the audience to its feet with enthusiasm accordingly. This is very unusual for a Seattle motion picture audience.

Theater Magistrate Buys $21,500 Bull

Seattle, Wash.—The highest-priced pure-bred Holstein ever sold on the Pacific coast was bought the other day by John von Herberg of the Greater Theaters Company and manager the theatre of this city.

The bovine considered so valuable is Fiderne Mutual Gaye Valdesa, a junior bull with a very aristocratic ancestry, bred and raised in Fiderne, N. J. Mr. von Herberg bought him at the Sixth Pacific International Livestock Show, outbidding three draymen who came with the intention of buying the yearling. As soon as he was sure of his price Mr. von Herberg caused a box stall car and had it attached to one of the fast passenger trains. In this way Fiderne Mutual Gaye Valdesa was brought to his future home in a manner befitting so august an animal's "vinity." His future home is at Kent, Wash., where Mr. von Herberg has a herd of ninety pure-blooded Holsteins.

Mutual Office Notes.

Seattle, Wash.—Manager J. R. Woody of the Northwest Mutual Office has added to his representatives from Portland and Spokane, G. A. Reid and R. P. Madden, for a conference Christmas week. This is for the purpose of making preparations for the building of the new Mutual's new stars, Nance O'Neill and Margaret Les heau. Mr. Woody says that the recent increase in business activity has been such as to cause him to increase his staff three to five times film one print a week on each subject.

Metcalfe Starts Manufacturing

Seattle, Wash.—An announcement has just come to the attention of the public that sales manager for G. A. Metcalfe, making temporary headquarters at Seattle, that a large manu- facturing activities at the activities of the San Francisco head- quarters. Complete machinery has been installed by a competent staff of experts engaged for the production of all kinds of motion picture apparatus. Already work has been started and a selling force is in control, the Metcalfe speed regu- lator, and motor drives. A special projec- tionist, to whom the matter has been referred, will probably be presented to the Coast exhibi- tors in the near future. A new branch store has been started by Metcalfe at Phoenix, Ariz.

L. M. Hyslop Marries

Seattle, Wash.—L. M. Hyslop, booking manager for International in this city, was married over the weekend by asking to congratulate him. It seems that Mr. Hyslop, who has spent many contented back numbers as himself lonely when he came to establish International's office in this city; so he mailed a letter to the girl who used to brighten his "blue" days in San Francisco, and, behold, on the day he was later Miss Josie V. Parsons answered into the Seattle dock from the San Francisco boat. Mr. Hyslop meets them together to the journey to the court house, the minister's, and—well, next day Mr. Hyslop demands congratulations from the World correspondent.

Washington State Personalities.

Seattle, Wash.—A. D. Johnson, who has succeeded the Jackson theater in Kirkland, reports a good run of business with his new Paramount program.

N. C. Hopkins, owner of the new Lincoln theater of Port Angeles, has sold out his interest, to enter the tailoring business in Seattle.

Seattle Exchange Notices.

Seattle, Wash.—E. R. Redlich, coast di- vision manager for Fox, with temporary headquarters in this city, has just returned from a trip through Montana, where he has been making bookings for the new Fox comedies that are to be released the first of the year.

B. L. Lipman, traveling representative for the De Luxe, is spending a few days in

the city, after a trip through southern Washington and eastern Oregon.

C. E. Waite, traveling representative for International, has made a very successful trip through the Washing- ton territory.

Judge R. A. Cunnison of Alaska was a caller at the Triangle office this week. Judge Cunnison is on his way to New York.

D. F. Le Roy, who has been touring the entire state of Washington and the Mississippi during his last business trip.

Visitors on film row this week were W. P. Hynes, manager Portland; W. H. Allen, Jr., Vaudette theater, Portland; H. T. Moore, Colonial theater, Tacoma; A. C. Anderson, Apollo theater, Pasco; Ed- win James, Majestic theater, Tacoma; L. D. Rose, new manager of the American theater, Towaliga theater, Hoquiam; J. M. Cline, Hoquiam; L. J. Quagliotti, owner of a chain of the-aters in Vancouver and Victoria, B. C.; Mr. and Mrs. Cheneaux of Port Angeles; M. E. Ferrine, Rose theater, Roslyn; E. W. Grossbeck, Enumclaw; J. E. Musgrave, Sequim.

SPokane FILM DOM Rotes.


Stiwell Theater's Big Bench

For the purpose of selling the poor of Spokane the C. E. Stiwell theaters gave part of the receipts of December 15 to the Wood Fellowship Fund, which in turn is distributed to the poor.

Manager C. E. Stiwell, whose company owns Rex, Rose and Highland theaters, gave 40 per cent, of the gross receipts of the day to the cause.

The theaters play to audiences of persons daily and the contribution to the fund was a large one.

Feature Hits in Spokane.

Spokane, Wash.—During the past two weeks Spokane movies have witnessed some of the leading pro- ductions and the shows were well patron- ized.

"Civilization" played to two audiences daily for a week in the C. E. Stiwell and Miss Marguerite Clark in "Miss Georgie the Church" played to almost capacity houses all that week.

E. H. Sothern drew large audiences to the Liberty in his appearance in "The Case of the Stolen Ring.

"The Fall of a Nation" played to large audiences in the Casino.

Utah May Have Censorship Law

A Picture, Not Named by Our Correspondent, Recently Caused a Lively Censorship Discussion by the City Commission—Mayor Has Power Enough to Handle Any Situation—Censorship in Next State Legislature.

By H. W. Pickering, Desert News, Salt Lake City.

SALT LAKE CITY, Utah.—The next ses- sion of the state legislature, which convenes in this city next month, may see the introduction of a bill to make Utah's censorship law something of a "living" law. As yet there is no indication that such a measure would be introduced, but the introduction of such a bill is contemplated, and if passed, would mean that the bill would take effect at once.

A short time ago, a statement in regard to the showing of a certain photoplay at one of the larger theaters in this city was made to the effect that it would be necessary to withdraw the picture from the screen if the bill were not passed. The bill would provide for the withdrawal of the picture from the screen if the picture were found to be objectionable in any way, and it would also provide for the withdrawal of the picture from the screen if the picture were found to be objectionable in any way.

As a result of this statement, the council of the city made a thorough investigation of the matter and decided that the picture should be kept in the city, but that it should be withdrawn from the screen if it were found to be objectionable in any way.

Mayor has been asked by the council of the city to take action on this matter and to see that the picture is withdrawn from the screen if it is found to be objectionable in any way.

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Edwin F. James Gets Big Theater

Portland's Former T. & D. Playhouse Leased to Present Owner of the Majestic—Will Be Devoted to Moving Pictures and Music—Lease Period Is Ten Years

—Mr. James Will Still Conduct the Majestic.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—Edwin F. James has taken a lease on the showhouse formerly known as the T. & D. and will open the big theater Christmas Eve or thereabouts. The lease period is for ten years, and the building will be run as a picture house in the new line. The monthly rental was not made public but it is not supposed to be much less than that demanded by P. & S. Brunmy, representing the Biograph Co., in previous negotiations.

The structural disposition of the big theater has been the subject of much discussion among both vaudeville and picture people. The location is from Seattle to San Francisco. Both of these theaters have been remodeled and the fact that it is again in the playhouse field should liven the local situation considerably.

Will Be Called the Broadway

When interviewed, Mr. James said the name Broadway theater had been decided upon. The Boulevard Amusement Company would be incorporated to operate it. Straight pictures will be shown, but special attention will be paid to the musical interpretation. Concerts and overtures will be features of the shows, and the theater will be designed for musical plays. Mr. James announced that the policy of the house would be big feature attractions and the theater will be designed for showing long runs in big houses in other metropolitan cities.

Many Changes Being Made

At the time of this writing crews of mechanics are making alterations in the building. The old office block off to one side will be used as a private office and an elaborate ticket booth will be built in the center of the lobby.

One of the biggest changes will be the new projection room. This will be located on the lower floor and a straight throw of approximately 110 feet will be obtained. The projection room is at the rear of the top gallery.

Painting, carpeting throughout the house and rearranging of the stage and choir are now going forward.

Management Same as Majestic

The management of the new Broadway will be the same as that of the Majestic. Edwin F. James will be at the head with W. M. Rogers as superintendent of operations. Both of these men will retain their respective positions at the Majestic. Girl ushers will be employed at the new Broadway.

Favorable Lease Secured

Mr. James was highly optimistic about the venture. He said the lease was in every way favorable and an inspection of the house by the writer showed that the $9,000 worth of furnishings placed in the theater by John W. Considine two years ago still hold good as new. The furnishings include elaborate draperies, furniture, stage sets and electrical equipment, which cover all possibilities.

The theater was built in 1914 and housed Empress and Orpheum vaudeville attractions. It was operated by John W. Considine. Turner and Dahnken conducted the house from May until October 21, this year. Since that date, negotiations have been conducted to lease it by Portland, Seattle and San Francisco parties. It was rumored at different times that the Hiloite people of San Francisco and Alex Pantages had secured it.

New House for Walla Walla

Walla Walla, Wash.—Announcement is made that a new theater costing $20,000 will be built here in the spring by A. W. Eiler and Thomas R. Eastman. Mr. Eiler now operates the Bijou Grand theater. Plans have already been drawn for the house, showing it to be of Gothic architecture and seating 1,000. It will be built to accommodate vaudeville and road shows as well as moving pictures.

Foresees a Big Month.

Portland, Ore.—E. J. Myrick, of the Columbia, anticipates big holiday business and is preparing for it with reasonable surprise, in the way of stunts. He put over some good stuff last year and says he is going one better this season. For the holidays he has Douglas Fairbanks in "The Matrimaniac" and Frank Keenan in "The Sins Ye Do." After the first part of the year comes Mary Pickford in "The Pride of the Clan."

Marshall House Opens

Marshall, Ore.—After being closed for about two months, the Orpheum reopened December 16. The new owner is E. M. Thurbur. He has remodelled the building, put in a new front, a ladies' rest room and increased the size of the foyer. The Orpheum seats about 600.

"Stone" in Hawaii

Portland, Ore.—C. H. Johnstone, manager of the Reliable Film Service, reports that W. A. Stone, formerly associated with the company here, is now conducting the Reliable Film Service at Honolulu, his address there being 115 King street. The Hawaiian enterprise is an offshoot of the Portland company. Before leaving here several months ago Mr. Stone said he contemplated establishing a branch in Shanghai.

Artcraft Notes

Seattle, Wash.—H. G. Rosebaum, manager for Artcraft's Northwest territory, returned last week from a trip through Oregon, and Guy Navarre, roadman, is just back from a three weeks' trip.
Important To All Exhibitors

Because of an erroneous impression created by an advertisement appearing in these columns last week, definite and authoritative announcement is herewith made that

MACK SENNETT—KEYSTONE COMEDIES

may be booked as a separate series only by application to Triangle Exchanges throughout the country, and in no other way.

The advertisement of last week concerning the new booking policy for Mack Sennett-Keystone Comedies has seemingly caused the belief that these comedies would be released independently of Triangle offices. We wish to state that there is no ground whatever for this impression. As heretofore Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges.

KESSEL & BAUMAN.

TRIANGLE FILM CORPORATION,
1457 Broadway,
New York.
TRIANGLE PLAYS
RELEASED WEEK OF JANUARY 7TH

WILLIAM S. HART
IN
"TRUTHFUL TULLIVER"
KAY BEE

An appealing, plausible, powerful drama of the old West. William S. Hart's physical energy and force, his intense personality, have full sway in this, one of the strongest plays he has ever had. The whole picture throbs with life and people, with big problems and manly deeds.

Exhibitors Know That Hart is a 100% Box Office Attraction

DOROTHY DALTON
CHARLES RAY and LOUISE GLAUM
IN
"THE WEAKER SEX"
KAY BEE

A thrilling and convincing drama with a vital theme. Such a cast! Every role of importance is filled by an artist.

THE MOVING PICTURE WORLD SAYS:
"The whole release constitutes a valuable contribution to the art of motion-picture production."

Beginning the week of January 14th, the Triangle Program will consist of six reels released on Sunday and six reels released on Thursday. There will be two five-reel subjects made by Kay Bee or the Fine Arts Company, as before, each accompanied by a one-reel Triangle Komedy.
Calendar of Daily Program Releases

Releases for Weeks Ending January 6, and January 13

(For Extended Table of Current Releases See See Pages 146, 148, 150, 152.)

General Film Company

Current Releases

MONDAY, JANUARY 1, 1917.

SELIG—On Italy’s Firing (Three parts—Topical).
SELIG—Selig-Tribune No. 104 (Topical).
VITAGRAPHC—Title not reported.

TUESDAY, JANUARY 2, 1917.

ESSANAY—The Girl God Made for Jones (Two parts—“Black Cat Feature”) (Comedy-Drama).
KALEM—That Terrible Tenderfoot (Comedy).

WEDNESDAY, JANUARY 3, 1917.

ESSANAY—A Dollar Down (Comedy).
—Yosemite Valley (Scenic).
VIM FEATURE COMEDY—Title not reported.
KALEM—The False Prophet (No. 21 of “The Girl From Frisco”) (Two parts—Drama).

THURSDAY, JANUARY 4, 1917.

SELIG—Selig-Tribune No. 106 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 5, 1917.

KALEM—The House of Secrets (No. 12 of “Grant, Police Reporter”) (Drama).
VITAGRAPHC—Title not reported.
VIM—Title not reported.

SATURDAY, JANUARY 6, 1917.

ESSANAY—When the Man Speaks (Fourth of “Is Marriage Secret”) (Two parts—Drama).
KALEM—The Mogue Mountain Mystery (No. 113 of “The Hazards of Helen”) (Drama).
SELIG—In Payment of the Past (Drama).

Advance Releases

MONDAY, JANUARY 8, 1917.

SELIG—Title not reported.
SELIG—Selig-Tribune No. 107 (Topical).
VITAGRAPHC—Title not reported.

TUESDAY, JANUARY 9, 1917.

ESSANAY—Among Those Present (Two parts—“Black Cat Feature”) (Drama).
KALEM—Rival Romeos (Comedy).

WEDNESDAY, JANUARY 10, 1917.

KALEM—Climbed Noose Pictorial No. 22 (Cartoon Comedy).
—Yosemite Valley No. 2 (Scenic).
VIM FEATURE COMEDY—Title not reported.
KALEM—The Resurrection of Gold Bar (No. 22 of “The Girl from Frisco”) (Two parts—Drama).

THURSDAY, JANUARY 11, 1917.

SELIG—Selig-Tribune No. 108 (Topical).
VIM—Title not reported.

FRIDAY, JANUARY 12, 1917.

KALEM—Title not reported.
VITAGRAPHC—Title not reported.
VIM—Title not reported.

SATURDAY, JANUARY 13, 1917.

ESSANAY—The Sinful Marriage (Fifth of “Is Marriage Secret”) (Two parts—Drama).
KALEM—The Fireman’s Nemesis (No. 114 of “The Hazards of Helen”) (Drama).
SELIG—Title not reported.

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players’ Names Being in Parentheses. Lay Out Your Entertainment from the Information in the Moving Picture World and You Will Not Go Wrong.

STATE RIGHTS BUYERS

ONE ROUND O’BRIEN

The funniest half reel comedy produced
Directed by Mack Sennett

From the Popular Magazine story The Supreme Bumper’s Degree by Charles E. Van Loan

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To Our Advertisers
Past — Present — and Future

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This paper has never carried a line of business placed because of claims of an actual weekly circulation of thousands of copies more than the gross number actually printed. It has never been called upon to defend itself, either in the courts or in the office of some irate advertiser, against the charge that thousands of expensive colored inserts had been consigned to the scrap heap because there was no room for them in an edition less by thousands than the advertiser had been led to expect would be printed.

The MOVING PICTURE WORLD has never had a page of advertising secured through deliberate and known Misrepresentation in regard to any other publication.

At no time has the MOVING PICTURE WORLD attempted to secure business—either subscriptions or advertising—by false intimations that we especially represented any particular branch of the motion picture industry or that we were the official mouthpiece of either the organized or unorganized exhibitor.

We have given the biggest and best value in the field of motion picture trade publications, and are doing it today, as every experienced moving picture publicity man knows.

In Business
Misrepresentation
After All
Is Only Fraud
In the form of
A Sugar Coated Pill

In concentrating its energies upon the business of constantly improving what it has to sell instead of indulging in scurrilous and maliciously unfair Misrepresentation against its competitors, the MOVING PICTURE WORLD stands well nigh alone in its field.

Whatever business we may carry in this fast approaching new year or in the years to come, let us assure you, will be carried with that same satisfaction of knowing that it has been secured absolutely without Misrepresentation.
Calendar of Daily Program Releases

Releases for Weeks Ending January 6 and January 13

(For Extended Table of Current Releases See Pages 146, 148, 150, 152.)

Universal Film Mfg. Company

SUNDAY, DECEMBER 31, 1916.  
(Rel No.)

REX—The Prodigal Daughter (Drama)..... 02044
IMP—No release this week.
POWERS—Sammie Johnshum Shumers Not (Cartoon—Comedy)
BIG U—Mad Hermit (Reissue—Two parts)
UNIVERSAL SPECIAL FEATURE—Liberty No. 20, "A Daughter of the U. S. A." (Two parts—Dr.)
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 1—The Vanished Jewels—Two parts—Drama)...

MONDAY, JANUARY 1, 1917.

RED FEATHER—Polly Put the Kettle On (Five parts—Drama)..... 02048
NESTOR—Practice What You Preach (Comedy)....... 02050

TUESDAY, JANUARY 2, 1917.

GOLD SEAL—An Old Soldier's Romance (Three parts—Drama)
VICTOR—Bombs and Banknotes (Comedy)...

WEDNESDAY, JANUARY 3, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—On the Trail of the Lonesome Pill (Two parts—Comedy)
UNIVERSAL—Animated Weekly No. 53 (Topical)
LAEMMLE—Alone in the World (Reissue—Drama)...

THURSDAY, JANUARY 4, 1917.

REX—The Red Stain (Two parts—Drama)..... 02056
BIG U—No regular BIG U this day.
POWERS—No regular Powers this day.
BIG U—The Uprising (Reissue—Drama)...

FRIDAY, JANUARY 5, 1917.

IMP—The Moral Right (Two parts—Drama)..... 02058
UNIVERSAL—Screen Magazine No. 4 (Topical)
VICTOR—How to Be Happy Though Married (Com.)

SATURDAY, JANUARY 6, 1917.

BISON—Blood Money (Two parts—Drama)..... 02061
LAEMMLE—No Laemmle this day.
JOKER—Love in Suspense (Comedy)..... 02062
REX—The Wall of Money (Reissue—Drama)...

SUNDAY, JANUARY 7, 1917.

REX—No release this week.
POWERS—The Trials of Willie Winks (Cartoon Comedy)
BIG U—The Jewel of Death (Two parts—Reissue Drama)
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 2—"Suspected"—Two parts—Drama)

MONDAY, JANUARY 8, 1917.

RED FEATHER—Fighting for Love (Five parts—Drama)..... 02068
NESTOR—One Thousand Miles an Hour (Comedy)..... 02069

TUESDAY, JANUARY 9, 1917.

GOLD SEAL—The Mystery of My Lady's Boudoir (Three parts—Dr.)
VICTOR—A Gentleman of Nerve (Comedy)...

WEDNESDAY, JANUARY 10, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—A Li'l Burger Cyclone (Two parts—Comedy)..... 02072
UNIVERSAL—Animated Weekly No. 54 (Topical)
LAEMMLE—The Face Downstairs (Reissue—Drama)

THURSDAY, JANUARY 11, 1917.

JOKER—When Damon Fell for Pythias (Two parts—Comedy)..... 02075
BIG U—No regular BIG U this day.
POWERS—No regular Powers this day.
BIG U—Shattered Ideals (Reissue—Drama)...

FRIDAY, JANUARY 12, 1917.

IMP—Honorably Discharged (Drama)..... 02077
REX—The Whispered Name (Two parts—Drama)
VICTOR—The Wrong Mary Wright (Comedy—Drama)...

SATURDAY, JANUARY 13, 1917.

BISON—The Bad Man (Two parts—Drama)
LAEMMLE—No regular Laemmle this day.
JOKER—Minea and Matrimony (Comedy)..... 02081
IMP—John Bates' Secret (Drama)...

Mutual Film Corporation

SUNDAY, DECEMBER 31, 1916.

VOGUE—Jealous Jolts (Two parts—Comedy)..... 05254-55
GAUMENT—Real Life No. 35 (Subjects on reel: Olive Industry in California; Modish Coiffures; Most Unique Basket (Armadillo); The Value of Venom; How to Open a Glass Stopped Bottle (Mutual Film Magazine)...

MONDAY, JANUARY 1, 1917.

MUTUAL—Pangs of Jealousy (Two parts—Drama)...
MUTUAL STAR PRODUCTION—A Gilded Youth (Five parts—Drama—American—No. 163)...

TUESDAY, JANUARY 2, 1917.

GAUMENT—Mutual Tours Around the World No. 9 (Subjects on reel: Rio de Janiero (capital of Brazil); A Ramble Around Luchon, France) (Travel)..... 05259

WEDNESDAY, JANUARY 3, 1917.

MUTUAL—Mutual Weekly No. 105 (Topical)..... 05269
GAUMENT—See America First No. 69 (Pasadena—Cal.)—Kartoon Komic (Miss Catnip Goes to the Movies)...

THURSDAY, JANUARY 4, 1917.

MUTUAL—(Title not yet reported)..... 05262

FRIDAY, JANUARY 5, 1917.

AMERICAN—(Title not yet reported)..... 05262

SATURDAY, JANUARY 6, 1917.

If It's Saleable Among Motion Picture People

The Quickest and Easiest Way to Find a Buyer Is to

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Circulation Plus the Confidence and Esteem of Those Among Whom It Circulates

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SPANISH DEPT.

ATMOSPHERIC SCREEN

becomes more beautiful in tone value with age

The Charm Screen

ATMOSPHERIC SCREEN CO., INC.
220 WEST 42D STREET, NEW YORK

WITH A UNIVERSAL

"If you get the picture and let it away before the other fellow gets set up."
That's how one camera man of wide experience puts it—the speed with which a Universal can be set up, threaded, focused and operated makes it the camera to be preferred. Camera complete with Tesar Lens F.3.5 and two metal magazines (200-foot capacity), $300. Finest tilting and Panoramic Head Tripod, $90.

NEW AUTOMATIC DISSOLVE—
For producing Fade-In and Fade-Out Pictures.
Write for Catalogue. Excellent Proposition for Motion Picture Supply Dealers.
Solo Wholesale Distributors
Burke & James, Inc. Solo Wholesale
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Eastern Branch—727 Fifth Avenue
New York City, N. Y.

A Ticket-Taker in Overalls—Never!

OF COURSE NOT! Nor a lobby paintless! Nor soap boxes for seats! Nor a program poorly printed, hard to read and bad to look at! Our 4-Page Program De Luxe is a class creation for theatres of class. It will supplement the elegance in your theatre appointments and tie up with your service and the general tone of your establishment. It is a beautiful work of art, it comes in twelve rare designs and is printed in three colors. It will not be thrown away but kept as a daily reference by your patrons. You print your full week's program on its inside pages and make it the basis of your advertising.

Pay For Itself
by selling the back page for advertising. A stylish feature for a picture house of style. Exclusive territory, send for samples.

CAHILL-IGOE COMPANY
"Direct Advertising Specialists,"
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MINUSA

"SCREEN LIGHT THAT NEVER FAILS"

The ORIGINAL GOLD FIBRE SCREEN—Perfected.

Cahill-Igoe Company. Aerial Printing Company.

MINUSA CINE PRODUCTS COMPANY.
THE MOVING PICTURE WORLD

January 6, 1917

VIM FEATURE COMEDY.

A FINANCIAL FRENZY (Dec. 27).—Due Love is gratified that she has been given a job and her house has been given a note saying she was "shopping." Package comes to the city and he is declared to be the greatest businessman in town. The package contains the most expensive things and shows hobby the package is arriving. A young man is stranded, but he is not until morning brings sober that he really did go shopping.

His money gone, Leonore spurs his attentions. He says he will go to the city. Meanwhile back home Mrs. Bingham is mourning his departure, and with her brother and daughter, decides to search for him in the city. Sheriff Jones furnished the address of Leonore and the sheriff of Cossar to Leonore at the city to find John has returned to the mountains. They return and the scene a humorous mistake is realized, from which is born a greater love.

VIM.

HE WINKED AND WON (Dec. 21).—Kate, president of the U.S. Senate Railway Committee, who is frequently accused of being a man in her eye. Babe, an inventor of a safety device for the control of a trolley car and possess of a funny little trick, arrives to demonstrate his invention to Kate. Through the aid of Florence, his confederate, whom he has managed to install in Kate’s office as a confidential messenger, and who is the air of her eye, Babe, an inventor of a safety device for the control of a trolley car and possesses of a funny little trick, arrives to demonstrate his invention to Kate. Through the aid of Florence, his confederate, whom he has managed to install in Kate’s office as a confidential messenger, and who is the air of her eye, Babe, an inventor of a safety device for the control of a trolley car and possesses of a funny little trick, arrives to demonstrate his invention to Kate.

FAT AND PICKLE (Dec. 28).—Babe is happy over the proposed marriage of Kate, the ex-husband was a pestilential and his friends always considered him “some guy,” yet Kate has decided to marry him. The minute he thinks of breaking the news to her mother, her little boy, and his latest invention, a wallow in a barrel that had a bigger kick than a bushel of corn. When he stopped, the dejected male looks for a new target. The woman of the house, high in the air, but with Babe’s usual good luck, he and his, and land suite in Kate’s auto.

KNECKROCKER STAR FEATURE.

THE DAWN OF WISDOM (Three Parts—Dec. 27).—In a dash, a new movie is released. A handsome dashing, is taken ill and her physician orders a rest. She goes into the city and is presented with an object of interest and speculation for the moun-"sies: as an officer. She becomes a neighbor of John Bingham, a young mountaineer, who, however, is married and has a child. The city visitor is not long in attracting his attention and courtship begins. Young Mrs. Bingham’s brother is not long in perceiving his brother-in-law’s duplicity and threatening to break the story if he does not desist. Her health regained, Leonore returns to the city and, with her family, accompanies her. Arriving in the city, his “rubes” appearances, he is declared to be the greatest businessman in town. The package contains the most expensive things and shows hobby the package is arriving. A young man is stranded, but he is not until morning brings sober that he really did go shopping.

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theater}

A Profitable New Year's Gift
For Your Manager is a SUBSCRIPTION TO THIS PAPER
Start Now—With the First Issue.
Toto lives with her uncle, Emoe, who com-
plainly looks after her by picking pockets. Toto’s ambition is to be like his mother and be a famous little escap- 
zyme of herself and her small sister.

The whole force is on the lookout for a band of 
robbers and Burglars. Miss Emoe is the young 
wife of Bruce has seen Toto steal, but has lost track of 
her in the crowd. Andy follows her home, 
where she finds her mother, Mrs. Emoe, 
and is taken in custody by Bruce, who notices his 
two Toto and her little sister to his home to be cared 
for by his mother.

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode No. 2—"Sus-
pected."—Reprises the story of the Rob- 
ders. Miss Emoe loses her Native Indian 
brooch and is sought by a gang of 
robbers. Andy, the feminine detectives are 
tried to steal her aunt’s jewels. She then 
notices Kelly. Pat hides the jewels in her 
Martin diagram. She is then contacted by 
Jacques, the butler, who takes them to the 
ren- 
egy of his fellow Apaches, the Cafe Chat 
Nur.

What’s the Use?

What’s the use, Mr. Traveling 
Shoemaker, in carting around several 
tons of antique engine 
and electrical apparatus for 
making electric current, when you can buy a

Brush Electric
Litigating Set

Just sit down and write for our 
Catalogue. It tells 
the whole story, and why it tells 
so.

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Box MP-2
Detroit, Michigan, U. S. A.

What’s the Use?

The electrocute and participate in the fes-
tival. She also approves of the Van Nuys’ 
headings. By doddy whipping 
the law out of the state, she manages to stumble and strike the but-

The jewels fall from Jacques’ hand. Pat 
poachers them and as she leaves the 
place is comforted by Fred. Pat drops the gems upon the steps. She dodges past 
the detective and makes her way home. Kelly observes the jewels lying on the ground, 
and pocketing, departs.

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brooch and is sought by a gang of 
robbers. Andy, the feminine detectives are 
tried to steal her aunt’s jewels. She then 
notices Kelly. Pat hides the jewels in her 

Red Feather.

POLLY PULL THE KETTLE ON (Five Par-
te, Jan. 7—Early one golden morning, 
when Polly had not been seen for some time. 
Polly is exasperated and she says that she has no 
oranges, and that she will not. When Polly 
awaits her father’s return, she finds that her 
brother, the head of the family, has gone to 
the next day’s food. The children scream, 
Polly puts the kettle on the fire, puts a few 
tea leaves. The kids are disappointed when 
they find out, but has been mothering these children a long time. 
Polly enters her father’s workroom, where he is 
pouring over the plans for the next 

Polly enters her father’s workroom, where he is 
pouring over the plans for the next 

Polly enters her father’s workroom, where he is 
pouring over the plans for the next 

Polly enters her father’s workroom, where he is 
pouring over the plans for the next
THE MOVING PICTURE WORLD

January 6, 1917

THE alcove there secretly But former Polly's 133 over, He. cent confronted, "for Wells Mown They he the in awakened felled famous<1 the burning thrown compliments the revenge, taken Incumbent (Burton Of the fires the 50s) prevails Santley's (Dana One) his Santley's plans, who Santley's plans, who works, the missing girl, she is meantime to

THE GILDED LIFE (Dec. 29).—Written and produced by The Smalloy. The story of a man who cannot stand the thought of living in a poverty-stricken home, the other to a glided life of luxury. One night the man returns home, and his wife is driven to a lavish life at work upon his employer's safe. He reaches the man is killed by the heavy door. His body is taken home to his faithful wife, and the conditions, and offers assistance, which is refused. Alice soon learns that her husband is going to send someone each day to care for her children.

Helen determines to leave her sinful life. She goes to her sister's home and takes refuge in it. The sister, however, takes her for Alice. This deception she carries on for some time. Helen learns of the passing of her husband, and she returns home. Helen confides in an old minister, who requests that she return with him.

Phyll comes to Alice home. Alice, upon learning of Phil's relation to Helen, insists that he leave the house. Then the minister arrives with Helen, who tells the story of her life, and they take Alice for Helen. Alice, however, has no illusions of the woman's character, for she knows that Helen is bad.

THE RED STAIN (Two Parts—Jan. 4).—The cast: Dorothy Forrest (Molly Malone); Elbert Santley (Hubert Holmes); Muriel Smarte (Belle De fee); Hubert Forrest (Fred Montague); Butter Heath (Capt. Drew); Cora Croll (Mrs. J. W. Gates). Produced by George Cochran.

Cecile Forrest is a hard-hearted, worldly girl, but Elbert Santley, who is in love with her, cannot see this part of her nature. He is in the contracting business, as is also Hubert For- rest, Cecile's father. Santley asks Cecile to marry him, and only laughs. He tells her that he has hopes of obtaining a contract for a big job. Forrest overpowers him. Cecile is secretly in love with Santley, who scarcely notices her. Forrest tells her that he is going to contract for a great house, and that he can get in Santley's plans and give him an oppor- tunity to save the woman he loves. Cecile accordingly phone Sant- ley that she would like to talk to him. He is brought to her house. While they are looking at them Cecile pre- tends to be Cecile's papers and the garden. Dorothy meantime has hidden in a box of letters and tells the girl that she is her mother. Cecile is astonished to see her father come in, gather up the papers and take them to him. Sensing that her love is being duped, she enters her father's room and demands the papers. He tells her that he has given her to the girl, and that her father intends looking at the papers. Cecile returns to her room and finds the girl, and tells her that she is a princess. She discovers that the girl is a princess.

Santley has become suspicious, and he rushes into the house, followed by Cecile. The papers have been burned by Santley. While Santley is away, the princess comes to the garden and finds the girl. She is not succeeded by the princess. Cecile returns to her room and finds the girl, and tells her that she is a princess. She discovers that the girl is a princess.

Victor.

BOSS AND BANNOCKS (Jan. 21).—The cast: Janitor (Wallace Beery); President of Bank (Dana One); His Daughter (Gertrude Areley); John J. Voltin (Jack Ternitt). Written by Harry Wulze. Directed by Wallace Beery.

The Janitor arrives, turns his things over to the arey vault, puts on overalls and jumps to go to work. The President and daughter arrive, the Presi- dent finds that the bank is empty and the vault is empty. The President goes to the bank to find his money, but his confederate also returned to rob the bank. The girl goes to the vault room to hide. The President finds her, and tries to open it, but part of his dress becomes stuck in the vault door. The girl gets away, calls the police and runs to the bank. The President, in the meantime been caught by the crooks, and he and the girl are both held as hostages. Janitor gets out of the vault, finds a kid of powder with a burning fuse, lights a cigarette from the fuse and quenches the flames. Villain tries to get away and the powder explodes. The President/Janitor are hurled through the roof and fall upon the rest of the crooks. The Janitor carries her away and revives her prisoners. Then the Janitor awakens to find himself being beaten by the President and is thrown out of his private office.

HOW TO BE HAPPY, THOUGH MARRIED (Jan. 5).—The cast: Ethel Kenyon (Agnes Verdone); Steve (M. W. Pilgrud); Ethel Kenyon (Belle Delasce). Written by Harvy Gates. Produced by George Cochran.

Since her marriage, Ethel has become very careless about her personal appearance, while Steve, who is always devoted to her, has become very careless about his appearance. One day Steve telephones that he is bringing Ethel a dinner at his house. Ethel is excited, and goes to the dinner. She is not satisfied with the dinner, and the guests are not satisfied with her. She finally realizes that "Clothes make the woman."
search of another. He wanders into an opium joint. He is in the midst of a vivid imagination to the realms of the Celestial Empire
Mandarin. The Chinks, who guard the great opium lamasery, is one of the most beautiful of all the maidens brings the Mandarin to spare his life. He does so, and makes the journey to the east.

The home of the Mandarin is a magic place, and his was a golden apartment and disappearing before Phil. The beautiful maiden counsels him to travel to the pond, and begs him to rescue her from the power of the Mandarin, who holds her captive amongst his captives, and she accepts and gets a idea. They retire behind opposite sides of the pond, and Phil sprays the beautiful, and throw their clothes out to each other. Then they emerge, as Chinese maiden and Lucille as a virgin.

The Chinks take charge of the veiled maiden, and take her to the Mandarin. Lucille is just to assume the duties of the keeper of the fish pond, and Phil forrest hinders to raise his fish pond, and throws their clothes out to each other. At last Phil rolls from the bungalow with a terrible and realizes that he has had a "pipe dream."

JOKER
LOVE IN SUSPENSE (Jan. 6).—The cast: Gale (Gale Hearn); Mabel (F. Edna Regan); Edith (Edith G. Regan); One of the guests (Eddie Behrens) directed by Carl Coolidge. Directed by William Beaudry.

The village constable is also proprietor of the only hotel. Helen is in love with Gale, the constable, and, of course, he is one of the most desirable men in the village. The constable does not like Heil, Bill, a tramp, who comes to visit the village and arrives and dazzles Gale. Helen proposes to Gale, and, when he accepts her, Mike, a rival for Helen's affections, cannot fight back.

Gale's cleaning Bill's room, finds a lot of jewelry. Helen is doing and hiding in the trunk, then, and, and throws the jewelry to her heart. The constable receives word that there is a white stonewall, whose method of carrying out his design is illustrated in the story, is the special auto ambulance which draws the animal in by elec
cric force, which lifts the horse on the running operating room. The method of operating, so as to cause the least pain to the patient is illustrated in the story, and the experi-
ence to the surgeon is shown.

The Nature Study is a series of views of the Venuis fly-trap, attracting its victim, a fly, by the color red, which in the insect is converted to a closing on the insect, and crushing it.

Another story is entitled "Birds of a Feather," closes the reel. The title, "Birds of a Feather," is exactly the same as the woman, and the landscape, the entire story, changes to suit the scene.

NESTOR
PRACTICE WHAT YOU PREACH (Jan. 1).—The cast: Paul Clcmen's (Eddie Lyons); Lu
cils Clcmen's (Edith Roberts); Ned Hastings (Harry Nolan). Scenario by Ben Meredyth. Produced by L. W. Chautet.

Paul Clcmen's is a matinée idol and cultivates

his admirers. One morning his wife, Lucille,unittests the house, and finds Paul Hargraves to her husband, in which she speaks scoldingly. She is not sure of Paul, but he has a serious talk with Ned Hastings, an old swish. Paul, seeking a new house, and

need meets Paul at the club, tells him he is in love with a married woman and that they are not going to be married. This annoys Paul, but he makes it a good joke. He knows Ned is an old sweet

heart, and that he will not do anything to get married.

All of a sudden, Paul finds himself in the dock. He

introduces himself to his new wife, and Paul, grabbing Lucille, dashes from the dock of the steamer as the call "All aboard!" is heard.

GOLD SEAL
AN OLD SOLDIER'S ROMANCE (Three Parts—Jan. 25).—The cast: Ezra (William V. Morgan); Helen (Evelyn Williams); Joe (Hobart Bosworth), directed by Carl Coolidge. Directed by William Beaudry.

Ezra, a soldier, is at the Soldiers' Home, where he is beloved by all, with the possible exception of Joe, a young man, who is quite miserable for every one around him. Ezra's pianist is a child.

Joe has a task to deliver a message, but, in passing through the park he discovers a baby lump. He asks Joe's daughter to get a note about the note until he is near home. The next day, a large spark of requests to be reprimanded for the undelivered note. Instead he is informed that has inherited a large sum of money.

He takes Joe, one of the soldiers whom he is special desires to be his future wife, but he is lonesome and unhappy with all the comrades. One day, Joe is to visit an orphan asylum and bring home seven or eight babies, secreting them in different corners of the house, and they are discovered and chased by the butler. All of the servants leave, and Joe is left alone with the babies themselves.

Joe goes on a supply and encounters a woman. She finds, and, after giving her, he takes her back to the house with his baby. She can support the room, complete charge of all the babies. She decides to let Ezra raise the baby, and she is happy. Laura developed an illness and has a near relative to the amount of a check. When this was disc
covered, Joe, by a hideous mask, a cave. Ezra decides to take Laura to the hus
band. Just as they are exchanging greetings, Joe, a detective, who has been following Laura, is arrested for forgery, and finds the Bible which Charles is reading is found is inscriptions of Ezra's name. Through the efforts of the bishop, who has inter
ested this same lady, he is able to get free. Ezra makes up the deficiency.

Mutual Film Corporation

SIGNAL FILM CORP

THE LAST OF THE LUMBERLANDS (Chapter 18—Two Parts—Dec. 19).—Helen's given his note for $27,000 for the building of a lumber road past the station called Shady Creek. The note is payable the 16th of the month, by which time the train cannot meet the note by that date, and it is his plan to fly to the east, to find read, because to do so would give his only rival a chance to make the money for himself. So Helen conspires with his crooked foreman, "Big Bill" Behrens, to en

trap a strike of the workers building the ex

tension. Behrens pays a mining prospector to come into the construction camp with bogus news of a gold strike. He even pedes the mean. They become crazed with the news and desert their work to go to place where the gold is supposed to be. In a crucial situation for the small timber headers, but Helen, with the help of a bushy bre

fied Indian friend, saves the day for them.

It happens that the man is in Chicago, in the executive offices of Helen's lumber trust and she wire 

inquiries for help. Helen sends him a special train for the place where the gold extension force has been working. An employment agent appears and is recognized by the letters and the lumber king, who gets his fore

man, Behrens, to come to the latter's and causes them to hire a bunch of dissolute cowboys to hold up the men, making them take the work lay down by the men who desired to go to the alleged gold field.

The cowboys and the lumber company have nothing in the way are boarded in a grove of trees. The rescuers are abroad, but there is no engineer. In this emergency Paul, who flies a flying-fox and throws wide the thistle. The train moves along the tracks, and Helen and Joe, which are to be taken up the work laid down by the men who desired to go to the alleged gold field.

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January 6, 1917

THE MOVING PICTURE WORLD

The New Year's gift, the grand saloon, the picture gallery, the library, and the conservatory that wath the shores of Provence. A tour of the gulf is taken, showing the wonderful pines and streams, the romantic towns and the St. Tropez, and the ancient citadel defending the latter place.

SIE AMERICA FIRST (No. 57—Dec. 20)—


e home of former President Thomas Jefferson and President Franklin, this is the birthplace of the world. In this house, Thomas Jefferson, the author of the Declaration of Independence, was born. It is located in the town of Monticello, Virginia, and the valley of Staunton itself the cameraman paid particular attention to the birthplace of the great American. There are also some views of educational institutions and panoramas of the mountains and the valley.

On the same reel is a Gaumont Kurton Komie, entitled "Chauve Souris Not Hung."

THE VAMPIRES (Episode Seven—"The Mast of Thunder"—Three Parts—Jan. 4)—The second part of a story that was first issued as "The House of Mystery," this one is about the adventures of a young woman named Sarah Mathie (Norman), a young man named Thomas McLeod (Norman), and a young woman named Helen Mathie (Norman). The young man is a vampire, and the young woman is a prisoner. The young man tries to escape, but he is captured and taken to a castle by the young woman's father, who believes that the young man is a vampire. The young woman is then taken to a castle by the young man's father, who believes that the young woman is a prisoner. The young woman is then taken to a castle by the young man's father, who believes that the young woman is a prisoner.

TOURS AROUND THE WORLD, NO. 10.—In the course of a three-year tour through the world, the author visited the Pyrenees, in France, and the Pyrenees, in Spain. The Pyrenees are extremely picturesque, and there are deep gorges not more than a mile wide, and the Pyrenees are called the "Pyrenees of the Pyrenees." The Pyrenees are also the site of the famous "Pyrenees Bridge," which is a great tourist attraction.

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MUTUAL

MUTUAL WEEKLY NO. 166 (June 29, London, England.—King George reviews troops. A picture of the current events in England, the city and the suburbs of London. A picture of the current events in England, the city and the suburbs of London. A picture of the current events in England, the city and the suburbs of London.

In the narrative, the sitter is shown in his natural surroundings, surrounded by his family and friends. The subject is shown in the process of carrying out his daily activities, whether it be in the home, the office, or the street.

The narrative is a testament to the devotion of the sitter to his family and friends, and to the values that he holds dear. It is a story of love and of loyalty, and it is a story of the spirit of the age.

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furious chase after Henri that takes them over mansion and back to the studio, as the duel comes in and reveals Spoon's handsome and the true love. Finally, the lovers run off, as Spoon tries to save Lilaine and makes it hot for Spoon for suspicioning her. Lilaine rushes, however, to recover her before she is torn away from her love, and they go home, leaving Debrus to make a wreck of Spoon.

WORLD PICTURES.

A WOMAN ALONE (Five Parts—Jan. 1).
The cast: Nellie Waldron (Alice Brady); Tom Bass (B. Allard); Elizabeth Langford (Helen Waldron (Edward M. Kimball); Sammantha (Justice Cottin); Stupice Carter, Jr. (Arthur Carter); Sam (Mr. J. Clarence Harvey); Michael Flynn (Walter D. Greene). Written by Frank Marrow. Directed by Harry Davenport.

Nellie Waldron, a light-hearted young girl, living on a prosperous farm with a kindly uncle and aunt, becomes engaged to Tom Bass, a telegraph operator. Nellie is transferred to a little wayside station, far removed from all other habitations, and before going per- suasives Nellie to marry him.

At first, love for her husband absorbs Nellie's whole being, but gradually the loneliness at the desert post begins to pall on her and she longs for companionship and her old home. At the station, he meets Stephen Carter, Jr., a wealthy idler, traveling about with his father. During his enforced stop at the little station, Carter and Nellie are thrown together, and as Nellie tells him an eager listener to stories of life in the "Big City," she hopes that, when he tries to have her to go with him she refuses.

Heartbroken, Nellie goes back to her uncle's house. Stephen again meets her and tries to hide his disappointment. While he is pleading with her, John, who has some- thing important to tell her, arrives. Nellie, suspected, previously aroused by a note Stephen and Nellie, are confirmed when he sees the two together. Denouncing Nellie, he tells her he is with through and with her and she may go with Stephen.

Cast out of her aunt, Nellie leaves for the city to strive for her unhappiness the struggles, but without success. One day she is knocked over by an auto driven by Flynn, who had known at the Wayside station. Through Flynn, Stephen is informed of her whereabouts and, unknown to her, he seizes a police force for her and gradually gets her into his debt. Several financial associates, Nellie realizes that life surrounded by cayetry and people can be equally lonely as life at a deserted wayside station. Lending for John, she writes, begging forgiveness, and hinting at her coming, he is written to a

Stephen, feeling that he has waited long enough, reveals the truth of her position to Nellie and demands payment for his favors, while she struggles against his advances, the door is open and John rushes in, as Nellie is thrown out, and husband and wife realize that love is the only thing in the world.

DIXIE FILM CORP.

JUST A SONG AT TWILIGHT (Five Parts—December).—The cast: Lucy Winter and Lucy Bass (Evelyn Groves); Carlyle Turner (Pedro de Cordoba); George Turner, his wife. Lucy's mother (Evelyn Groves); Stephen Winter, Lucy's father (Charles Wellesley); Nellie Bass, Lucy's mother (Nellie Grant); John Mallow, a false friend; Frank Bass, Stephen's father. Directed by Carlston S. King.

Lucy Bass is in the lap of luxury, but has not been satisfied, leaving her a necklace of peculiar beauty, but has been determined to sell it. The necklace was given to her by her father, whose aunt has recently died, leaving her to an archeologist of peculiar beauty, but has been decided to sell her for his wife, whom she has always beloved. Passing a beautiful old southern mansion, which somehow seems familiar, she sees a "Gardener Wanted." She applies for the position and is accepted by the girl, Lucy, with whom her love is, to the chagrin of her banker, John.

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who orders him to leave, after recognizing the necklace which he has given Lucy in lieu of an engagement ring.

That stepher Father Time leads Winter's conscience to review his past. This extended over eighteen months, during which he see Winter installed as gardener at the Turner mansion. He becomes infatuated with Nellie, but she affirms to her "Gardener Wanted.", and accepts Nellie's friendship, planning his run, the name is changed. Through the loss of Lucy's love, Turner passes many restless nights, eventually to his fake, which Winter rises to the position of bank cashier, forges a picture on the Turner mansion, decides Car- lyle as bank president, and becomes president himself. When he has been wronged, he is convicted of murder and sent to prison for life. Lucy, real- izing the disastrous character of his subsequent dishonesty, slips into love with Carlile—dies of a broken heart.

See Father Time leading Winter's con- science back into his body, and he wakes, call- ing, "Lover," after which he tries to have her, and Winter tells her of his fake, which Winter rises to the position of bank cashier, forges a picture on the Turner mansion, decides Car- lyle as bank president, and becomes president himself. When he has been wronged, he is convicted of murder and sent to prison for life. Lucy, real- izing the disastrous character of his subsequent dishonesty, slips into love with Carlile—dies of a broken heart.

GREATER VITAGRAPH.

MY OFFICIAL WIFE (Five Parts—De- cember).—The cast: Helen Marie (Clara Kim- ba); Lilaine (Seth); Wells (J. M.); Jules (Arthur Lenox); Arthur Lenox (Harry T. Morsh); his wife. "Slander," (Mary Martin); Marina (Mabel Anderson); Basil Welebsky (Arthur Cooke); Constantine Welschsky (Charles Welschsky); Lou (Eugenia). Written by Frederich (L. Roger Lyton); Eugenia (Eveline Jesen). Directed by James Wallace.

The marriage of Margaret Lenox to a wealthy Russian, falls to herself, a trip to Russia by her father, Arthur Blaundson Lenox. He is a handsome man, and in the early forties. The noble Welschsky family, with whom he had his marriage, has married her. He has been seen to be married to Lucy, and she becomes the center of his attentions. Lucy's aunt, a Russian, is in Paris. A passport for her, marriage, and wife, is secured. But Mrs. Lenox is of the Russian, but not of that of the house. Weletsky and Welschsky falls in love with her.

The strain on Lenox induces him to return to a Russian, for the Russian, of her unconscious journey to Petersburg (from the Russian provinces) and attempts to make his fel- low wife" happen. For his work in Russia has been completed. She would like to go, but she has to dress as a common and attend a ball. She learns the Czar is to be in attendance, and she becomes the, dance of Arc of the Night. She refuses to go back with Lenox, and then to see her marriage. Her life, etc. She decides to go back to Russia.

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from the room and locks herself in. She goes to sleep on a couch in the main room. The old servant then comes in and makes her attempt to murder the man she does not know. Clara and Elise rescue her from this terrifying experience.

Mary finds Jim unconscious from his wound and hurried to the village for medical aid. She lives a few days and then returns to the city and makes restitution of the stolen property. Clemmication is brought about several years later.


Penelope, a Russian musician suspected of revolutionary activities, escapes the surveillance of her secret police and goes to Vienna. She meets, loves and marries a young English composer, who is embittered in his love for Penelope's mother. The couple move to Paris, where Penelope meets a Russian nihilist who loves her. She is finally reconciled to her fate when she discovers that Penelope has in fact made for her a secure future. The boy's ambition is speedily realized there can be no cure.

Panthers urges the Russian hero to produce the opera. Driven to desperation she seduces the baron's full-blooded proposal and sacrificing herself. The opera is promptly with the Russian hero. The baron discovers the sacrifice that Penelope made for his sake and at the time of his death. Penelope, in despair, kills the baron, who has the only living relative, the agreement. The story ends with Penelope and her husband reunited and bound for exile to Siberia.


The story is that of the mysterious murder of Avis, the Argyle's multimillionaire, in the library of his home. Circumstances point toward Argyle's adopted daughter Mary, who is his only child. Mary has been quarreled with her son, the Reverend Mr. Ruben, a great private detective, is called in by Mr. Rube and takes hold of the investigation. His methods are scientific and swift and the trail leads to an exposure of the murderer. He is the dictator of the Caro, the King of the World, who is finally vindicated. Bayton's reward is the girl.

PARAMOUNT.
SNOW WHITE (Famous Players—Five Parts—Dec. 25).—The cast: Snow White (Marianne C. Grore), Prince Florimund (Herbert Heyes), Queen Branderam (Dorothea C. Cumming), Princess Anthea (Lucille Fox), the Ugly Dwarf (Alice Washburn). Snow White is the motherless princess, who arouses the jealousy and hatred of Mary Jane, her mother's former favorite-in-waiting, who is the eighteen woman's rival, who desires to marry the throne. She gives her heart to the witch, who, in return for which she becomes beautiful and wins the love of the king. While hunting the king falls from his horse and is killed, leaving Mary Jane, who has been rechristened Branderam, upon the throne. Branderam's force Snow White to work in the kitchen and take her lovely clothes away from her. When Snow White meets a young hunter who becomes interested in him and is fancied by the Comtesse (who has no idea who the other is). They are dumbfound, send for a note of his of wits and present a letter to the queen, asking for the hand of the Snow White. She is entered upon the throne, and Snow White, who has been sent back to hand for the hand of the little princess, whom he has never seen before.

Branderam, who believed that the prince was
THE MOVING PICTURE WORLD

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coming to sue for her hand, is furious. She
decides to kill the little girl and forces old
Berthold, a hunter, and Snow White's devoted
slave, to promise to kill the child.
He is to
bring her the heart of Snow White as proof of
his act.
Berthold takes Snow White into the
woods and tells her what ho has been forced
to promise and she tells him to kill a pig and
take its heart back to the queen. While he is
doing this, a bird leads Snow White to the
cabin of the seven little dwarfs, where she
wins their undying gratitude.
When the queen discovers that Snow White
has escaped her, she tries to kill her with a
magic comb and then inveigles her into biting
a poisoned apple.
Snow White falls prostrate
and is discovered by the dwarfs, who carry her
body In state to the palace, where the queen
rejoices until
the furious Prince Florimund
threatens to kill her.
In the excitement the
dwarfs drop the casket, in which there lies the
body of Snow White, and she awakens.
The
apple had stuck in her throat and she had not
swallowed it. The witch turns Brangomar into
a peacock and all ends happily.

—

HE MEANT WELL

(Klever Comedy Jan. 1).
Moore calls on his sweetheart and asks
her to marry him.
She refuses and Vic is
downcast. She tell9 Vic that she will marry him
on condition that he does one good deed, to
prove that he is kind, considerate and helpful.
Vic leaves his sweetheart and passes a gang
of boys who are playing.
One says, "Look at
the dude
let's soak the lid," and they begin
throwing potatoes at Vic.
Turning around to
scold them, he backs into a baby carriage just
as a potato hits the lid and knocks it off onto
the head of the baby in the carriage. Vic, pick-

— Victor

;

ing the hat off the child's head, tries to apoloThe baby's mother is very angry and lets
it.
He starts to chase the boys and
catches up with the leader, who nins into a Boy
Scout. As Vic starts to spank the boy, the Boy
Scout interferes and calls Vic's attention to the
sign on the fence reading "Do one good deed
every day." He offers Vic a Boy Scout badge
25 cents is the price. Vic buys it and, imbued
with the Boy Scout motto, gives the boy who
threw the potato a dime. He salutes the Boy
Scout and starts down the street.
Old Silas Green goes to the shed for eggs, only
to find a cat "setting" on them.
He throws it
out just as Vic comes along.
Vic figures that
here is a chance to do a good deed, so he picks
up the cat and carries it to Silas Green's house.
He rings the doorbell and Green, who has a
bad foot in bandages, answers the bell. Vic,
giving him the cat, asks him to take it in.
Green is furious. Vic is nervous, drops the cat
on the old man's foot and Green starts after
him with a scythe. Vic gets away and comes
upon a blind man, who is waiting on the corner
for someone to take him across the street. Vic
leads him across the street.
Flossie Fluff, a
friend of Vic's, passes and Vic turns to tip his
hat and give her a smile. The coal man, who
has just put in a ton of coal, has left the coal
hole open and Vic walks the blind man right
into it.
Vic looks for his charge, discovers the
coal hole and hearing shouts below reaches down
and pulls him out. The blind man who Is not
blind at all
is wild with rage and, taking off
his colored glasses, makes a swing at Vic, who
ducks and, grabbing the blind man, pushes him
upside down Into the coal hole.
Vic picks up
the sign the blind man has left behind, realizing
that the laugh was on him.
He continues onward to his good deed and looks to his badge
for encouragement.
Presently the shouts of
gize.

Vic know

;

—

—

"Help
Help !" attract his attention. Looking
toward the comer he sees a woman holding a
!

They are taking a moving picture, but Vic, not knowing this, rushes
into the crowd to rescue the poor, defenseless
woman. He reaches her, knocks the movie man
over who is attacking her just as the movie dichild, crying for help.

rector and the cameraman rush up and kick
out of the picture.

him

Despondent and wornout, Vic wanders back to
his sweetheart's house. As he takes off bis hat
under her window, she is looking out, and the
cake knife which she has in her hand drops
and goes through his hat, which he is holding
in his hand.
She throws Vic a rose and asks
him to bring up the knife.
He starts upstairs with the knife and hears
a noise next door which arouses his curiosity.

He stops to listen, it is the headquarters of a
secret society known as "The Avengers."
Vic,
leaning against the door, happens to knock it
with the knife. One of the members inside opens
the door suddenly and Vic falls into the arms
of the Avengers.
They think he is a spy and,
rather than harm, decided to make him a member of the society.
In the meantime, Vic's sweetheart is waiting
impatiently. After putting Vic through the degrees he is declared a full-fledged member.
A
certain member of the society is a traitor and
it is decreed that he must die, so the chief deals
cards and whoever draws the black ace must
do the deed. Vic draws the black ace and is
scared stiff.
The chief gives him a stiletto and a photo of
the traitor and he is told to start out to do the
deed.
He is also informed that he will be
watched night and day. After giving him the
sign of the society, he is sent on his way. Vic
attempts to stop to see his sweetheart, but the
trailer maites him continue with the mission.
The trailer goes on ahead and just as Vic starts
to go down the street his sweetheart, who has
been listening to what has been going on,
touches Vic on the shoulder and tells him that
she knows all and that she will watch over him
and tell him when he is in danger. Vic stops
to buy some chestnuts from a vendor, who, trying to show his pleasure in waiting on him,
makes the society sign. Vic. thinking he is a
member, flies for his life, leaving the money

and chestnuts.
He approaches a barber shop Just as his
trailer comes up and he Is told to go into the
shop to look for his victim. He gets into the
chair and is lathered up when the barber, after
wiping his hands, rolls same to dry them. Vic
thinks he is also a member of the society and
makes one leap from the chair, knocking over
a barber who is shaving another man,
and
grabbing his hat, which he had put on the water
tank, knocks It over on the head of a man who
is being manicured.
He rush out lathered face
and all down the street, where he meets his

—

—

sweetheart, who is also following him.
She accidentally rolls her hands and, thinking
she is a member of the same society, leaves her.
In the meantime the police have been tipped
off about the Avengers society and they make
a spectacular raid. The members escape, thinking Vic has .betrayed them.
They start out to
find him.
Vic, still running, comes across an
ammunition factory the door is open, so he
goes in. He sees a box of bombs.
By this time the trailer has met the chief
and they follow Vic to the ammunition factory.
Vic lock the door; he climbs a ladder just as the
Avengers members reach the door. He throws
a bomb which he has lighted and it explodes,
knocking them all senseless just as the police
arrive.
This brings about the arrest of the en;

tire

Avengers society.

Vic's sweetheart, seeing what has happened,
goes to Vic and telling him that she is not a
member of the society agrees to marry him.

—

BRAVING BLAZES (Black Diamond Jan.
8).
This story tells about "The Swede" and
The Tad. "The Swede" sweeps the streets and
The Tad drives a dump cart. While talking
one day the fire department runs past and they
envy the fireman. They stop the political boss
and ask him to set them jobs with the fire department. He tells them to stick to their jobs.
During the noon-hour they sit in the rear of

—

January

6,

dump cart and finish the contents of their
lunch pails. As they sit back to en.oy a smoke,
their imaginations show them as fire chiefs nurrounded by husky firemen. A political friend
dashes up and informs them he has started an
independent fire league and wants them to take
charge of it. They are delighted, and he takes
the

them to the new fire house.
They are introduced to the firemen and at
once take charge.
They put the firemen to
work and keep every thing humming.
The
chief orders a fire drill after which all grab
tne pole and slide up to their dormitory. There
the firemen undress by order.
The helmets all
come off at one count and are thrown across
on their respective pegs on another. The shoes
follow and are thrown into a corner where
they arrange themselves in a row. The firemen
jump backward into bed and are automatically
covered up. The chief and his assistant retire
to their own bedrooms where they undress, and
hang their clothes on a rack.
In the night the fire-gong awakes the firemen, who turn to a row of push buttons. They
push No. 1, and the bed clothes fiy off No. 2
and the shoes fly out of the corner on to their
feet.
No. 3 tips the beds and lands the firemen on the floor. On pushing No. 4 their helmets fly off the pegs and land on their heads.
No. 5 lines them all up at attention. The chiefs
start for the door.
As they pass the clothes
rack they appear on the other side fully clcthed.
They dash into the dormitory and all slide down
the pole.
The horses are quickly harnessed and al)
start for the fire, the chief in a dinky roadster,
the others on the fire engine, while the hose
cart, pulled by a dried up little fireman, speeds
up and passes the engine, runs up behind the
chief's auto and jumps over it.
At the fire
they have many difficulties and finally seeing a
girl at the fourth story window with the flames
shooting out around her, they lasso her and
pull her to the ground.
She "bawls them out" and the boys decide
that their methods of rescuing are wrong.
Another girl appears at an upper window.
The
chief orders his men to play the hose Just
under the window. He jumps Into the stream
and slides up to the window, gets the girl and
prepares to slide down again when the hose
breaks.
With his arms around the girl, and
struggling against the flames he awakes to find
himself seated in the dump cart with his arms
around the street sweeper. He relates his dream
and finishes by saying "I don't want to be a
fireman," and they start for their afternoon's
;

work.

DID IT EVER HAPPEN TO YOU? (Klever
Komedy— Jan. ir>). Moore returns from a gay

—

party,
having imbibed too freely.
Statuary
seems to bow to him. Forgetting his wife Is
away, he takes off his shoes and they seem to
walk upstairs without him. He begins to think
something must be wrong and starts up to his
room. He enters and it appears to be revolving
at a rapid rate.
He goes to bed without remov-

ing his clothes, just as the butler with a tele-

gram knocks on

the door.
The telegram Informs him that his wife will be home Immediately and adds that she hopes he has kept on
the water wagon.
Vic is at a loss what to do and starts to clean
up the room of all traces that might show he
was out late. Mrs. Vic arrives and is surprl>ed
at not seeing Vic. She asks where he Is. The
butler informs her that he is upstairs. Mrs. Vic
proceeds immediately to Vic's room and Vic,
hearing her approaching, managed to get his
hat and coat on and Is coughing hard as Mrs.
Vic enters. He tells her he Is suffering from a
severe cold and she makes him take some medicine. - She goes to his pockets to get his murrier
to put around his neck, when she finds champagne corks. Vic tells her It Is a new game,

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MOVING PICTURE WORLD
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and mail

Theatre.

1917


What if you get five you win. She is satisfied and he starts to his office, taking the medicine

Vic is a lawyer, and while trying to ease his headache with a massage, he turns to the phone. He is able to contact the police, and after a few minutes, the police arrive. Mr. Vic's friends are also called, and they arrive to help him.

Vic, after leaving his work, finds himself in a dark and deserted street. He is surprised to see a strange figure standing in the street. He approaches the figure, and they start to talk. The figure explains that he is a detective, and he needs Vic's help with a case.

The detective describes a series of events that have occurred in the city, including a series of robberies and a recent murder. He asks Vic to help him solve the case, and Vic agrees.

As Vic and the detective walk through the city, they encounter a variety of characters, including a group of soldiers and a group of criminals. They also face several obstacles, including a series of traps and a series of challenges.

In the end, Vic and the detective are able to solve the case and bring the criminals to justice. Vic is pleased with his work, and he is able to return to his normal life.
HER NEW YORK (Gold Rooster—Five Parts—Jan. 7.)—The cast: Phoebe (Gladys Cooper); Farmer Brown (Riley Chamberlain); His Wife (Carson M. Young); Phoebe's father (Sam Parke, Jr.); Stuyvesant Owen (Robert Vaughan); Laura (Ethyl Cooke). Phoebe Lester, a country girl, whispers to her pet hen, "You've laid an egg for a man from New York who doesn't know you."

While taking breakfast to Philip, the new boarder, who came from that distant place, she gazes at him as if he comes from an unknown land. Returning to the city with a newfound love and enthusiasm, she begins to get up the courage to sell his "egg" to her New York. In the meantime, Phoebe's brown hen proves to be a golden one, and her egg money buys a ticket to Philip and her wonderland.

On the train, Laura, a flaithy-dressed woman, meets Phoebe and, tempting her with a nice new dress, takes her to her house. There, Owen, a former employer of Philip, is fascinated by her simplicity. Such grandeur and strange "fuzzy" drinks overherm her, but Providence intervenes, when the little brown hen hops into the street with Phoebe scrambling after. A big-hearted policeman finds her and takes her to Philip, and acts as "bridesmaid" at their wedding.

Their little home, built on much love and little food, is brightened by the adoption of Johnny, an abandoned baby, that Philip finds on the street one day. This baby brings good luck, and Philip secures a good job through Owen and Laura's help. Their cups have not yet seemed to be full, when Owen, to further his ends, contrives to get Philip to gain the party of Fowloney. Phoebe, convinced by trickery, that Philip is unfurled, is heart-broken and believes that love and her New York are unreal after all. But, the yielding, grief-stricken country girl awakes Owen's better self, and with his help the unhappy household is reunited.

THE SHIELDING SHADOW (No. 15, "The Final Chapter"—Two Parts—Astra—Jan. 7.)—Sebastian, seeking refuge from his sollen and his guilty conscience, retreats to his country lodge, but there his memory still relentlessly points his many villianies. Again he tries to flee from the torture of his conscience, and his flight is stopped when the door the man he thought safe in a watery grave—Virgil Carson. The hallucinations of a nerve-ravaged brain is his first thought, but it proves to be the flesh and blood Jerry, who forces him to write the confession that clears his blackened name. Sebastian fies in terror, only to come upon Captain Cardoza, the man of mystery—Ravenzer. We finally reach the last of the three and the end of the Wonder Serial. leaving Leontine and Jerry weeping happy dreams of the future.

PEARL OF THE ARMY (No. 6, "Major Brent"
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(No. 42, "Major Brent"

The ticket Nina, a gangster, as in Baltimore, goes on a trip to New York. Driving his car, he is caught by the police, and is taken to jail. Escaping their watery prison, Adams fails to steal the diamonds, fled to New York and begins to run. A U. S. aviator, sent by Col. Dare, observes the Grandpans overcoming them and with his girl, Paul Cardoza, Pearl dashes for freedom and, arriving where the ship is going to take them, uses her gun to bring the ship to a stop. Then, in her seat, ready for flight, Pearl threatened by Adams to disengage her, but the policeman, with his troopers, comes upon Adams in a bul, and, although compelled to surrender, Pearl and his girl demand freedom by having "something on" Brent. Brent returns the plans to Col. Dare, who commissions him to take them to Washington.

Immediately, that same day, the Silent Film plots to get them. Togo agrees to penetrate the American linen and get the plans in return for Brent's story, now a Big Lie. Fleeing for his way to Washington, Brent, with Pearl, is suddenly confronted by the Menace, who is hidden on the train.

In the struggle, Brent is wounded and Pearl, clutching the plans, is thrown from the train. Suddenly, another mysterious Menace appears.

The two Menaces fight and fall from the speeding train into the river below. Pearl, uninjured, goes overboard, and while reading the plans on the river bank they are snatched from her by one of the Menaces.

Triangle Film Corp.

THREE OF MANY (Five Parts—Kay Bee—Dec. 24.)—The cast: Nina Antolini (Claudia Balthazar); Philip Vitreaux (William Bakewell); Paul Cardoza (George Fisher).

A couple that have deserted their charming houses that exist only in New York lived, among others, two staunch friends of different nationalities—Paul Cardoza, an Italian, and Emil Vorsman, an Austrian. Both were struggling upward toward success, and although their ambitions in their allegiance to a country they considered there. Nina Antolini, the prettiest girl in the establishment, was the object of their devotion, and Nina, although an Italian by birth, hesitated to make a choice between the blond-haired Austrian and the black-haired Italian countryman. And so the romance resolved itself in the question of the Menace.

The war broke out and all was changed. One by one the cosmopolitans were called back to their respective countries. Emil Vorsman answered the call first, and then Italy, throwing his challenge to Austria claimed Paul Cardoza. Before selling Emil had placed his fate in the hands of Nina, but blood being thicker than water, Paul was the victor.

Even this did not destroy the friendship of the three.

Nina, who was a trained nurse, joined the Italian Red Cross, but during the war Nina, who was in a northern village of Italy, and one day to Nina, watching over her sick and wounded, Paul Cardoza, who is a member of the village, is evacuated and the wounded men moved. This was the first meeting of these two had been since the war, and was left behind.

And then the Austrians poured into the village. As Nina watched, and paid tribute to the men recognized in the Austrian officer in command Emil Vorsman, Nina, feeling the importance of the campaign, sees his first love at his mercy, and for a brief moment is about to throw honor to the winds in his secure triumph. His better nature and the memory of the old loyal friendship prevails, and when returning and now victorious Italian army returns he is able to look his old comrade Paul in the face, Paul, not to be outdone in generosity, asks Emil to escape, even at the risk of his own life.

THE HEIRESES AT "COFFEE DANS" (Five Parts—Five-Color Art—Dec. 24.)—The cast: "Waffles" (Bessie Love); Carl Miller (Frank Bennet); Shorty Olson (Max Davidson); Mrs. Clara Johnstone (Lucy Yeung); Bert Galagher (Alfred Paget); Slim Magee (Alva Blake).

"Waffles," the waitress at "Coffee Dan's" hash-house, is selected by Bert Gallagher and Clara Johnstone, a pair of crooks, to be represented as a missing heiress whose story they have read about in the newspapers. "Waffles" herself believes the story, as she was orphaned early and remembers little of her childhood, and by adroit coaching is able to convince the crooks of the correctness of the validity of her claim.

But an unlimited money, poor little "Waffles" nevertheless has only three desires: to buy the girl restaurant for her old benefactor, Shorty Olson; to publish the music written by her lover, Carl Miller, a young, eccentric, and penniless musician; and to marry the baby that a Mrs. O'Shananish is too poor to care for.

But "Waffles" establishes Shorty Olson as chef in her restaurant, and Miller is a frequent caller until Mrs. Johnstone in secret convinces him that it is his duty to give up the girl who has become his devoted confidant into "Waffles," he discontinues his visits.

In the meantime, the crooks, who want to use "Waffles" to promote the marriage, Gallagher and Shorty to find out who they are, and the gangster over foot, and thus discovers that the restaurant belongs to Shorty. Olson is caught savingdropping, and the crooks shut him into the garage.

Carl Miller has been mooning at the house of his lost love, and sees Shorty Olson put into the garage. He feigns unconsciousness to enable the gangster on guard and the liberated Shorty goes into the police station, leaving the crooks in possession of the crooks' arrest. The three are imprisoned, and are told the crooks' service, which has just begun. "Waffles" sees her chance, and retires to her own home. It is revived and the service is begun when again Carl forces his way in and battles the bridgekeepers, who are now in charge of the garage. The crooks go to jail. The lawyer comes with the new power of the crooks, and rescues Shorty. "Waffles" is a hash-house. For the crooks' arrest the three are imprisoned, and are told that the crooks are bums. Carl Miller publish his music, and "Waffles" adopts Mrs. O'Shananish's baby.

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## THEATRICAL ARCHITECTS
- Decorators' Supply Co.

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**THE MOVING PICTURE WORLD**

**January 6, 1917**

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**PATHÉ SORIAL PLANS.**

**"PHANTOM SNAKEANUS, THE."**

**PHILADELPHIA FILM DOMES.**

**PHOTOPLAYWRIT, THE.**

**"FREDRICK BIG YEAR FOR MUTUAL.**

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**REVIEWS OF CURRENT PRODUCTIONS.**

**UNION THEATERS COMPANY OPENS BRANCH.**

**UTAH MAY HAVE CENSORSHIP LAW.**

**"VANITY," (Merton).**

**"VICTIM, THE," (Fox).**

---

**"WOMAN ALONE, A," (World).**

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**MOVING PICTURE CAMERAS.**

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THE DECORATORS SUPPLY CO.
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List of Current Film Release Dates
ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 125, 128.)

General Film Company

RELEASE DAYS.
Monday—Selig, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Essanay, Kalem, Vml Feature Comedy.
Thursday—Selig, Vml.
Friday—Kalem, Knickerbocker, Vml, Vitagraph.
Saturday—Essanay, Kalem, Selig.

BIOPGRAPH.
Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph Reissue).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rebechael (Reissue—Two parts—Drama).

ESSANAY.
Dec. 2—The Final Fraud (Three parts—Dr.).
Dec. 5—The Egg (Two parts—Comedy).
Dec. 6—A Waiting Game (Comedy).
Dec. 9—A Failure at Fifty (Three parts—Comedy—Drama).
Dec. 12—In a Looking Glass (Black Cat Feature—Two parts—Drama).
Dec. 15—Cannibalized Noon Pictorial No. 20 (Cartoon—Comedy).
Dec. 20—Taking the Court (Comedy).
Dec. 23—Dancing with Polly (52 of "Is Marriage Sacred?"—Two parts—Drama).
Dec. 29—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Cannibalized Noon Pictorial No. 21 (Cartoon—Comedy).
Dec. 30—With 'In Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).

KALEM.
Dec. 9—The Luncheon's Portly (No. 100 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 12—The Trench and the Artist (Comedy).
Dec. 13—The Ball of Checkawalla (No. 19 of the "Girl from Prisco") (Two parts—Drama).
Dec. 15—The Memoirs of No. 9 of "Grant, Police Reporter" (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of War (No. 20 of "The Girl from Prisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter"—Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen")—Drama.
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission tostead (No. 11 of "Grant, Police Reporter"—Drama).
Jan. 30—A Race With Death (No. 112 of "The Hazards of Helen")—Drama.
Jan. 2—That Tendour's Foot (Comedy).
Jan. 5—The False Prophet (No. 21 of "The Girl from Prisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of Grant, Police Reporter)—Drama.
Jan. 6—The Mowre Mountain Mystery (No. 113 of "The Hazards of Helen")—Drama.

SEIIG.
Dec. 9—The Purchase Price (Drama).
Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig—Tribune, No. 99 (Topical).
Dec. 14—Selig—Tribune, No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Selig—Tribune, No. 101 (Topical).
Dec. 18—The Five, Fànce Piece (Two parts—Drama).
Dec. 21—Selig—Tribune, No. 102 (Topical).
Dec. 21—The Man He Micht Have Been (Dr.).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Selig—Tribune, No. 103 (Topical).
Dec. 28—Selig—Tribune, No. 104 (Topical).
Dec. 30—The Righ' Hard Path (Drama).
Jan. 1—Selig—Tribune, No. 105 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—Topical).
Jan. 4—Selig—Tribune, No. 106 (Topical).
Jan. 6—In Payment of the Port (Drama).
Jan. 1—The Method Men for Jones (Two parts—"Black Cat Feature"—Comedy—Drama).
Jan. 3—A Dollar Down (Comedy).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred?"—Two parts—Dr.).

VIM FEATURE COMEDY.
Nov. 6—Marked No Funds (Comedy).
Nov. 15—Helm in Your Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 29—Hubby's Chicken (Comedy).
Dec. 6—Hubby's Chicken (Comedy).
Dec. 13—Charity Brides at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VITAGRAPH.
Dec. 11—Accident Is the Best Policy (Com.).
Dec. 15—Bears and Bullets (Comedy).
Dec. 16—Pope's Legacy (Three parts—Drama).
Dec. 18—A Lesson for Somebody (Comedy).
Dec. 22—A Bit of Bent Wife (No. 1 of "The Dangers of Doris")—Comedy.
Dec. 25—A Journey to Nowhere (Comedy).
Dec. 29—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Luck Charm (No. 2 of "The Dangers of Doris")—Drama.

General Film Company Features

BLACK CAT FEATURE.
Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 26—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).

BROADWAY STAR FEATURES.
Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pepe's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.
Nov. 24—Twin Souls (Three parts—Drama).
Dec. 1—Rutts Casey (Two parts—Drama).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).

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### List of Current Film Release Dates

#### Universal Film Mfg. Co.

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 22</td>
<td><strong>INDEX.</strong> Dec. 20—No regular Index this day. Dec. 25—The Doleful (Special—Drama). Dec. 28—The Legacy (Two parts—Drama). Jan. 5—No regular Index this day. Jan. 8—The Face in the Shadow (Relise—Drama). Jan. 12—The Whispered Name (Two parts—Drama).</td>
</tr>
<tr>
<td>Nov. 28</td>
<td><strong>FICTION.</strong> Dec. 22—Two of a Kind (Two parts—Drama). Dec. 24—No regular Fiction this day. Dec. 27—No regular Fiction this day. Dec. 29—Dramatic Magazine (Two parts—Drama). Jan. 1—No regular Fiction this day. Jan. 7—The Ringer (Two parts—Drama).</td>
</tr>
<tr>
<td>Nov. 22</td>
<td><strong>Mutual Film Corp.</strong> Nov. 28—Catamity Ann Guardian (Comedy) (Reissue). Nov. 30—Catamity Ann's Vanity (Drama) (Reissue). Dec. 2—The Capture of Rattlennake Iive (Dr.) (Reissue).</td>
</tr>
<tr>
<td>Nov. 28</td>
<td><strong>JUD.</strong> Nov. 5—Nearly a Honeymoon (Comedy). Nov. 9—His Blushing Bride (Comedy). Nov. 17—Merry Christmas (Two parts—Drama).</td>
</tr>
<tr>
<td>Nov. 10</td>
<td><strong>ECLAIR.</strong> Nov. 11—The Unpardonable Sin (Two parts— Drama). Nov. 18—The Red Lantern (Two parts—Drama).</td>
</tr>
<tr>
<td>Nov. 17</td>
<td><strong>NIAGARA FILM STUDIOS.</strong> Dec. 29—The Song of Our Girl (Dance) (Epi- sode No. 1). The Jade Necklace (Two parts—Drama). Jan. 3—The Passing of Our Girl (Dance) (Episode No. 2—Two parts—Drama).</td>
</tr>
<tr>
<td>Nov. 22</td>
<td><strong>NORTH AMERICAN.</strong> Dec. 27—The Journey to the Sky (Chapter 1—&quot;Fate and Death&quot;) (Two parts—Drama). Dec. 4—Sequel to Diamond from the Sky (Chapter 2—&quot;Under Oath&quot;—Two parts—Drama). Dec. 11—Sequel to Diamond from the Sky (Chapter 3—&quot;Sealed Lips&quot;—Two parts—Drama). Dec. 18—Sequel to Diamond from the Sky (Chapter 4—&quot;The Climax&quot;—Two parts—Drama).</td>
</tr>
<tr>
<td>Nov. 29</td>
<td><strong>GAUMONT.</strong> Dec. 20—See America Through (Drama). —Kortno Komics (Cartoon Comedy). Dec. 21—The Vampires (Episode No. 9, The Eve of the Vampire, by the Mediter- ranean (Travel). Dec. 24—Reel Illustrated Number 31 (Mutual Film Magazine). Dec. 25—Miss Arashi Around the World (The Three River, France; Florence, in the Swiss Alps) (Travel). Dec. 27—See America Through (Drama). —Kortno Komics (Cartoon Comedy). Dec. 28—The Vampires (Episode No. 6, San- tana—Three parts—Drama). Dec. 31—Reel Life No. 30 (Mutual Film Mag- aine).</td>
</tr>
<tr>
<td>Nov. 29</td>
<td><strong>GAUMONT.</strong> Jan. 2—Tours Around the World, No. 0 (Subject-Nether Star, Brazil; Luchon, France) (Travel). Jan. 3—See America Through No. 0, Passadex, Cal. (Science). Jan. 4—The Vampires (Episode No. 7, &quot;The Master of Thunder&quot;—Three parts) (Drama).</td>
</tr>
</tbody>
</table>

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*For Daily Calendar of Program Releases See Pages 126, 128.*
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RICHARDSON'S MOTION PICTURE HAND BOOK is a carefully prepared guide to perfect projection.

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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates

(Mutual Releases continued from page 148.)

MUTUAL CHAPLIN, The Pawsanop (Two parts—Comedy).
Nov. 15—The Screen (Two parts—Comedy).
Dec. 16—The Blank (Two parts—Comedy).

MUTUAL MASTERPIECES OF LUXE.
Nov. 9—East Is East (Turner—Five parts—Drama) (No. 151).
Nov. 16—A Folk of American (Five parts—Drama) (No. 155).

MUTUAL SPECIAL.
Dec.—Charity (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.
Dec. 11—Miss Jackson's Navy (Five parts—Drama) (160).
Dec. 18—The Twinkler (Five parts—Drama) (No. 103).
Dec. 28—The Innocence of Lizette (American—Five parts—Drama) (No. 102).
Jan. 1—A Gilded Youth (Five parts—Drama—American) (No. 103).

NOVELTY.
Nov. 25—An Artful Dodger (Comedy).

SIGNAL FILM CORP.
Dec. 13—A Lass of the Lumberjills (Ne—Ten parts—Drama).
Dec. 25—A Lass of the Lumberjills (Ne—Ten parts—Drama).
Dec. 21—A Lass of the Lumberjills (No. 12 —Two parts—Drama).
Jan. 7—A Lass of the Lumberjills (No. 12—Two parts—Drama).

VOGUE.
Nov. 28—Up the Old Time Path (Two parts—Comedy).
Dec. 8—The Wicked City (Two parts—Comedy).
Dec. 10—Slot in the Fringe (Two parts—Comedy).
Dec. 17—Treed (Two parts—Comedy).
Dec. 24—Fickle All Around (Two parts—Comedy).
Dec. 8—Jeezy Joits (Two parts—Comedy).
Jan. 7—The Land of Nowhere (Two parts—Drama).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.
Nov. 9—Miss Treadwell (Five parts—Drama).
Dec. 4—The Black Black Butterfly (Five parts—Drama).
Jan. 1—Vanity (Five parts—Drama).

COLUMBIA PICTURES CORP.
Jan. 8—A Wife by Proxy (Five parts—Drama).

ROLFE.
Nov. 27—Sunbeam (Five parts—Drama).
Dec. 11—The Stolen Triumph (Five parts—Drama).
Dec. 18—The Awakening of Helen Richie (Five parts—Drama).

SCHIAL PRODUCING CO.
Jan. 1—The Great Secret (Drama).

YORKIE.
Nov. 20—Big Tug (Five parts—Drama).
Dec. 25—Pilgrim Island (Five parts—Drama).

METRO COMEDIES.
Jan. 1—The White Elephant (Comedy).
Jan. 8—Cue Man's Luah (Drew—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.
Nov. 21—Their Counterfeit Vacation (Com.)
Dec. 11—His Ivory Dome (Com.)
Dec. 25—Their Week End (Comedy).
Jan. 8—Braving Blazes (Comedy).

FAMOUS PLAYERS.
Dec. 4—A Cosby Island Princess (Five parts—Drama).
Dec. 18—The Tramp (Silent—Five parts—Drama).
Dec. 19—Snow White (Five parts—Drama).
Dec. 23—Gypsy (Five parts—Drama).
Jan. 6—Great Expectations (Five parts—Drama).

KLEVER COMEDY.
Dec. 4—The Beet Man (Comedy).
Dec. 18—The Society Act (Comedy).
Jan. 1—He Mentored Well (Comedy).

LASKY.
Nov. 16—The Years of the Locust (Five parts—Drama).
Dec. 11—Oliver Twist (Five parts—Drama).
Dec. 14—Young John (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).

MOROSCO AND PALLAS.
Dec. 7—The Road to Love (Five parts—Drama).
Dec. 28—The Redemptive Love (Five parts—Drama).

PARAMOUNT.
Nov. 30—The Martyrdom of Phillip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.
Nov. 16—Colonel House (Har Hoke (Cartoon —Comedy).
Nov. 25—Rosa, the Queen of the Choir (Cartoon—Comedy).
Nov. 30—What Happened to Willie (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES.
Dec. 11—The Upper Nile (Scenic).
Dec. 18—Going to Halfax (Scenic).
Dec. 22—Lance (Scenic).
Jan. 1—From the Bay of Fundy to the St. Lawrence, including a Pilgrimage to Ste Anne Beaupre (Scenic).
Jan. 8—Quaint Quebec (Scenic).

PARAMOUNT PICTOGRAPHS.
Nov. 29—46th Release (Edu).
Dec. 3—44th Release (Edu).
Dec. 10—45th Release (Edu).
Dec. 31—43th Release (Edu).

PATHÉ EXCHANGE, INC.
ASTRA.
Dec. 24—Pearl of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shilling Shadow, No. 14, "Amorous态" (Two parts—Drama).
Dec. 31—Pearl of the Army, No. 5, "Somewhere Is Good" (Two parts—Drama).
Jan. 7—The Shilling Shadow (Episode No. 15, "Final Chaplin" (Two parts—Drama).
Jan. 7—Pearl of the Army, No. 6, "Major Battle" (Two parts—Drama).

GOLD ROOSTER.
Dec. 16—The Challenge (Five parts—Drama).
Dec. 17—Ring Larr (Five parts—Drama).
Dec. 24—Burn (Five parts—Comedy).
Dec. 31—How the Dragon (Five parts—Drama).
Jan. 7—Her New York (Five parts—Drama).

PATHÉ.
Dec. 24—Florencia Ross Fashions, No. 11, "A Day of Sport" (Fashion) and "Young Fur Bearing Animals" (Edu).
Dec. 31—Florencia Ross Fashions, No. 12, "Trills and Thrills" (Fashion) and "The Morning Runins" (Cal.) (Edu).
Dec. 31—Silk Industry (Two parts—Industrial).
Jan. 7—The Last Vender (Three parts—Drama).
Jan. 7—Florencia Ross Fashions, No. 13 (Part of a Debates's Life—Fashion).

PATHE NEWS.
Dec. 7—Number 90 (Topical).
Jan. 9—Number 91 (Topical).
Jan. 9—Number 92 (Topical).
Jan. 9—Number 93 (Topical).
Jan. 13—Number 94 (Topical).

ROLIN.
Nov. 9—Lake Patient Provider (Comedy).
Nov. 28—Lake's Mission (Comedy).
Dec. 2—Lake's Movie Maker (Comedy).
Dec. 14—Lake's Superwoman (Comedy).
Dec. 28—Lake's Fireworks Festival (Comedy).
Dec. 31—Lake's Shattered Sleep (Comedy).
Jan. 7—Lake's Lost Liberty (Comedy).

Triangle Film Corporation.

FINE ARTS.
Dec. 9—The Wharf Kat (Five parts—Drama).
Dec. 16—The Matronismae (Five parts—Dr.).
Dec. 23—What's Behind Coffee Jan's (Five parts—Drama).

KAY-BEE.
Dec. 18—The Sinful Woman (Five parts—Drama).
Dec. 24—Three of Many (Five parts—Drama).
Jan. 7—Truthful Twitcher (Five parts—Drama).
Jan. 7—The Waking Spy (Five parts—Drama).

KESTONE.
Oct. 1—Harlekin and Streete (Two parts—Comedy).
Oct. 1—The Last Drummer (Two parts—Comedy).
Oct. 8—A Tongue of Rome (Two parts—Comedy).
Oct. 8—Hobna (Two parts—Comedy).

Unicorn Film Service.

BUFFALO.
Dec. 11—The Slave of Passion (Drama).
Dec. 15—Fires of Passion (Drama).

GAITY.
Dec. 1—Watchers and Women (Comedy).
Dec. 14—Kisses and Palm (Comedy).

HIPPO.
Nov. 25—Cupid's Torpedo (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.
Nov. 9—Curse Your Black Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Com.).

JUDY.
Dec. 9—Recking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lost Her Lamb (Comedy).

RANCHO.
Dec. 1—The Brand of Cain (Drama).
Dec. 11—Desert Gold (Drama).

SUNSET.
Dec. 1—Love's Sacrifice (Drama).
Dec. 11—The Mystery of the Mesa (Two parts—Drama).
Dec. 13—The Trial of Fate (Two parts—Drama).

SUPREME.
Dec. 3—The Two Hearts (Drama).
Dec. 11—Love's Wilderness (Three parts—Drama).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

LILY.
Nov. 17—The Climax (Two parts—Drama).
Nov. 29—The Path of Life (Two parts—Drama).

HIAWATHA.
Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

UTAH.
Dec. 3—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

MONMOUTH FILM CORP.
Dec. 15—Jimmie Dale, alias "The Grey Seal" (Episode No. 5—"The Counterfeit Five"—Two parts—Drama).
Dec. 25—Jimmie Dale, alias "The Grey Seal" (Episode No. 6—"The Dead Line"—Two parts—Drama).
Jan. 1—Jimmie Dale, alias "The Grey Seal" (Episode No. 5—"The Fight for Honor"—Two parts—Drama).
Jan. 8—Jimmie Dale, alias "The Grey Seal" (Episode No. 6—"Below the Dead Line"—Two parts—Drama).

BILLY WEST COMEDIES.
Dec. 1—His Married Life (Two parts—Comedy).
Dec. 8—Hearders and Beams (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Drama).

(For Daily Calendar of Program Releases See Pages 126, 128.)
THE LATEST IN PROJECTION SCREENS

The New Process Pannill Reflecting Screens are the most perfect reflecting screens that can be produced.

They bring joy to the Patrons, Gold to the Managers and Contentment to Machine Operators.


Leading Supply Houses distributors. Write for Data, Circulars and Samples.

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CLUNE FILM PRODUCING COMPANY
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You will be, though—you just can't help it—so long as you make your operator responsible for a continuous, perfectly focused light. Take the strain off of yourself and help him to be a better operator by turning that particular job over to

AUTO-ARC

Never goes wrong. Never freezes the carbons, or burns apart. It actually saves you at least 25% of your current. That will soon make it pay for itself. Frees your operator for his other work.

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IL TIRSO AL CINEMATOGRAFO
The most important Film Journal in Italy.
Published every Monday at Rome. Excellent staff, special bureau of information. Correspondents in all parts of the world. Yearly subscription for foreign countries: $3.00.

Business Office: Via del Tritone 183, Rome, Italy.
List of Current Film Release Dates
ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 126, 128.)

Feature Releases

| ART CRAFT PICTURES CORP. | Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama). |
| CONSOLIDATED FILM CORPORATION. | Nov. 20—The Crimson Stain Mystery No. 14 (Two parts—Drama). Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama). Dec. 4—The Crimson Stain Mystery, No. 16 (Two parts—Drama). |
| DIXIE FILM CORP. | December—Just a Song at Twilight (Five parts—Drama). |

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Non-Breakable and Sanitary STEEL

HIGH Quality

LOW Price

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Opera Chairs immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

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Make Your Own Electricity With Cushman Electric Plants

Extremely light weight and compact; 4 H. P., 2 K. W. Outfit complete, weighs around 500 lbs.
Completely with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

United States Bought 66 Cushman Outfits

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For the fullest and latest news of the moving picture industry in Great Britain and Europe.

For authoritative articles by leading British technical men.

For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
American Correspondence by W. Stephen Bush

"Moving Picture World"

85 Shaftesbury Avenue, London, W.
Specimen on Application

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D. W. GRIFFITH'S COLOSSAL SPECTACLE at the LIBERTY THEATRE, NEW YORK, introduces NEW IDEAS in the ART of PROJECTION. The WORLD'S BEST PROJECTORS are equipped with SPECIAL SPEED CONTROLS and TIME REGISTERING DEVICES so that the Musical Director has absolute control of the SPEED, thereby SYNCHRONIZING the MUSIC perfectly with the PICTURE. For the WORLD'S BEST PROJECTORS equipped with TIME REGISTERING Devices and Perfect Arc Control Rheostats, consult the Exclusive Distributor

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

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On account of the greatly increased cost of paper, engraving, etc., we have been compelled to make the single copy price fifteen cents. For the present direct subscription prices will remain the same. This means a saving of four dollars and eighty cents yearly on direct subscriptions. In addition you get your paper earlier.

It will pay you to fill out this blank and mail at once with your remittance.

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17 Madison Avenue, New York

Cut out and mail

Please Fill in the Name of Your Theatre.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
PERFECT ARC CONTROL
F. H. Richardson, well known authority on motion picture equipment says of the

Transverter

"While in Cleveland I witnessed a remarkable demonstration of the ability of this machine to maintain constant current at variable arc voltage. We set the arc working at 50 volts, 50 amperes...there was no appreciable change at all in the amperes until the voltage had mounted to 80, whereupon I turned the arc to, amazing as the statement may seem, approximately 1½" in length without the slightest change taking place in the amperage delivery, and the arc did not break.

"Although there were two perfect arcs and the illumination was not appreciably affected on the first machine, still the ammeter read 50 amperes, so that we had two arcs, each drawing 50 amperes, with a generator only furnishing a total of 50, and with an arc voltage at either machine of 50.

"I can recommend the Transverter to the careful consideration of the moving picture theatre manager and operator."

Can you do this with your present equipment? If not, you should not be satisfied. Send for descriptive literature and latest price bulletin.

The Hertner Electric & Mfg. Co.
1908 West 114th Street, Cleveland, Ohio

The best theatres in the country are equipped with

Gundlach Projection Lenses

This is in recognition of their superior illuminating power and perfect correction for a sharp, brilliant picture.

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

MOTIOGRAPH

WATCH THIS SPACE IN NEXT WEEK'S ISSUE FOR SPECIAL ANNOUNCEMENT, ALSO CHANGE IN MOTIOGRAPH PRICES

Customers who intend using the

Motograph

for their holiday projection must send their order at once.

THE MOTIOGRAPH REPRESENTS THE ESSENCE OF SIMPLICITY, STRENGTH AND DURABILITY.

The Enterprise Optical Mfg. Co.
574 West Randolph Street, Chicago, Ill.
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WE ALSO ANNOUNCE OUR NEW

VOX MYSTICA

Contralto

and

Baritone Voices

Our expert voicers have developed these wonderful new tones—the almost life-like notes so soft, dreamy and rich, that will stir the depths of your very soul and make your picture throb with the breath of life.

Our well known FOTOPLAYER may now be had by you with VOX MYSTICA in addition to its many other distinct qualities and advantages.

Don't forget that we are the foremost builders of musical instruments for motion picture theatres and design and build pipe organs equipped with the latest features; our experts are at your disposal and will be glad to serve you.

Fotoplayer

Tear off and mail.

American Photo Player Co., 62 West 45th St., New York.
Please send me full information about Vox Mystica in the Fotoplayer.

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"Sixteen Years of Knowing How"

To our many friends in the Motion Picture Industry we extend the Season's Greetings

Nicholas Power Company
Ninety Gold Street New York, N. Y.
Scene from "Sloth" (McClure Pictures).
SEVEN DEADLY SINS

A series of seven five-reel pictures—sold to the public through merit and

McCLURE PUBLICITY

McClure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway, New York City.
MR. EXHIBITOR:

This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.

See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.

Geo. K. Spar

1333 Argoyle St., Chicago
"The People against John Doe" played to capacity houses at the Broadway Theatre in New York City, testimony to its power as an attraction extraordinary. It is without question the most powerful dramatic story ever shown on any screen. Written and directed by LOIS WEBER, producer of such successes as "Where Are My Children?" and other big winners. State Rights now selling. Special advertising matter for State Rights buyers on this production. Ad matter that will help you get the business. Write today for territory, terms, prices, etc., to the STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MFG. CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
RED FEATHER PHOTOPLAYS
PRESENT
"The DOUBLE ROOM MYSTERY"

HAYWARD MACK
AND
ED·HEARNE
DIRECTED BY
HOBART HENLEY
BOOK THROUGH ANY
UNIVERSAL EXCHANGE

January 13, 1917
Exhibitors everywhere are realizing the box office value of the clean, clever, laughable Comedies that AL. E. CHRISTIE is producing and releasing on the OPEN MARKET. Here is a list of the foremost independent exchanges from whom you can book Christie Comedies. Get in touch with the nearest one at once and start profiting on these money-makers.

1 San Francisco
   Peerless Film Exchange,
   100 Golden Gate Ave.
   California, Arizona, Nevada.
2 Los Angeles
   Peerless Film Exchange,
   224 L. A. Investment Bldg.
   California, Arizona, Nevada.
3 Minneapolis
   Zenith Feature Film Co.,
   Produce Exchange Bldg.
   Minnesota, North and South Dakota.
4 Boston
   Phoenix Feature Film Exch.,
   131 Columbus Ave.
   New England States.
5 Denver
   Consolidated Feature Film Exch.
   1746 Curtis St.
   Colo., Wyo., New Mex., Utah and Mont.
6 Dallas
   Alliance Film Co.,
   1905½ Commerce St.
   Texas, Arkansas, Oklahoma.
7 Toronto
   Famous Players Film Serv., Ltd.,
   12 Queen St., East.
   Canada.
8 Detroit
   Superior Features,
   71 Griswold St.
   Michigan.
9 Cleveland
   Tri-State Film Exchange,
   Sincere Bldg.
   Ohio and Kentucky.
10 Cincinnati
    Tri-State Film Exchange,
    Strand Theatre Bldg.
    Ohio, Kentucky.
11 Sioux City
   Globe Film Corp., Successors to
   Western Film Co.
   310 Nebraska St.
   Iowa.
12 Omaha
   Christie Comedy Exchange.
   National Bldg.
   Kansas, Nebraska.
13 Melbourne, Australia
   Com-Operative Film Exchange.
   Australia.
14 Chicago
   Celebrated Players Film Co.,
   207 S. Wabash Ave.
   Illinois, Indiana.
15 Milwaukee
   Walter Baier,
   3rd Floor Manhattan Bldg.
   Wisconsin.
16 Philadelphia
   Metro Film Exchange,
   1381 Vine St.
   Eastern Pa., Maryland, Virginia, Dist. Col.
17 Brooklyn, N. Y.
   K & M Film Exchange,
   887 Fulton St.
   New York, Northern New Jersey.
18 Pittsburgh
   Liberty Film Renting Co.,
   338 Penn Ave.
   Western Pennsylvania, West Virginia.
19 Seattle
   Reel-Play Feature Co.
   Washington, Idaho, Oregon.
20 Birmingham
   Queen Features Film Co.,
   24-25-26 Potter Bldg.
   Southern Territory.
21 Wellington, New Zealand
   Co-Operative Film Co.,
   New Zealand.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
PLAYS OF THE MONTH

Pauline Frederick in "The Slave Market"
(January 1)

Blanche Sweet in "The Evil Eye"
(January 4)

Louise Huff and Jack Pickford in "Great Expectations"
(January 8)

House Peters and Myrtle Stedman in "The Happiness of Three Women"
(January 11)

Fannie Ward in "Betty to the Rescue"
(January 15)

Irene Fenwick and Owen Moore in "A Girl Like That"
(January 18)

Marie Doro in "Lost and Won"
(January 22)

Wallace Reid and Anita King in "The Golden Fetter"
(January 25)

George Beban in "His Sweetheart"
(January 29)
STARS IN JANUARY.

See How Paramount Starts The New Year:

Study the nine releases for January—weigh the stars—think of the dollar and cents strength of the combination.

Start the New Year right by booking the foremost program of consistent quality.

Produced by

Famous Player-Lasky
Morosco-Pallas
A typical Pickford Picture, with smiles and curls, with a thrill and a trickling tear.

You must show Pickford Pictures, regardless of your Program or service connections.

Over 100 Artcraft theatres will show this newest Pickford picture on January 8th.

*Have you a Pickford Contract?*
His face is better known than the Man in the Moon’s—his wit has spread further than the English language—his genius will make him a greater hit in Pictures than he was on the stage.

Book him because he’s George M. Cohan—that’s reason enough!

The Cohan picture will be Artcraft’s February release.

Contract now.

729 SEVENTH AVENUE, NEW YORK
ALL PERMANENT successes in motion picture production have been founded on the greatness, the vitality and power of the plays offered to the public. After centuries, no one has improved upon Shakespeare's "The Play's the Thing."

GOLDWYN PICTURES will link the greatest plays with stars of only the first magnitude from the ranks of the theatre and the screen.

THIS ORGANIZATION will rank the play, its production and its star as of first concern. To guarantee picture perfection this company has allied with it the playwrights responsible for the greatest box office stage successes of the present theatrical decade. These authors are:

IRVIN S. COBB
ROI COOPER MEGRUE
EDGAR SELWYN
PORTER EMERSON BROWNE
MARGARET MAYO
avery hopwood

and as many more, soon to be announced. Their plays will receive the most elaborate production that can be devised by the masters of stage, screen and scenic investiture.

BEFORE ONE PICTURE is released the exhibitors of America will have the opportunity to see not less than SIX finished Goldwyn Pictures, complete in every detail.

ONE OF THE NOVEL developments in this organization will be its reliance upon and confidence in the judgments of the nation's exhibitors—instead of treating their views with the contempt and disregard that have so undermined the solidarity of the picture industry.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City

SAMUEL GOLDFISH, Pres. ARTHUR HOPKINS, Vice-Pres. EDGAR SELWYN, Vice-Pres. CROSBY GAIGE, Treas.
WILLIAM FOX

Picture Achievements, 1916

During the year 1916 William Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann, the greatest "box office" moving picture ever made.

He also produced "The Honor System"—the greatest human story ever told, staged by R.A. Walsh, which will be the sensation of the coming season.

He also produced 52 big features during 1916, headed by 100 celebrated box office names.

The William Fox organization includes such notable Stars as these:

Theda Bara
Gladys Brockwell
Dustin Farnum
Katherine Lee
Stuart Holmes
Valeska Suratt
Winifred Kingston

William Farnum
Jane Caprice
Jane Lee
Gladys Coburn
Walter Law
Carmen Phillips
Annette Kellermann
George Walsh
Jewel Carmen
Harry Hilliard
Vivian Rich
Hank Mann
Virginia Pearson
Mary Martin
Herbert Heyes
Anna Luther
Charles Arling
Irene Cummings

Branch Offices of the Fox Film Corporation:

United States
Atlanta, Ga., 619 Rhodes Bldg.
Boston, Mass., 19-23 Tremont St.
Chicago, Ill., 250 Merchants Bldg.
Cleveland, Ohio, 125 Public Sq.
Cincinnati, Ohio, 412 Vine St.
St. Louis, Mo., 5623 Olive St.
Syracuse, N. Y., 445 S. Warren St.
Washington, D. C., 805 Ninth St., N.W.
New York, N. Y., 520 West 46th St.
Newark, N. J., Strand Theatre Bldg.
New Haven, Conn., Pullman Theatre Bldg.

Canada
Montreal, Quebec, 322 St. Catherine St., W.
Toronto, Ontario, 12 Queen St., East
St. John, N. B., 15 Market Square
Vancouver, B. C., 503-3-505 Orpheum Theatre Bldg.
Winnipeg, 113 Phoenix Block
Calgary, Dominion Empires, Ltd.

United Kingdom
London, 74-76 Old Compton St.
Liverpool, 12 Manchester St.
Manchester, 24 Deansgate Arcade, Deansgate

AGENCIES: New York
STUDIOS: New York

Picture Promises, 1917

For the year 1917 William Fox will present to the exhibitors and public 70 productions varying in length from 4500 to 6000 feet.

These productions will be on a scale of unsurpassed magnificence and will maintain the Fox standard.

William Fox will also produce 52 comedy features of 2 reels each, release one every week, with production details that will startle the world.

Watch for the announcement of another gigantic production.

NOW PLAYING "A DAUGHTER OF THE GODS" WITH ANNETTE KELLERMANN

LYRIC THEATRE, Broadway and 42d Street, New York—4TH MONTH TO CAPACITY BUSINESS.

COMING "THE HONOR SYSTEM"
Laugh During 1917—52 Foxfilm 2-Reel Comedies Next Year—One a Week After Jan. 15

Fox Films Are for the Family

FOX FILM CORPORATION
WILLIAM FOX, President.
WINFIELD SHEEHAN, General Manager.
General Offices, 130 West Forty-Sixth Street, New York City.
Frank Keenan
Margery Wilson
in "The Bride of Hate"

KAY BEE
A distinctive drama of the old South. A mystery play with its suspense predominant to the very end. Boldly presented, powerfully told, original and convincing. Frank Keenan's most impressive characterization.

Dorothy Gish
in "The Little Yank"

FINE ARTS
She's a real live girl and she took a thrilling part in the struggle between the North and South. She was a border girl, torn between loyalty to the Union and love for a Southern officer. It's the different story of the Civil War, exciting and appealing.

Triangle Komedies
TWO
"Love Under Cover"
and
"The Pipe of Discontent"
They are clean, dashing, frothy: full of action, plot and hilarity.
A VALUABLE ADDITION TO THE TRIANGLE PROGRAM
DOROTHY GISH IN
"THE LITTLE YANK"

Dorothy Gish is a name for exhibitors to conjure with. "THE LITTLE YANK" is the story of a loveable girl, whose grit and determination carry her through a myriad perilous situations in the cause of her country and that country’s enemy, her lover.
Mr. EXHIBITOR:

YOU !!!
CAN NOW HAVE
MACK SENNETT-KEYSTONES
THE UTMOST IN COMEDY
INDEPENDENT OF ANY PROGRAMME

WHY ???
TO SATISFY THE DEMANDS
THE BOX OFFICE MADE ON YOU
AND YOU MADE ON US FOR
THE ONLY STANDARD QUALITY COMEDIES
EVER PRODUCED

NOW READY FOR RELEASE
ONE EVERY WEEK

"THE NICK OF TIME BABY"
"HER CIRCUS KNIGHT"
"MAGGIE'S FIRST FALSE STEP"
"STARS AND 'BARS'"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"

TRIANGLE FILM CORPORATION, Distributors
KESSEL & BAUMAN, Executives

LONG ACRE BUILDING     NEW YORK CITY
MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

* * *

Method and date of release will be announced later.

* * *

COMING SOON.

KESSEL & BAUMAN, Executives

LONG ACRE BUILDING     NEW YORK CITY
THE KEY TO A BIG NEW YEAR

Service in Name and Fact

NOW BOOKING

1-2-3 REEL DRAMAS
WESTERNS WITH WALLOP
COMEDIES OF CLASS

THE "BILLY WEST" RIOTS
"HIS MARRIED LIFE"
"BOARDERS AND BOMBS"
"HIS WAITING CAREER"

EXECUTIVE OFFICES
126-130 West Forty-sixth St.
NEW YORK CITY

TWENTY-EIGHT EXCHANGES
EVERY PRINCIPAL CITY
OF THE U.S.
MARGARITA FISCHER WILL BE SEEN IN "THE BUTTERFLY GIRL"

MARGARITA FISCHER'S third Fisher-Mutual Photoplay is ready. It's title is "The Butterfly Girl." It is released the week of January 8. It is in five acts. It was directed by Henry Otto. Miss Fischer is afforded unusual opportunities in the odd role of a girl of the sidelines. For it is as a girl of the "honkatonks" that she is cast. The cries of the side-line can only be heard, so saturated is the production with the spirit of the carnival, the Midway and the amusement park.

Thrilling Scenes Aplenty.

Aside from the glamour and glitter of the sidelines, scenes of real thrill and daring mark the production. Here it ends the spectator will witness some views of magnificent beauty atop a Hawaiian volcano. All the attention to detail which have made previous releases of the Porthard Picture Plays company, is again assured. Miss Fischer is supported in this production by a remarkable cast. In even minor roles are cast players who are ordinarily stars themselves.

Third of the Fischer Series.

"The Butterfly Girl" is the third of the Margaret Fischer Series of Mutual Photographs. "The Pearl of Paradise" and "Miss Jackie of the Navy," already released, are playing to capacity business at theaters all over the country. Bookings on these productions can be made at any of the six Mutual Film exchanges in America. The coming Fischer-Mutual Photoplays are "The Devil's Assistant," "A Knight at Taurusz" and "Birds of Passage." The nearest Mutual Exchange can arrange bookings on the entire Fischer Series.

Unusual Lighting Effects

In "Lumberlands" Serial

Notable as "A Lass of the Lumberlands" has been in other respects, it is setting new standards in lighting effects. One of the night scenes recently shown have been little short of marvelous. Audiences everywhere have commented on the beauty of effects obtained by the filming of brightly-lighted rushing through the night at top speed—the weird light of bonfires reflected on the faces of men assembled in the big forests of the lumbering region—and other startling effects arranged by the director of the latest Helen Holmes production released by the Signal Film Corporation through the 68 Mutual Exchanges. Bookings on this startling chapter play can be made now at any Mutual Exchange.

GAIL KANE SIGNED BY AMERICAN FILM FOR MUTUAL PLAYS

STILL another famous star has been secured for the Mutual photographs. The American Film Company, Inc., announces the acquisition of Miss Gail Kane. Today this popular favorite is ranked as one of America's foremost artists, having risen to fame by sheer merit alone. On the speaking stage she scored many triumphs. Since adopting the screen as a medium of expression for her art she has earned herself to thousands of motion picture goers. Now in Gail Kane-Mutual Photoplays she is to be provided with vehicles worthy of her talent and undoubtedly will rise to still greater heights.

Will Star In New Series.

Miss Kane will be presented in a series of Gail Kane-Mutual Photoplays. These multiple reel feature productions will be staged at the studios of the American Film Company, Inc. The most care and attention will be paid to each detail of production. Stories, staging and costumes will all be in keeping. The best of direction and photography will be assured. In every way the Mutual and the American will co-operate to the end that the Gail Kane-Mutual Photoplays may be fitting examples of the Mutual Film Corporation's new policy for 1917—"Big Stars Only."

Big Stories Provided.

A number of vehicles for Miss Kane's debut as an American-Mutual star are already under consideration. Among them is a signed manuscript from one of the best known authors in the world. Only those plays best suited to Miss Kane's peculiar talents will be selected. The public may rest assured it is Mutual's intention to present only the leading stars in productions of the highest quality. Exhibitors will find it advantageous to confer with their nearest Mutual Exchange regarding the Gail Kane series of Mutual photoplays.

First "Reporters" Release

Welcomed by Eager Public

"The Jade Necklace," first installment of the new Mutual serial, "The Perils of Our Girl Reporters," has been shown. It has gone over "Big." Exhibitors everywhere are reporting it brought them capacity business at every performance. It was hailed by the photoplay fans as something really new—really different—a novelty. It features Earl Metcalfe, Helen Greene and Zen Keefe. It is booking now at 68 Mutual Film Exchanges.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 13, 1917

MUTUAL STAR PRODUCTIONS FOR JANUARY

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NANCE O'NEIL WILL HAVE STAR SUPPORT

In Her New Series of Mutual Photoplays

A supporting cast of unusual merit has been assembled by the Frank Powell Production for the series of Nance O'Neil-Mutual Photoplays now under way. As leading man for Miss O'Neil in "Mrs. Balfume," the first of the O'Neil-Mutual Photoplays, Herbert Elliott has been engaged. Mr. Elliott on the speaking stage has appeared in such famous productions as "The Country Girl," "The Senator from Bull Island," "Within the Law," and "The Liar." In musical comedy he has been cast in prominent roles in "The Arcadians," "The Quaker Girl" and "The Pink Lady." In pictures, too, he has won laurels of no mean sort. The supporting cast is still further augmented by the signing of Alfred Hickman and Agnes Eyre in other leading roles. "Mrs. Balfume," the first Nance O'Neil-Mutual Photoplay, is now in course of production. Its release date will soon be announced. Bookings on the O'Neil-Mutual Photoplays can now be made at any Mutual Film Exchange.

WILLIAM RUSSELL'S NEXT

William Russell is already at work on the next Rüssell-Mutual photoplay—The first which has been undertaken since the renewal of his contract with the American Film Company, Inc. It is entitled, "A Son of Battle," and is from the pen of Nell Shipman, already famous for her stories and plays. Francesca Billington, recently secured as leading woman for Mr. Russell, will play the leading feminine role.
AMERICAN FILM COMPANY, INC.

Announces

Another New Mutual Star

The Popular Favorite

GAIL KANE

THIS announces the acquisition of another new American-Mutual Star—Miss Gail Kane. Among the foremost artistes of the screen and stage, Miss Kane occupies a most prominent position. Her charming personality and her extraordinary dramatic talent have won for her an exceptional reputation in the photoplay world.

Miss Kane will be presented in a series of super-productions to be made at the studios of the American Film Co., Inc., and to be distributed through the 68 Exchanges of the Mutual Film Corporation throughout America. A number of remarkable plays have been secured in which Miss Kane will be starred.

This announcement is made in furtherance of the Mutual Film Corporation’s new policy for 1917—“Big Stars Only.” It is merely another indication of the Mutual plan to present only the leading stars in productions of the highest quality. Announcements of releases of the Gail Kane-Mutual Photoplays will be made shortly. Exhibitors are requested to confer with their Mutual Exchanges for detailed information.

Distributors
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Producers
AMERICAN FILM COMPANY, INC.
Samuel H. Hutchinson, Pres.

"BIG STARS ONLY"
POLLARD PICTURE PLAYS CO., Presents

MARGARITA FISCHER in

"The BUTTERFLY GIRL"


Now Playing:—
"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"

Coming:—
"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUIZZI"
"BIRDS OF PASSENGE"

Booking Now At Mutual Exchanges.
Signal Film Corporation Presents
The Fearless Film Star
HELEN HOLMES in
A LASS OF THE
LUMBERLANDS
A Spectacular Motion Picture Chapterplay of the North Woods

"We have been holding the people out every night we play 'A Lass of the Lumberlands' and now each night the receipts are bigger," writes J. Cairno, manager of the Amo Theatre of Detroit, Michigan. On the very first night that he opened with the big new Helen Holmes chapter-play a crowd jammed his lobby and extended out into the street before the doors were opened. For capacity business at YOUR theatre, book this spectacular story of the lumber camps—"A Lass of the Lumberlands." Fifteen chapters—a new chapter each week. See your nearest Mutual Exchange.

Now Booking
At 68 Mutual Exchanges!
Newspaper Life From The "Inside" - In This Thrilling, 15 Chapter Serial!

Society life and adventures in the slums—blackmailers in dress suits and "yeggs" in ragged raiment—crafty Celestials from the Oriental quarter and suave international spies from abroad—all these and others are woven into the fabric of this amazingly unique serial of newspaper life—told from the "inside".

The Perils of Our Girl Reporters
Fifteen Startling Motion Picture Stories - Each Complete

Motion picture fans are finding this big new Mutual serial surprisingly fascinating. They are following it with the utmost interest. Theatres playing it are taxed to their capacity every week. It is the "something different" in pictures that has been so long awaited. Produced by the Niagara Film Studios. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger.

NOW Booking At 68 Mutual Exchanges
Produced by NIAGARA FILM STUDIOS
VOGUE FILMS, Inc., Presents—

"The Land of Nowhere"
TWO REELS  RELEASED JANUARY 7th

FEATURING RUBE MILLER
Supported by Lillian Hamilton

This is a real futurist production. Much of its action occurs in the Hereafter. A Paradise such as few can conceive is the setting for many of the incidents. It all happens after Rube is injured in a quarrel. He finds himself before St. Peter. He is conducted within the Pearly Gates. There he finds dancing girls, wood nymphs, sprites and coryphees to entertain him. Just as he is beginning to appreciate his surroundings he awakes. In reality he has been dreaming. He finds himself on an operating table in a hospital. "The Land of Nowhere" is a most unusual comedy offering. It is available for booking at all Mutual Exchanges.

VOGUE FILMS, Incorporated
General Offices: 6225 Broadway
Chicago, Illinois
Every second exciting! Every minute thrilling! Every episode sensational! This fascinating series of nine French detective stories—each complete in three parts—is producing tremendous business wherever it is being shown.

The VAMPIRES are a ruthless band of arch criminals who terrorize Paris. A daring young newspaper reporter takes it upon himself to rid the city of its affliction. Criminal cunning is matched against reckless bravery. Law and righteousness fight for supremacy.

Pack your house to capacity with this nine-chapter serial. Produced by the Gaumont Co. Book "The Vampires" NOW thru any Mutual exchange.

Now Booking At 68 MUTUAL EXCHANGES
Announcing a New Series of
Cub Comedies
featuring the popular comedian
George Ovey
Each subject in this series represents the expenditure of more money and more efficient effort than is usually put into pictures of much greater length. One reel features—not fillers—is the result.

First release, January 4
Jerry’s Double Header
Coming, January 11
Jerry’s Winning Way
A new release every Thursday. Book through the 68 Mutual exchanges.

The Best One Reel Comedies on the Market

DAVID HORSLEY PRODUCTIONS

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
HERBERT BRENON
Presents
The Distinguished American Player
FLORENCE REED
in
"THE ETERNAL SIN"

A LUXURIOUS SPECTACULAR
DRAMA ADAPTED FROM
ONE OF THE WORKS
OF THE IMMORTAL
VICTOR HUGO

CLARA KIMBALL YOUNG
In
"THE FOOLISH VIRGIN"

Directed by
ALBERT CAPELLANI

Next Production
THE PRICE SHE PAID
FROM THE BRILLIANT SOCIETY
NOVEL BY DAVID GRAHAM PHILLIPS
Directed by
CHARLES GIBLYN

LEWIS J. SELZNICK EXCHANGES
SELZNICK PICTURES

HARRY RAPF
Presents
ROBERT WARWICK
In
(By Arrangement with Klaw & Erlanger)
"THE ARGYLE CASE"
By Harvey J. O'Higgins, Harriet Ford and William J. Burns.

Directed By
RALPH W. INCE

READY FOR RELEASE
NORMA TALMADGE
Presented By
JOSEPH M. SCHENCK
In
"PANTHEA"
The WORLD FAMOUS DRAMA
By Monckton Hoffe

Directed By
ALLAN DWAN

BRANCHES
SOLE DISTRIBUTORS:
Lewis J. Selznick Exchanges
EVERYWHERE
What Becomes of the Children

Written by and Featuring

Corra Beach

and

Walter Shumway
Another editorial in another prominent paper on "Pearl of the Army"

We've been telling you that Pathé Serials are a real and definite part of national life - that everyone sees them and everyone talks of them.

Look through the papers, Mr. Exhibitor. Can you afford to overlook pictures so good that they are used as a basis for editorials, so good that the big papers are filled with mention of them?

Produced by Astra under the direction of Edward Jose
They sat on the radiators!

"Stairways, radiators and orchestra pit all were occupied by the crowds wanting to see The Shielding Shadow

They went out into a pouring rain happy that they came. They said it's great! I believe them."

A.C. Kadlower;
Palace Theatre,
Kenmore, Ohio.

Production by Astra
Directed by Louis J. Gasnier and Donald Mackenzie
A.H. Woods presents the stage hit of its season - the phenomenally successful

Kick In

written by Willard Mack, adapted for a five part Gold Roaster Play and directed by George Fitzmaurice.

Featuring a superb cast in which

William Courtenay is supported by

Mollie King

Suzanne Willa, Robert Clugston, Richard Tabor and John Boyle

Produced by Astra
Released Jan. 14

A great play and a great picture.

William Courtenay
What one of the best houses in Rochester, N.Y. has to say about the best news film in the world - Pathé News

ROCHESTER THEATRE COMPANY
VICTORIA THEATRE

ROCHESTER, N.Y.
October
TWENTY-EIGHT
Nineteen Sixteen

Pathe Film Exchange, Inc.
47 West Swan St.,
Buffalo, N.Y.

Gentlemen:
The writer wishes to state that no picture programme is complete without the PATHE WEEKLY. The above weekly is the best up-to-the-minute World News put across in a 'LIVE-WIRE' Theatre. PATHE is first in current events; first in photography; first in class and fashions; liberal in politics, religion and morality.

Yours very truly,

ROCHESTER THEATRE CO.

The successful houses everywhere show the Pathé News. Ask the Exhibitor who runs it what he thinks of it. He'll tell you his public knows it's the best.
To Exhibitors

Beginning January 1st, 1917

ALL INTERNATIONAL PICTURES

will be consolidated with the

PATHE PROGRAM

and

HEARST PUBLICITY

will be added to

PATHE PUBLICITY
PATRIA

PATRIA the Serial Supreme with Mrs. Vernon Castle will be RELEASED JANUARY 14 through PATHE EXCHANGES

Written by Louis Joseph Vance

NOW BOOKING INTERNATIONAL
The Serial Supreme

With Mrs. Vernon Castle

The Best Known Woman in America

Produced by Wharton Inc.

I N T E R N A T I O N A L
Announcement

THE NEW
HEARST-PATHE NEWS
the world's greatest news reel
Beginning January 10, TWICE A WEEK

PATRIA
the International's serial supreme with
Mrs. VERNON CASTLE
the best known woman in America
RELEASED JANUARY 14

The Famous Hearst Cartoons every week

Ask your nearest Pathe Exchange about them
The STRAND THEATRE
NEW YORK
AFTER WEEKS OF SEARCHING
DISCOVERED AND
BOOKED
SENSATION OF THE SEASON
"GERMANY
AND ITS
ARMIES OF TODAY"
AUTHORIZED BY
The Imperial German Government
From December 31st to January 13th
The Germanic Official War Films, Inc.
1003 GODFREY BUILDING
729 SEVENTH AVE., NEW YORK
Our Record for 1916:
Every Promise Kept.

Our Promise for 1917:
Dependable Pictures, up to World Standard.

Our Start:
Jan. 1—Alice Brady in "A Woman Alone."
Jan. 8—Gail Kane and Carlyle Blackwell in "On Dangerous Ground."
Feb. 5—Alice Brady in "A Hungry Heart."

Compare these program releases with the so-called "Specials."
Consider them from the viewpoint of the Box Office and NET PROFITS TO YOU.

Then you'll say: "I WANT BRADY-MADES."
WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

GAIL KANE
CARLYLE BLACKWELL

"On Dangerous Ground"

From Burton E. Stevenson's famous novel "Little Comrade"—
Directed by ROBERT THORNDY
THE MOVING PICTURE WORLD
January 13, 1917

Read the Clipping from
New York American

VOTE PUTS DRY AMENDMENT UP TO HOUSE

Judiciary Committee, 12 to 7, Recommends Constitutional Ban on Making or Sale of Liquor

A Two-thirds Majority of Both Houses and Reference to States Necessary to Make It Law

Washington, Dec. 12—The House Judiciary Committee by 12 to 7, specially voted to-day, recommends adoption of a resolution to submit a constitutional amendment providing for the manufacture and sale of liquor for beverage purposes in the United States. Every one of the amendment's chief advocates, the amendment has not expired favorable notice from the committee as a whole.

The proposed amendment follows:
Section 1. That the sale of manufactures and sale for the sale of intoxicating liquors for beverage purposes be prohibited in the United States and all territories. It is to be submitted to the people thereof, and the people thereof forever prohibited.

Section 2. That the Congress and the States shall have power independent, or concurrently to enforce its adoptive, by all needful legislation.


P.S. I will appear in person in some of the larger Theatres. Write me and I will explain this to you fully.

P.S. I will appear in person in some of the larger Theatres. Write me and I will explain this to you fully.

COULD talk to you for a solid month and not even begin to equal the tremendous argument contained in the clipping reproduced in this ad. "TIMELINESS"—that the immense advantage of "ABSINTHE" over any State Rights production on the market.

RIGHT NOW, when the entire country is screaming "Death to whiskey"—"Down with liquor"—when the United States Government is fighting tooth and nail to abolish the liquor traffic—comes "ABSINTHE" picturing the VERY THING the entire Nation is fighting for.

READ THE CLIPPING and remember the ENTIRE NATION is watching every move of the Legislature.

Every newspaper is carrying stories on this Abolition of the liquor traffic movement. That means capacity houses with "ABSINTHE.

I don't care what State Rights proposition you are figuring on—"ABSINTHE" has them all lashed to the mast for TIMELINESS—DRAWING POWER—CAPACITY HOUSES.

I still have some magnificent—

STATES RIGHTS
territory on hand. Possibilities are tremendous, and the first to come will be the first to be served. Write or wire me today—Don't put it off, if you are in dead earnest in grabbing the biggest STATES RIGHT proposition on the market. Produced by Herbert Brenon with a supporting cast including LEAH BAIRD and French, German and English artists. Also scenes from the present war—Scenes of the City of Paris. Wire me today.

Tomorrow may be too late. Big, smashing ad matter for State Rights Buyers and Exhibitors.

Write or Wire Me Today

P.S. I will appear in person in some of the larger Theatres. Write me and I will explain this to you fully.
BLUEBIRD PHOTOPLAYS PRESENT
ELLA HALL in
"HER SOUL'S INSPIRATION"
How a Show Girl Achieved Her Heart's Desire
Directed by Jack Conway
FROM every section of this country come reports of the immense strides of BLUEBIRD Photoplays. Thousands who doubted the vast superiority of BLUEBIRD plays over any Feature productions on the market are now flocking to the BLUEBIRD standard. Exhibitors everywhere are learning what it means to tie up to a winner. Those who were skeptical are now our strongest supporters, while those who started with us are now enjoying the fruits of extraordinary business, growing popularity and a prestige that brings a clientele promising bigger and better things for all concerned in the moving picture business.

Nothing succeeds like success, and those Exhibitors who are still in doubt can see the handwriting on the wall in the extraordinary success already achieved by BLUEBIRD Photoplays in every section of the country.

This message concerns you Mr. Exhibitor. Look about you and SEE the rewards of all BLUEBIRD Exhibitors. YOU can secure and enjoy success similarly gratifying.

SPECIAL ATTENTION

—is directed to the coming BLUEBIRD release—"GOD'S CRUCIBLE" unquestionably one of the most beautiful pictures ever shown on any screen. Staged, directed and photographed at the Grand Canyon of Arizona with the Canyon for a background. Unusual as it is beautiful, all powerful—all compelling. If you are about to book BLUEBIRDS this will form a magnificent basis. If you are showing BLUEBIRDS this picture will double your popularity, prestige and profits.

Book through your local BLUEBIRD Exchange or
BLUEBIRD PHOTOPLAYS, (Inc.)
Executive Offices
1600 BROADWAY, NEW YORK
B.A. Rolfe presents

Ethel Barrymore

in Charles A. Logue's

The White Raven

Adapted and produced for Rolfe Photoplays Inc. by George D. Baker
For FIFTEEN
FRANCIS X.
BUSHMAN

Love, Mystery
Power, Romance,
Thrills and tense
Excitement

Presented by QUALITY Pictures Corporation
Produced by SERIAL Producing Company

Booked by Leading Theatres
Consecutive Weeks
BEVERLY
and BAYNE

W. Christy Cabanne’s master serial with the greatest box office magnets in the history of motion pictures—Now Showing

Story by Fred de Gresac

RELEASING THROUGH METRO EXCHANGES

throughout the world
are more than profitable to the exhibitor
They give character, class and prestige to his theatre

Book them solid for the year 1917
KEEN CARTOONS

Are Appreciated By The Entire Family

"The Old Forty Niner"  "Jerry McDub Loses His Job"

Laughs!  Laughs!

One Every Week  500 Feet Of Fun

"A Dangerous Girl"

Released On The Open Market Through Foremost Independent Exchanges
Produced By
KEEN CARTOON CORPORATION
729 Seventh Avenue New York
NEW YORK EXHIBITORS
FEATURES that MEAN MONEY to YOU

The Six Reel Novelty

"THE MASQUE OF LIFE"
A different romantic, exciting spectacle that has startled two continents.

"Where are My Children"
Humanity's most powerful weapon against the premeditated destruction of the unborn.

<table>
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<tr>
<th>Feature</th>
<th>Description</th>
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<tr>
<td>&quot;How Molly Made Good&quot;</td>
<td>Introducing twelve stars of the dramatic stage — Lula Glaser, Julian Eltinge, Julie Dean, Cyril Scott, May Robson, Henrietta Crosman, Robert Edeson, Marguerite Gale and others.</td>
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<tr>
<td>&quot;The Prima Donna's Husband&quot;</td>
<td>A five part drama with Holbrook Blinn and Kathryn Browne Decker. A story of a husband's sacrifice to further the career of his wife.</td>
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<tr>
<td>&quot;Jules Verne Masterpiece in Five Parts&quot;</td>
<td>&quot;Around the World in 80 Days&quot; — This picture is interwoven in a masterful way with a plot that keeps the audience in suspense.</td>
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<tr>
<td>&quot;William Courtleigh&quot;</td>
<td>The distinguished stage star in a thrilling five part dramatic tale.</td>
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<tr>
<td>&quot;The Birth of Character&quot;</td>
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<tr>
<td>&quot;Charlie in the Trenches&quot;</td>
<td>A three reel comedy—50 laughs to a reel.</td>
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<tr>
<td>&quot;The Birth of Man&quot;</td>
<td>in 5 parts</td>
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<tr>
<td>With Henry B. Walthall</td>
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<tr>
<td>&quot;The Salamander&quot;</td>
<td>in 5 parts</td>
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<tr>
<td>With Ruth Findley</td>
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ROGSON FILM COMPANY, Inc.
218 West 42nd Street
NEW YORK CITY

LOUIS T. ROGERS, President

15 West Swan Street
BUFFALO, N. Y.
Selig Red Seal Plays

The Carpet From Bagdad       The Millionaire Baby
House of a Thousand Candles  The Circular Staircase

Are Plays of Quality

A Black Sheep                 The Country That God Forgot
Thou Shalt Not Covet          Into the Primitive

Released Through K-E-S-E

Unto Those Who Sin            The Cycle of Fate
At Piney Ridge                Valiants of Virginia
                                The Prince Chap

Have You Booked “The Rosary”?  

A Winner During Lent

SELIG POLYSCOPE CO.

CHICAGO         ILLINOIS
HENRY B. WALTHALL
AMERICA'S GREATEST ACTOR
with MARY CHARLES ON
will appear in his next great feature

“LITTLE SHOES”

On
January
15

Screen time
1 hour
15 minutes

It is clean, sweet, beautiful—just the thing for the entire family. Book it early.

By ELEANOR M. INGRAM

Directed by ARTHUR BERTHELET

Do your patrons love “little shoes” children?
Mr. Walthall, the greatest of emotional actors has played the melody of child-love on the heart strings in this tense photodrama. It is a great drama of the heart. Only such as Mr. Walthall can play it.

By ELEANOR M. INGRAM

Directed by ARTHUR BERTHELET

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 ARGYLE STREET, CHICAGO
"The Truant Soul" Is
Henry Walthall's Best

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statement, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hours and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photoplays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong dramatic ability. The play is not the only

"This is a sensation *Book it early"
RICHARD C. TRAVERS
and
GERTRUDE GLOVER
are presented in
"The Phantom Buccaneer"
By VICTOR BRIDGES
Directed by J. Charles Haydon
SCREEN TIME 1 HOUR, 20 MINUTES
A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.
BLACK CAT FEATURES ARE NOW FILLING ALL THEATRES

Do you realize the cumulative value of this repeated advertising to your patrons. Every time you announce a Black Cat feature you will pack them in. 100 thrilling and fascinating photoplays each entirely separate. Here's your opportunity!

"The Little Brown Mole"
featuring
Lillian Drew and Sydney Ainsworth
Screen time 31 minutes
Released December 19

"The Girl God Made for Jones"
featuring
Bryant Washburn
Screen time 33 minutes
Released January 2

"A Tale from the Decameron"
featuring
Nell Craig and Ernest Maupain
Screen time 30 minutes
Released December 26

"Among Those Present"
featuring
Richard C. Travers and Gertrude Glover
Screen time 30 minutes
Released January 9

"Animated Nooz Pictorial No. 22"
By Wallace A. Carlson
with Yosemite Valley Scenic No. 2
Screen time 15 minutes
Released January 10

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
HAM is back. ETHEL is back. BUD and HENRY MURDOCH are right on the job, and have been all along. The combined efforts of these comedy artists can be seen to splendid advantage in the latest HAM COMEDY to be released.

Tuesday, January 9th

"RIVAL ROMEOS"

The Title—

The Funmakers—

HAM and BUD, ETHEL TEARE and HENRY MURDOCH

The Story—

Ham and Bud without each other's knowledge pay over fat fees to a marriage broker for young, domesticated wives. Both get stung when the Girl proves that she is already married.

Wednesday, January 10th

"THE RESURRECTION OF GOLD BAR"

—another splendidly directed episode of "The Girl from Frisco."

The Stars—

MARIN SAIS and TRUE BOARDMAN

with a strong supporting cast, including Frank Jonasson, Ronald Bradbury and Edward Clisbee.

The Story—

The Girl from Frisco, accompanied by her father and her fiance, discovers gold in the abandoned mining town where she was born. Her fight to hold the newly staked out claim until the papers can be filed provides plenty of red-blooded excitement and snappy action. Written by Robert Welles Ritchie.

Friday, January 12th

"THE TRAIL OF GRAFT"

"Up to the present time there has not been a dull moment passed or a commonplace incident in the versatile career of 'Grant, Police Reporter.'"—Motion Picture News.

The Stars—

OLLIE KIRKBY AND GEORGE LARKIN

The Story—

Grant's adventures nailing the corroborative evidence necessary to expose a grafter form the basis of this thrilling chapter. Imprisoned in a smoke-filled room with the grafter's stenographer, whose notes constitute the evidence, he climbs out on a rope with the girl on his back and swings across and down to safety.

Saturday, January 13th

"THE FIREMAN'S NEMESIS"

Maintaining the fast and furious pace set by "The Hazards of Helen" for the past two years, this second "Hazard" of the New Year makes good Kalem's boast that it is the Supreme Producer of Series Pictures.

The Star—

HELEN GIBSON

The Story—

Joe, the Wop, is promoted from engine wiper to the job of fireman. His success calls down upon him the hatred of an agent of a secret Vendetta. How Helen, the operator at Lone Point, goes to Joe's rescue provides the thrills.

KALEM COMPANY
235 West 23rd Street, New York City
Such an output would appeal to picture theaters run by negro exhibitors for negro patrons, but it is doubtful if there are sufficient of these theaters to insure a profit for the producer.

* * *

WE BELIEVE the exhibitors of the country are intelligent enough to know how to run their own business best. All this paper has hoped to do and has endeavored to do is to give all the helpful information and suggestions we can to make their work easier and more profitable. After all, success depends on the personal effort of each exhibitor and not on the individual pretense or pose of some one as an exhibitor's Moses in leadership. The thought and effort of around fifty people are necessary to make the MOVING PICTURE WORLD every week.

* * *

THE "special representative direct from New York City" has invaded the West, according to one of our correspondents. The high-sounding claim that he directly represents the head of the company when possibly that official has never heard of him may for a time fool the exhibitor who before the visitation has been honored only with calls from the everyday roadman, but water will find its level. The tricks of other trades are being extended to that of selling motion pictures; for a while they may be successful in making sales, but "bunk," like murder, will out. An imposing title for a time may awe, but in time it will pall.

* * *

SHOULD motion picture publicity methods continue to improve at the present rate, it will not be long before the best traditions of the theaters are swept away and new records established by the picture press men. Already the national campaign exceeds the wildest dreams of the old theatrical agents because the appropriation available is so much greater.

* * *

CELEBRATING the anniversary of his marriage, President Wilson attended the performance at a local motion picture theater. Time was when official Washington would have been shocked at the idea of the Chief Executive attending an exhibition of motion pictures, but times have changed and the photo-display has been accepted as a part of the life of all classes. The one thing that for so long kept them in disfavor with the society faddists has been the absurdly small admission fee charged, but the two-dollar picture has removed this curse, and now even the leaders in government and social circles are not ashamed to confess their liking for the silent drama.

* * *

IT SEEMS absurd to build a quarter million dollar theater and then project pictures at a speed that would disgrace a five-cent store show, but it is done right along. Apparently few exhibitors can look at a crowd in the lobby and run the film at normal speed. It might pay to charge a little more and guarantee perfect projection at all times.

* * *

IT IS absurd to argue that there is no harm in a clean film with a sex title. No exhibitor would expect to do business with an unclean lobby, even though his auditorium be immaculate. The play's the thing, indeed, but soap and water, vacuum cleaners, courtesy and ventilation help a lot just the same.
That Deadly Silent Vote

By Louis Reeves Harrison

The Exhibitor stands in front of his theater, watching the crowd pass in. He greet a few that he personally knows and recognizes many more as his steady patrons. He has tried his best to give his audiences a consistently good performance, and he hopes that a large number of those who pay their money in at the box office appreciate his efforts. They constitute the backbone of his success and may be called his Solid Support. With them he has an established good will, a sacred thing in all lines of business, one to be most carefully cherished.

But there are others. Some are passers by who have an hour or two on their hands. Some want to see this or that particular performer of exceptional merit or attractive personality. Some are simply home people who decide that evening after dinner that they will go to the picture show and are guided by convenience of locality far more than by judgment. Some go to get relief from daily drudgery, some to have their dull emotions stirred, nearly all in an expectant mood, in full realization that they are not risking much in the matter of outlay.

If any one distinguishing trait could be applied to the average moving picture audience, it is generosity. A man hates to complain of an evening's pastime which has only cost him the price of a cigar. He is very much in the position of one who buys a story magazine in hopes of finding something which will thoroughly divert his mind for a while. He may be disappointed, but he does not make much fuss over it. He has risked very little and is not going to distress himself over such an unimportant trifle. He may throw the periodical aside as not worth while and decides very sensibly to forget it.

The Exhibitor now goes forward and studies his audience of some 800 people. He is wise enough to know that there are quite a number there who would settle down in their seats at a cheap vaudeville performance ready to laugh at the comedian's stale jokes or applaud almost anything that happens on the stage. He knows that they will applaud the flag when shown on the screen. They are naturally noisy—they cannot talk in the picture show, so they laugh and clap their hands. He knows that they will boisterously approve when relief comes to melodramatic suspense.

There are others who applaud a fine sentiment and still others who express their admiration of an artistic scene. Some clap their hands with discrimination and others from nervous habit. Fifty can make a large noise. A hundred can make the hall ring. Two hundred can produce a storm and three hundred an ovation. But there are hundreds in one evening, thousands in the course of a week, who pass in and out with no indication of either approval or disapproval. Theirs the Silent Vote.

Why bother about the Silent Vote? If the Exhibitor is making money, is that not proof enough that he knows what he is doing? If he is not making as much money as he expected, it is the fault of this or that condition he has reasoned out for himself. Before reaching any settled conclusions, however, it cannot do any harm to most carefully consider the Solid Support and the Silent Vote. The first element gives substantial evidence of satisfaction with the performance. Quality of presentation must be maintained, or improved, to hold this valuable part of the attendance. It can be counted on until their is a lack of variety or a lapse of long duration from the established high standard of picture plays shown.

You can't count on that Deadly Silent Vote. People of intelligence who go to the picture show and sit through the presentation without revealing what they think of it are often the most critical and influential members of a community. They will go to a theatrical performance and leave at the end in massed silent disapproval. When the attendance falls off soon after the manager sets up a howl that the dancing craze, or automobiles, or moving pictures are to blame. The truth is that he has only considered the great majority, the unreasoning mass, who are followers rather than leaders.

He has never figured that the minority, the silent and often trimming classes constitute real power in this country, one that is constantly growing, a class of people not to be fooled or trifled with. They are the ones who will decide where to go when family members, or a party of congenial friends, start out for an evening's entertainment. The intelligent minority will always powerfully influence the careless and unthinking majority, quite as much in the matter of selecting a place of amusement as in politics and in business.

Not only is there such a class of people in attendance at the picture shows, men and women who fully grasp the fact that a beautiful new art of expression has come to displace many of the older ones, who are ready to give many of their evenings to undoubted high quality of presentation, but there are millions of the same kind who have been disappointed by the inferior examples they have seen, who regard the present stage of development as one of almost hopeless mediocrity. Why not enlist and hold the interest of those who are generously hopeful and bring in the uncounted millions of those who stay away?

It may be thought that no one is opposing high quality of production, but such is far from being the case. The worst enemies to improvement in this new art, producers and exhibitors are those with reversed faces, their eyes always looking in the direction from which they came. On that account they scarcely ever read the papers, and they cannot see ahead without twisting their necks. They can look back at safe paths well traveled, but they do not seem to realize that they are on a new route, either that, or they become frightened by their insecurity, and try to walk backward until they are lost among the down-and-outs.

No general progress can be made under such conditions. Entering, as we are, a comparatively new country, these reverent men make poor guides. They can only reason that what has been will always be, notwithstanding the fact that it is an entirely new art which is constantly making their fortunes. It has been beyond the drag to oppose scientific improvement—that is outside of his sphere of influence, but he has set his strength dead against original effort in artistry, against the progressive spirit of those who are trying to win that silent vote, against new ideas best suited to this newest of mediums.

Every now and then a producer, or an exhibitor, is made to financially realize that our progressive people prefer new lamps to old, but that light does not seem to show the true way to advance. Into our hands has been placed the greatest means of expressing thought and feeling the world has ever known—what are we doing with it? Shall we give it unlimited expansion in order to reach all classes of people, or shall we remain stagnant until we exhaust the patience of our warmest friends?

We have a medium which is an improvement on speech, more direct, more convincing, than the printed word. It is up to us to use it as intelligently, as broadly, as language is employed.
A Few Suggestions for the New Year

By Sam Spedo

SOME wise fellow said that human existence is divided into three sections; one third in preparing to do things, one third in trying to do them and the other third in thinking how differently we would do them if we had them to do over again.

"Old Man Experience" is a great teacher, from him we imbibe great wisdom. He inspired the immortal Longfellow to remark "Let the dead past, bury its dead, act in the living present," etc.

Now that we are on the threshold of a new year, let us profit by the experiences of the past and act in the present, for the good of all and the accomplishment of things for the betterment of the industry as a whole.

No man is sufficient in himself, he must have the cooperation of his associates to succeed in any undertaking. No one branch of the motion picture industry is greater than the whole.

If most of us gave as much attention to the good of the industry, of which we are only a unit, as we do to self glorification we would impress and inspire others with that loyalty and sincerity which we so often preach and so seldom practice.

Everyone exasperates in print and in public about the benevolent necessity of publicity, to exploit the value of motion picture stars, which only fosters their conceit, encouraging them to be over exacting and unreasonable. We can all see the mote in our brother's eye but how about the beam in our own?

It would seem that publicity and the desire to pose on the nine foot line is contagious throughout the country, whether through force of association or otherwise, it is hard to tell, we endure, pity and then embrace it.

It is a weakness of human nature, to be seen and heard of men at banquets, meetings, in print and everywhere else.

More work and less talk would be more constructive and less destructive. It may be necessary at times to blow our own horn but we should not blow it in front of the procession at all times and on all occasions. The drum major gives style and front, but he doesn't make any of the music. There are others. "By their works ye shall know them."

At a recent meeting of exhibitors, after several speakers had been heard on the discussion of a motion, one of the exhibitors arose and said: "This meeting reminds me of a bull fight I saw in Mexico. The toreadors were jabbing at the bull at the risk of their lives, the audience kept shouting 'Viva el toro!' I asked a man next to me what they were saying. He said 'Three cheers for the bull.' That's what I say, 'Three cheers for the bull,' but let us do something. Question!"

If we could only separate publicity from news, we would have more interesting reading in our journals. We would know more about what has been done, is being done and what should be done, instead of wading through a lot of "personal" references to this, that and the other one who has nothing to do with the case, with a splash of publicity, entirely immaterial and irrelevant.

A whole lot of good has been done the past year for the advancement of the industry. A whole lot is being done and a great deal more that should be done; let us get together and do them. "Everybody makes mistakes, if they didn't they wouldn't put rubber on lead-pencils." Thank goodness we can correct them and there can be no excuse for continuing in the error of our ways. Let us do something to remove the obstacles that record our progress and do not leave it to the few to do the work of the whole.

It is uncontroversial law that the indifferent many profit by the efforts of the willing few who always do more than their share. It has ever been so and ever will be thus. But there is one thing to be counted on in the day of reckoning, the indifferent many will be responsible for the failures of those who are working for the good of all.

Do not forget that you have unjust legislation and impositions to contend with and overcome. Every branch of the industry should unite to battle against them. Let this be the slogan: "All for one and one for all, United we stand divided we fall."

Among other things do not fail to remember that The Moving Picture World is with you. If we can lend our column to the betterment of your cause they are at your disposal. If you need our representation in delegation or assembly, we will be there to add our voice, in support or protest when called upon to do so.

Hampton Continues General Film Head

New President of Distributing Company to Control One-Half of Common or Voting Stock.

ANNOUNCEMENT is made that Benjamin B. Hampton will be elected to the presidency of the General Film Company at the annual meeting of the directors in the middle of January. It will be recalled that Mr. Hampton was called to the chair of the chief executive of the pioneer distributing company a couple of months ago, when George B. Kline, owing to pressure of private affairs, insisted upon his associates accepting his resignation as president. Mr. Hampton said then that he had taken over the office only until the time of the annual meeting, and that future action of those most intimately connected with the affairs of the General naturally would depend upon the developments of the ensuing two months. He said he had accepted the office ad interim without salary, but that all his energies would be devoted to furthering the best interests of the company.

That Mr. Hampton has fully met the expectations of the directors of the General Film Company is demonstrated by the announcement that he is to be elected to the office of president for the full term. It is understood that in the past two months Mr. Hampton has outlined a plan of reorganization under which all the controversies revolving around the preferred stock of the company and in fact all matters tending to interfere with the smooth progress of the General will be cleared up; that in furtherance of this plan all the manufacturers contributing to the program have agreed to sell to Mr. Hampton one-half of their common or voting stock holdings and that the new president will bring to the treasury of the General ample funds to transform the company into a militant concern prepared to compete on an even footing with the strongest financial concerns in the film business.

It is declared Mr. Hampton did not care to assume the office of president for the full term unless he had the unanimous backing of the directors. A majority basis would not be sufficient. It is said his aims in this direction have been fulfilled, that all concerned have given their full approval to his plans, and he will be a one hundred per cent, president. Mr. Hampton intends the General Film shall not only release one, two and three reel subjects, but that there shall be no limit to the activities of the company. Films up to ten reels will be produced and marketed—that is, as was explained in the letter of Mr. Hampton published last week, when the action in the subjects fully warrant it.

NATIONAL ASSOCIATION TO HOLD DINNER.

The dinner and entertainment to be given by the general division of the National Association of the Motion Picture Industry will be held on Friday, January 26, as was suggested by the executive committee of the division. This was decided on at a meeting of the executive committee held Friday morning. The members of the general division and their guests will be invited.
**Pathe and International Join Forces**

**Beginning January 14 All Productions of Two Companies Will Be Released Through Exchanges of the Former**

By an agreement completed Thursday, December 28, 1916, between Pathe Exchange, Inc., and the International Film Service, Inc., all of the pictures of the international, including the Pathe cartoon pictures and the Hearst International News Pictorial, will be released through the Pathe Exchange, Inc. The new arrangement is effective January 1 and is one of the most important and far-reaching developments of the new year. The agreement was concluded by Edward A. MacManus, general manager of the International, and J. A. Berst, vice-president and general manager of Pathe.

One of the most important features in connection with the new agreement will be the consolidation of the Pathe News and the Hearst International News Pictorial. In future the combined news reel will be known as the Hearst-Pathe News. It will be issued twice weekly, beginning January 10. These will be the only news reels issued more than once a week. With the unsurpassed equipment of these two great organizations for gathering pictures in the entire world Hearst-Pathe News will be able to supply a most complete service.

The consolidation will also be an important bearing up on "Patricia," the International's photoplay serial, in which is featured Mrs. Vernon Castle. It was the original intention of the International to issue this great patriotic serial on January 1. With the deal pending with Pathe, William Randolph Hearst recommended the postponement of the serial on account of the consummation of the consolidation. Accordingly, it has been decided that the serial, all episodes of which are practically completed, will be released on January 14 through the Pathe exchanges.

The Pathe exchanges will also start to release on January 10 the International's unsurpassed cartoon series. This includes the original "Katzenjammer Kids," "Jerry on the Job," "The Foursons," "Up in the Air," "Three Years in the Car," and the cartoons of those of Walt Hoban, George Herriman, and George MacManus, of Fred Oppen, Tad, Jimmy Swinnerton, Tom Powers and others. Their works have become classics through their daily publication in the leading newspapers but in more than 300 other newspapers, which either have been working in alliance with Pathe or Hearst interests for years through the United States with a weekly circulation of over 28,000,000.

Great satisfaction was expressed by the principals in the consolidation over its successful consummation. Immediately after the completion, J. A. Berst sent a telegram to William Randolph Hearst, who is spending the holidays in California, in which he said:

"I foresee an era of unusual prosperity in this move, which will be great for the interests concerned and which will eliminate a certain amount of the waste of competition through cooperation advance by that much the interests of all exhibitors.

E. A. MacManus, general manager of the International, has been devoting most of his attention during the past month to the completion of the transaction. He has visited either in person or by representative all of the fifteen branches of the International throughout the country, arranging for the transfer of the offices as well as for the contracts of "Patricia," "Beatrice Fairfax," and "The Mysteries of Myrtle," and of "In Search of the Ocean Wave," "The Flower of Faith" and "The Jockey of Death," recent International features.

"The arrangement just entered into," said Mr. MacManus, "will mark a epoch in the motion picture business. Pathe pictures will be handled by the strongest combined publicities and promotion, and will form the strongest and the most ideal manner for the production and distribution of pictures. We are convinced by our combined efforts and will make the product most sought after in the world. All of the serials released on Pathe's program, together with all of the pictures of the International will be fully exploited in the Hearst publications. In addition, there will be enormous advertising campaigns in newspapers that have been exploiting the Pathe serials, and the enormous quantity of publicity that has been given to "Patricia" and Mrs. Vernon Castle, the star, is a good example of the manner in which we propose to exploit all Pathe pictures. We propose to use the best known in the motion picture industry. Under the new alliance the publicity resources of both organizations will be greatly strengthened, assuring to all Pathe exhibitors the prestige of showing nation-wide advertised pictures, that have been released through advertising prior to the release.

The novelized versions of Pathe's serials as well as "Patricia" will be published in Hearst publications, in New York, Boston, Atlanta, Chicago, San Francisco and Los Angeles, as well as in practically every other large city in the country.

Pathe has an advantage over other companies, which is the reason this alliance was formed. This advertising will be prepared with a view of carrying out to the fullest possible extent Pathe's policy of cooperation. The new Hearst-Pathe News will be the greatest news pictorial ever assembled. Already the Pathe News is an American institution. Added to Pathe's world-wide camera and distributing organization will be Hearst's unrivaled news gathering facilities, supplemented by the greatest publicity organization in America. The best of the Hearst and Pathe correspondents and camera men in all parts of the world will be retained. The new Hearst-Pathe News will have the benefit of the combined efforts of executives of the two organizations.

It has long been conceded that Pathe and International were the leaders in their respective fields. No better illustration of this can be found than in the two most recent serials of the two separate organizations—"Patricia" and 'Pearl of the Army.' The new super-serials to be issued in future by the combined organization will be made from stories selected in co-operation with the editors of the great Hearst newspapers and magazines. All of the world famous authors who contribute to Cosmopolitan, Judge, Housekeeping and other Hearst publications will contribute to Pathe's new and greater program, and these authors, together with the famous Pathe scenario staff will give us a literary organization of unequalled strength.

The cartoon service of Pathe will be greatly strengthened by the addition of the Hearst cartoonists. Alternating weekly, the work of these famous Hearst artists will appear in addition to Pathe cartoons made by the world famous Bray process.

For months, Pathe has been building the finest exchange organization in the industry. Now this organization will be further strengthened by the addition of the Pathe exchanges to the International exchange. The best office in each city will be retained and other exchanges closed.

"Beginning January 1 International customers receive service from the Pathe office in the city from which they formerly received International Service. Later service will be furnished from the nearest Pathe office.

"Every city, town and hamlet in the United States will have been reached before the 'Patricia' campaign closes. We know that 'Patricia' is a great serial, and we are backing this knowledge with the greatest advertising campaign ever known. The film and a remarkable assortment of advertising material are now in all of Pathe's thirty branches, and everything is in readiness for the release on January 14."

C. R. Seelye, business manager of Pathe, sent the news to his managers as a New Year's message. He pointed out that the strength of Pathe's program and the addition of the International will result in the Hearst publicity means that all Pathe managers and salesmen will earn more under the profit-sharing arrangement now in effect.

**ZIERLER GIVEN CHRISTMAS SURPRISE**

Santa Claus paid an unexpected visit to the Universal Film Exchange, 23rd street, New York, on Saturday afternoon, December 23rd, in the shape of presents for the sons and daughters of the well-known and much-admired manager, Sam Zierler. Santa presented himself on this occasion in the form of Mr. Zierler's associates, who entered his office fully equipped with the necessary paraphernalia. The spirit of giving was materialized in the presentation of a handsome diamond stick-pin. Mr. Zierler delivered a short speech of acceptance, after which he proposed to be the host of the afternoon. Suffice to say, the "blow-out" was enjoyed by all present, and the holiday spirit was at its height.
Films May Now Be Shipped by Mail

After January 1 Post Office Will Accept Packages Under Practically the Same Rules as Express Companies Enforce

Under an order which went into effect on January 1, motion picture films have been admitted to the mails. The change of postal regulations, as embodied in the order issued at Washington by Second Assistant Postmaster General Praeger, permits the shipment of films by mail at regular parcel post rates by the post office, subject to the specific regulations as to how the films shall be packed. These regulations are practically the same as those that apply to the shipping of films for shipment by express. The order came about largely through the efforts of the National Association of the Motion Picture Industry.

The advantage to the industry resulting from the order will be far-reaching. The immediate and direct result will be that many communities herefore deprived of motion pictures because of inadequate express facilities will be enabled to obtain films. Film companies will save large sums of money in that they will not be compelled to make extra prints because of handicapped distribution.

Of the advantages that are sure to accrue because of the fact that the mails have been opened to films, and of the work of the National Association of the Motion Picture Industry in behalf of better distribution, F. H. Elliott, executive secretary of the association, said:

We have been in conference with the traffic managers of the various express companies and believe that with this new competition eventually lower rates will be granted by the express carriers for film shipments.

"By shipping films through the mails entirely new territory will be opened up, where heretofore there has been no service whatsoever, and which may now be reached by the real parcel delivery post. This will make possible the rental of old films which have lost the run in the larger cities, and on which the margin of profit is now very small on account of the high express charges for short distances from the exchanges. One of the most important phases in permitting the films to go through the mails is that film shipment will always have the right of way in the event of railroad strikes, either locally or nation-wide.

This recognition of the film industry by the Post Office Department should have the result of directing the attention of the insurance underwriters, and it is not unlikely that lower rates will be granted in the near future. The distributors and exchanges will have available, beginning January 1, two transportation facilities, namely, express companies and federal postal service.

"A chart of the rates under the new ruling of the Postmaster General will be immediately undertaken by the National Association of the Motion Picture Industry and distributed to all the association members throughout the United States and Canada."

The paragraph relating to the packing of films for shipment by mail, as contained in the order of the Post Office Department, states that films must be packed in tightly-closed metal cases inscribed in a strong, spark-proof wooden box, or in the case of the small iron cases, that the inner containers must be lined throughout with fibre board at least one-eighth inch thick. The covers of these cases must fit tightly and must lap over the body at least five-eighths of an inch on the sides, forming a tight joint. All packages of film must also have attached a yellow label—a notice to postal employees as to the contents of the package.

Margaret Illington a Lasky Star

Celebrated Actress to Make Motion Picture Debut on Paramount Program in "The Inner Shrine."

The most important stellar acquisition to the screen which has been made since Jesse L. Lasky induced Geraldine Farrar to become a photoplayer was made known last week when it was announced that Mr. Lasky has signed a long-term contract with Margaret Illington by the terms of which the distinguished stage celebrity abandon the stage to make a permanent Lasky star on the Paramount Program.

Margaret Illington is one of those very few stage stars who have resisted the steady pressure of the motion picture and its many inducements. By her superb display of historic genius in some of the greatest of recent stage successes, Miss Illington has risen to a position among the foremost stage stars of the day. Among her greatest successes have been "A Japanese Nightingale," in which she scored a tremendous hit; "Henriette in the all-star cast of "The Two Orphans," Mrs. Leffingwell's Boots"; "The Lion and the Mouse," in which she made her first London appearance at the Duke of York's; "Kindling," Juliet in "Roméo and Juliet," and "The Lie."

An adaptation of Basil King's celebrated novel, "The Inner Shrine," and the vehicle of Miss Illington's photoplay debut. It is one of the most widely read novels of the day and has proven a tremendous success in dramatic form, having been dramatized by Chan-ning Pollock, and is considered to be admirably suited to motion picture purposes. Following "The Inner Shrine," Miss Illington will star in a production which is being written especially for her by Charles Kenyon, author of "Kindling," in which she made one of her greatest stage successes.

Miss Illington departs for the Lasky studio in Hollywood in the middle of January and arrangements have already been completed whereby she will occupy the same bungalow which housed Geraldine Farrar during her stay in California. Every resource at his command will be used, says Mr. Lasky, toward making Miss Illington with the means of eclipsing on the screen the record of artistic achievement which she has made upon the stage.

MARY NASH WITH WORLD FILM.

Mary Nash is the very latest addition to the rapidly increasing group of feminine stars engaged by the World Film Corporation in line with the recent announcement of Director General William A. Brady. The future releases of this company now include plays the central figures in which are in the hands of Alice Brady, Ethel Clayton, Kitty Gordon, Gail Kane, Marie Dressler and Miss Nash.

The actress last mentioned will be the star of several World-Frady pictures under her present contract. This document contains a renewal clause of which the corporation fully expects to take advantage.

Miss Nash is at present playing the featured role in "The Man Who Came Back," the current all-season attraction at the Playhouse, New York. In this drama she has a personation which covers an exceptionally wide range of emotions and characteristics set in surroundings embracing a cabaret in San Francisco, a opium joint in Yokohama and a pineapple plantation in Havana.

"THE COSSACK WHIP" IN DEMAND.

Manager W. E. Raynor, of the New York K-E-S-E Exchange, states that the special release superfeature, "The Cossack Whip," is one of the greatest "come-back" subjects his office has ever handled. Fully 40 per cent. of the theatres which have played "The Cossack Whip" have already arranged for returns engagements, and requests for reissue dates are coming in daily from exhibitors who have played to capacity business with their first showing of this unusually powerful story of bloody Russia. Viola Dana is featured in the production.
WRITE US EARLY AND OFTEN

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

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox Avenue, Pittsburgh, Pa.

North Carolina Exhibitors' Convention

A Businesslike Session Well Attended—Moving Picture World's Projection Talks Indorsed.

The attendance was very gratifying, and the convention truly remarkable from two viewpoints, namely: the full attendance at the sessions and the good, hard-headed horse sense shown, both in official action and in the addresses and talks by the various members. President Wells has the happy faculty of keeping every one interested and of so directing the work of the convention that a maximum of accomplishment is had with a minimum of work.

First Session.

The convention was called to order at 8.30 o'clock p. m., Tuesday, December 19, by President P. W. Wells. All officers were present. Mayor T. L. Kirkpatrick delivered a really magnificent address of welcome, filled to overflowing with that Southern hospitality which makes the stranger feel that he is not merely welcome, but that he is among warm-hearted, generous friends. Three dominant notes rang out in the Mayor's address. "There is no North and no South, but Old Glory waves over a united people who love its every star and stripe. We of Charlotte firmly believe it is the very best city in all this broad land. Keep your screens so clean that a censor would starve to death from lack of anything to do, and always remember that the moving picture is a mighty power which may be used either for good or for bad."

These three points the Mayor dwelt upon. His address was thoroughly enjoyed. The response by President Wells was brief and to the point, laying stress upon the truth of what the Mayor had said.

F. H. Richardson, editor Projection Department Moving Picture World, then addressed the body on the responsibility of the theater manager to the producer and to the public, particularly impressing the fact that improper projection sets up needless eye strain and that poor presentation upon the screen rendered of no effect the efforts of the actor and the producer. The audience listened with close attention, and afterward said many kind things about this part of the performance.

After the session the convention adjourned to the Broadway Theater and enjoyed a showing of "The Common Law," a Selznick production.

Wednesday Morning Session.

The convention convened at 10.30 a. m. Wednesday and quickly resolved itself into a series of short talks by members on subjects pertinent to the welfare of North Carolina exhibitors. There was a noticeable and very gratifying lack of the argumentative spirit. The membership seemed, as a whole, to have a very definite idea of exactly the things needing attention, and the only question was how best to get action.

Incidentally it be noted that Frank J. Rembusch (you all know him) recently said: "The North Carolina Exhibitors' League is the best body of its kind in existence, because it gets right down to business. It must be agreed that all too many leagues waste fully two-thirds of their meeting time in burdening the atmosphere with a copious flow of useless words, all of which makes for inefficiency."

Secretary Varner, Lexington, N. C., called attention to

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Delegates and Guests at the North Carolina Exhibitors' Convention.
Following this action President Wells, in well chosen words, presented Dr. Cranston Breton, Chairman National Board of Review, who for more than an hour held the convention's close attention as he discussed censorship and explained the work of the board. The doctor is opposed to a salaried censor board, but believes in a review of films by an impartial, unpaid, unbiased board of review. At one point he said: "Would you rather place the fate of a playsite in the hands of a board composed of two hundred unpaid men and women, or in the hands of a board composed of four or five paid politicians, who would be obliged to find fault or lose their jobs?"

He emphasized the share the exhibitor has in the responsibility for the social welfare of the community and said: "The evil picture does not pay and I will leave it to the exhibitor himself to bear me out in that statement."

"The National Board of Review has taken definite action regarding the pictures known as the white slave films. "We wanted to find out what the exhibitors thought of that kind of a picture and so we selected 60 of the most prominent in the whole United States and sent them questions relative to their stands on the matter. Almost unanimously those 60 men answered us and said that they did not believe in running them.
"You must take into consideration the fact that public opinion is to determine what your success is to be."

"I am positively opposed to censorship. The police regulate those things the world over and whenever there is a play, and one must write which is not strictly up to the standards of morality and public decency they close it."

Dr. Brenton's address was instructive, and was well received by the convention.

**Last Session.**

Thursday morning's session was the last business session of the convention and the time was entirely consumed in discussion of various matters of interest to North Carolina exhibitors.

Thursday afternoon the convention was tendered an automobile ride by the Charlotte Chamber of Commerce, one feature of which consisted in practically every car stopping to examine its rear tires. During the afternoon several noted speakers arrived among them Miss Rose Tapley and Maurice Costello, and at a most thoroughly enjoyable Dutch supper Miss Tapley, Mr. Costello and Editor Richardson were made honorary members of the North Carolina Exhibitors' League.

The convention closed in a blaze of glory by a grand ball at which Charlotteans were permitted to feast their eyes on the "stars," and trip the merry mazes of the dance until the wee small hours.

**Side Lights on the Convention.**

That smile of Chairman of Entertainment Committee Cra- yer is an excellent and much needed substitute for the Sun of New-York. Plenty of good music this time.

Percy Wells, his rumored, uses the motion picture business as a watch charm.

Friend Anderson is worried. Who tempted the golden rooster and told it so? The exchange men arose to inquire: Who will check the bad, naughty check?

Query: Who cracked the North Carolina prohibition law? Also who placed a certain Milwaukee city under backed ice in Richardson's wash basin?

**Massachusetts Exhibitors Elect Officers.**

**Hold Annual Dinner at Quincy House, Boston—President Horstmann Retained.**

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VER 100 members and friends of the Massachusetts Branch of the Motion Picture Exhibitors' League of America gathered together at the Quincy House, Boston, for their annual dinner and meeting, Thursday, December 21. The affair was one of much joy, together with the serious business of election of officers for the ensuing year.

President Ernest Horstmann complimented the moving picture ball committee for their handsome showing of a profit of over 1,000. He mentioned the kindness of Mr. Grant, the chairman of the ball committee. Treasurer Wasserman's report was read and accepted by all present with great satisfaction. He gave the club on a sound financial basis, all outstanding debts having been paid and a surplus of some few hundred dollars in the treasury.

Among the other official business of the meeting two new members were accepted, namely, Dennis J. Shea, of Boston, and J. F. Connors, of Lynn.

President Horstmann spoke at some length on the proposed elimination of advance deposits on all pictures to exhibitors that has recently been suggested by film manufacturers, which, however, did not meet with favor by the Massachusetts-League—it desiring to do business on the same old basis.

The following officers were elected: First vice-president, M. J. Lydon, of Boston; second vice-president, A. Summer- by, of Boston; treasurer, W. B. Sproule, of Boston; secretary, A. F. Washburn; national vice-president, Frank J. Howard, of Boston.

The following delegates to the Chicago Convention have been nominated to represent Massachusetts: R. W. Drown, of Fitchburg; H. P. Wasserman, J. Lawrie, W. D. Sproule, M. Lydon. The alternates to the Chicago Convention are: N. Demara, A. F. Washburn, P. F. Lydon, H. A. Gilman, A. Summerby.

The following directors were elected for the ensuing year: J. Lawrie, H. E. Gilman, M. Lydon, R. W. Drown, G. F. Washburn, Al Summerby, Ernest Horstmann, E. Daniels, F. J. Howard.

A meeting was in order for the Board of Directors to elect a president. They retired and brought in the name of Ernest J. Horstmann, who was re-elected as President of the Massachusetts Branch of the Exhibitors' League of America for the ensuing year.

**Warning to Michigan Exhibitors**

**Great Need for Co-operation on Part of Large Houses to Combat Harmful Legislation.**

A letter was sent to the recent state convention of the Michigan League at Detroit on Dec. 12, telling them it was necessary to advise them of the approaching meeting of the executive committee of the Michigan League and to advise them of the need of support from the larger houses.

"It is absolutely wrong for the larger exhibitors to maintain an attitude of "I Should Worry" and leave all the worry, work and expense to the crowd of smaller exhibitors. As some- times stated for the success of the Michigan League and that is the co-operation of the larger exhibitors. They should not overlook the fact that drastic legislation, drastic ordinances and requirements and unfair public sentiment hurts them just as much as it does the smaller ones.

They should now look towards next month, when the time new officers will be elected. One thing seems to be very near for the success of the Michigan League and that is the co-operation of the larger exhibitors. They should not overlook the fact that drastic legislation, drastic ordinances and requirements and unfair public sentiment hurts them just as much as it does the smaller ones.

It has been proven and demonstrated on many occasions where the larger firms in many lines of trade were absolutely helpless without the smaller ones.

The Michigan exhibitors, large and small, are going to have to seriously consider some very drastic bills during the coming session of the state legislature. What kind of opposition will these bills receive? Who is going to oppose them? Better results can certainly be obtained by co-operative effort rather than individual effort.

It has been suggested that twice a year is not often enough for the state association to meet, and several exhibitors have suggested that a meeting be held once a year to give the convention the object of all trade organizations is to protect the trade as against the strong."

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It has been proven and demonstrated on many occasions where the larger firms in many lines of trade were absolutely helpless without the smaller ones.

**MARYLAND EXHIBITORS' LEAGUE.**

On Thursday, December 21, a meeting was held by 25 exhibitors of Baltimore at the Nova Theater, 210 West Lexington street, which had been called to elect officers in charge of the temporary Exhibitors' League which is now being formed in the State of Maryland. The officers who were elected at the meeting will be kept in the nation. They are: Louis Schlich- ter, temporary chairman; Thos. D. Goldberg, secretary, and F. A. Hoering, treasurer.

One of the first things taken up by those present was the advisability of giving out for publication those affairs which were discussed by the members, and it was decided that all discussions should be held secret. It is understood, however, that a bylaws committee was appointed, of which J. Louis Romey, of the Broadway Theater, is the chairman. This committee is now busy framing up the code. Another action which was taken was the appointing of each member who has a bylaws committee, to act as a supervisor of all the ex- hibitors and interest them in the forming of the league and it is understood that if one fails to interest an exhibitor another will be sent. The next meeting has been set for Sunday afternoon, at 2.30 o'clock, January 7.

**EXHIBITORS' BALL AT MINNEAPOLIS.**

The grand ball of the Motion Picture Exhibitors' Corporation of the Northwest will be held at the National Guard Armory, Feb. 12, 1917. President plans carry.

Chairman J. A. Keough of the dance committee made this announcement at the last weekly meeting of the corporation, and added that efforts are being made to get several film stars here for the occasion. Chairman D. G. Rodgers of the convention committee informed the meeting that the West Hotel, Minneapolis, had been selected for the annual convention and May.

Chairman L. V. Calvert of the legislative committee reported progress in battling the thirty-day advance deposit system and President J. G. Gilosky appointed a committee to visit the exchange managers of Minneapolis and tell them that the Northwest body did not desire that exchange exhibitors refuse to book films to churches and other unlicensed exhibitors, but that it did demand that such bodies book their films through the handling department instead of from an exchange direct. Secretary Koenig reported the addition of several new members to the list and urged that the exhibitors get into the fold before January, when the state legislature of Minnesota meets, and will take up proposed Sunday closing, taxation and state license laws.
Trigger Protests Against Deposits

Writes Letter to Exchanges in Which He Has Good Word for Hoy—Applies Committees.

Samuel T. Harris, business manager of the Motion Picture Exhibitors’ League of New York, has sent a letter to those New York exchanges which require a deposit from exhibitors. It is as follows:

"The statements of the exhibitors against the deposit system now in vogue between them and the exchanges is so universal that I feel it is up to me, as president of the New York City Exhibitors’ League, to register my protest with theirs for its withdrawal. As you are aware, it involves quite a hardship on the majority of exhibitors. Many of the smaller theatres have adopted it, does seem like adding insult to injury. I know you do not want to antagonize the exhibitors, do not want to process the exchange, but I am simply trying to arbitrate and adjust matters amicably and not feel it is for me to do it. It is not reasonable to assume that the Hoy system covers the questions and there is no need of deposits. This system makes it impossible for the exhibitors to function and, if he does not fulfill his obligations he cannot procure service in Greater New York. I am heartily in favor of this protection which the Hoy system gives, and sincerely believe it covers the exchanges full against loss. If so, why contaminate its good name?

As stated, the exhibitors are perfectly willing to arbitrate in any way that we can agree upon. We have not, as yet, been accorded a hearing on this subject, and in behalf of the exhibitors, I respectfully request an interview so we may arrange for an appointment when we can get together and discuss the question from our different viewpoints."

SAMUEL T. HARRIS.

Mr. Trigger has appointed the following executive board to assist the local of the coming year:

Board of Directors:
Sidney Ascher, Wonderland, chairman; D. B. Kimbrough, Schuyler; Charles Bigelow, Bijou; Robert Rockwell, Central; John Ruben, Astor; Arthur Bowers, Fox; Henry Harris, Empire; R. F. K. Moran, Imperial; Frank R. Nason, Orpheum; John Weis, Majestic; Joseph Zaremba, Coney Island; Grant Kinney, Ladies; Decatur, 13th Street; Luke McIlroy, General; Albert Brown, Boylan, Bunny; A. D. Samuelson, Art; S. Landau, Heights; L. Rosehill, Central; Robert Elkins, Manhattan; Richard Bower, Empire; F. A. German, Yorkville; Louisa Weis, Empire; Mike Tischler, Irvington; Mike Glynn, Alhambra; B. Weinberg, Hudson; J. A. Stockhammer, Parkway; Nathan E. Cohen, Ebb; Nathan Stahl, 13th Street; Edgar H. Conklin, Empire; 

Arbitration committee: Charles Steiner, chairman, Fourteenth Street; Sarah E. Copeland, Annas; Walter Wright, Kinsley; Elise Attwater, Precision Machine Company; W. C. Smith, Nicholas Power Co.; A. S. Abbe, Pathe Exchange; Nathan E. Bloch, Orpheum.

Credit committee: Sidney Bigelow, Bijou; Ralph F. Tischler, Yorkville; William S. Sibley, Metropolitan; I. J. Miller, Pastime.

Good and Welfare Committee: S. L. Rothapfel, Bialte, chairman; Ad Hartford, Regum; Frank Peters, Oceo.

Law and Judgments Committee: Grant Foss, chairman, Comet; Adolph Weiss, Avenue A: Ben Lowes, Rno, Brooklynn.

Sales and means committee, Charles Harrin, chairman, Palace; William B. Cohn, American; Emma Pearse, Palace.

Transportation committee, O. J. Wolf, chairman; E. Portgang, Brooklyn.

Home committee, I. Harttall, chairman, Runny, Brooklyn; M. Feltenstein, Bushwick Palace; B. Weinberg, Hudson.

Publicity committee, M. Ostreichel, chairman; Franklin; Harris Stravit, Grand Central.

Auditing committee, Charles Steiner, chairman; E. Leventhal, Manhattan.

Van der Veer Going to South America

Well Known Camera and Film Man Will Take Tripicals, Scenes and Folk Customs in West Indies and Brazil for T. C. O. F.

WILLARD VAN DER VEER will be a passenger on the Quebec Steamship Company’s South American boat, Guiana, during the first week in January. Trinidad will be his first stopping place and he expects to remain there a short time. Then he will undertake a series of trips through the islands of the West Indies, he will go to Cuidad-Bolivar, the one-time capital of Venezuela. This small and quite primitive city lies 500 miles up the Orinoco. It will take two days for the river boat to make this trip, if everything goes well. If it doesn’t, the time may extend to five or six days. From Cuidad Mr. Van der Veer expects to go inland for at least a hundred miles further, perhaps for two hours, and go through the Inca. Unfortunately there are Indians there who are far from being friendly to white men, and Mr. Van der Veer, who has been there before and had a brush or two with these ugly-minded natives, will not go among them again.

He will take a full assortment of lenses, a portable laboratory outfit—it being necessary to develop film quickly after exposure in the hot, damp climate. He will take about 15,000 feet of film. Mr. Van der Veer will shipment to him as he calls for it. Film doesn’t keep well in Venezuela. The Gaumont Company will take the pictures he secures and they will, of course, be shown on the Mutual program.

The Sunnyside Methodist Church, Los Angeles, presented a special moving picture Christmas program in the church for the entertainment of its members, December 21. "Cinderella," with Mary Pickford in the titular role, was contributed by the Famous Players-Lasky Corporation. The decorations were done by the E. E. Fulton Company.

Jane Cowell to Come to the Screen


J. A. Goldwyn, L. O. E. M., on the production of the popular stage drama and known to millions as the heroine of “Within the Law” and “Common Clay,” tremendously profitable plays of recent years, is to star in Goldwyn Pictures. After building up a record for successful motion picture performances, Cowell has pointed negative opinions about the cinema, Miss Cowell has been converted to a belief in the screen art and will appear for this newest of great film producing organizations in a series of pictures.

Immediately following the run of her newest stage play, “Lilac Time,” soon to be produced by Selwyn & Company, Miss Cowell in the late spring will begin work in the Goldwyn cactus studios on two pictures. Miss Cowell is to be written to around her distinctive personality by two of America’s most important dramatics. Each year there between her theatrical engagements, Miss Cowell will appear in the Goldwyn pictures.

“I have never had a prejudice against motion pictures,” says Miss Cowell in making her film debut, “but against the stupid type of pictures that many of the producers seemed to feel it was necessary to make. I have always felt that the film producers underrated the intelligence of their public. I have worked tremendously hard to gain a definite position in the American theater, and because of the seriousness with which I view my professional work, have vowed that I would not enter motion pictures—regardless of the monetary inducements—until such a time as I felt that my picture future would be placed in the hands of discerning and brainy managers with an entirely new type of motion picture ideals.

“The formation of the Goldwyn Pictures Corporation was the development necessary to interest me in appearing on the screen. My experiences on the stage have been made under the management of Selwyn & Company in ‘Within the Law.’ I have the greatest admiration for the Goldwyn Pictures Corporation. In joining their organization I feel that I am taking no chances, as I know their tastes, policies and high standards. Also, I do not have to become acquainted with strangers.”

Asked about salary and other inducements, Miss Cowell said, “I pay no talk of that. I have always been under the impression because I believe I believe I have always been under the impression because I believe I have always been under the impression because I believe I have always been under the impression because I believe."

Edison Announces Titles

Several Good Stories to Be Secured for Early Release on Conquest Program

A N ANNOUNCEMENT of the names of some of the stories that have been dramatized and that are ready for release on the Edison Conquest Pictures program has been made by Thomas E. Edison, president of the Edison Film Manufacturing Company. Early releases on the Conquest Pictures program will be a two-reel dramatization of "Gallagher," the famous story that brought the late Richard Harding Davis to the attention of the literary world. This is one of the few great newspaper stories ever written and it lends itself admirably to screen production. Two Ralph Henry Barbour stories will also be among the early Conquest Pictures to be released, according to present plans. They are "For the Honor of the School," and "The Half-Back." Barbour is recognized as being one of the foremost writers of exciting tales of boyish adventures young men.

Some other stories that will be released on the Conquest Pictures program are "Barnaby Lee," by John Bennett; "Shut Out in the Ninth," and "Chris and the Wonderful Laboratory" by the latter, both of which are character studies, and "Fever," a cleverly entertaining comedy and is an exceptionally good story for a general program.

Stories by Ellis Parker Butler and Rex Beach also have been available for some time. Present plans call for a series of pictures and the literary works of many other authors of established renown are under consideration at the present time.

Stahl to Direct Corra Beach

Walter R. Stahl has been obtained to produce "What Becomes of the Child," writes features Cora Beach and Walter Shumway.

The company is in Jacksonville, Fla., where the first scenes will be made. The play will be put on with careful regard for details. Lighting effects and backgrounds, both interior and exterior, will be obtained regardless of cost.
New License Schedule in Spokane

City Commissioners and Theater Managers Agree on a Material Reduction in the Cost of Showing Pictures in That Town

MOVING picture theater managers and owners of Spokane, Wash., have completed a successful campaign for lower licenses and John C. Lowe, after a couple of sessions with the City Commissioners. The reductions have been agreed on and will be incorporated into a city ordinance, which will go into effect January 1.

The managers met with the commissioners and presented their requests. A session was arranged several days later at which the matter was thoroughly explained and discussed, as Mayor Charles A. Fleming had agreed that the city could stand the cut. The picture shows had been paying the same licenses as other theaters ranging from $100 to $200, according to the seating capacity and admission prices.

In the discussion of the moving picture theaters agreed to a new schedule of motion picture license fees, in which reductions ranging from 12½ to 30 per cent, are given. The commissioners added an additional fee of $5 to $10 a week for houses that occasionally raise their prices, in an effort to equalize the difference between the larger and smaller houses when changes of the same price are made.

The picture men injected a new angle into the discussion by asking the city commissioners to pass some protective measure that would confine the exhibition of motion pictures to picture houses. They claimed that the vaudeville houses and theaters playing road shows provide unfair competition for the moving picture men by exhibiting pictures, whereas the picture houses do not invade the fields of vaudeville and one does not stand.

Remedial legislation in the way of additional license fees for the houses playing both vaudeville and pictures or road shows and pictures were suggested by Ralph Ruffner, manager of the Clemmer theater; F. H. S. Clemmer, proprietor of the Clemmer theater; C. E. Stillwell, head of the Stillwell theaters, and James McConalhy, manager of the Best theater.

The city commissioners at first declined to accept any suggestions along the line of a protective ordinance for the picture shows. After the possibility of a double license for the vaudeville houses and general vaudeville showing pictures were suggested it was received with more favor by the city commissioners, who deferred action until later.

Discussion ensued over the question of the addition to be made to the license fees for picture houses raising their price of admission for large feature films. Mayor Fleming's tentative ordinance proposed $5 a day additional, saying that he was ready to discuss the matter at any time.

Commissioner Fasset thought a sufficient penalty should be added to make the picture men hesitate about raising prices. Manager Ruffner protested against the added penalty, as proposed, claiming that it was prohibitive, and said he would prefer to pay his present license of $200 a year, with the right to change his admission fee in order to land a special film.

Commissioner Fasset proposed a compromise by which moving picture houses raising their admission would be required to pay $5 a week additional. On the suggestion of Mayor Fleming this was amended to make it read $5 per week or part of a week for all increases of admission fee up to 50 cents, and $10 a week extra for increases of admission ranging from 50 cents to $1, box seat prices not to count.

Under the revised license figures, which are based on seating capacity and prices of admission, all save one of the five picture houses has been affected, saving an average of $100 on the old basis. The one exception is the Empress, with a seating capacity of 980, which will be required to pay $180.

In the 10-cent class a special grade seating under 250 was made for the Gem theater in Union park, by which its license fee will be reduced from $100 to $50. The Class A theater will receive a reduction from $100 to $75, and the Casino will pay $100. The Liberty theater, Clemmer theaters, in the 15-cent class, and seating 800 to 1,100, will receive a reduction from $200 to $175 per annum.

The new picture house license schedule follows:

<table>
<thead>
<tr>
<th>Seating capacity</th>
<th>License fee per annum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 500</td>
<td>$75</td>
</tr>
<tr>
<td>500 to 800</td>
<td>$75</td>
</tr>
<tr>
<td>800 to 1,100</td>
<td>$100</td>
</tr>
<tr>
<td>Over 1,100</td>
<td>$150</td>
</tr>
</tbody>
</table>

For increasing prices of admission, $5 per week or fraction of a week, the license for the first 50 cents, and $10 per year, as against $50, can be increased over 50 cents and not exceeding $1. Total fees counting extras are not to exceed highest license paid each class, as noted above.

PROPERTY ACQUIRED FOR TRIUMPH THEATER

A deal was recently consummated between the Barney Estate Company, as owners, represented by Gould & Wilkie, as attorneys, and the 1620 Broadway Company, as lessees, represented by O'Brien, Boardman, Harper & Fox, attorneys for the lessors, for the property, 1614-1616 Broadway, near joining the northeast corner of 49th street and Broadway. This site is to be improved with a new theater to be known as the Triumph, devoted to the motion picture art and to be the only example of theater architecture and construction in the country.

Russell B. Smith, C.E., supervising engineer, who erected the Rialto theater, will construct the new theater, under the personal direction of the architect, E. Hall, who directed the construction of the Rialto theater.

 Notices have been served upon the tenants of the premises to vacate and construction of the new theater will be started on or about April 1 and rushed to early completion with the expectation of opening the new house in the late fall.

WILLIAM M. SEABURY IN NEW LAW FIRM

Samuel Seabury, until last fall a judge of the Court of Appeals and later Democratic candidate for Governor of New York; William M. Seabury, general counsel for the National Association of the Motion Picture Industry; Albert Massey, a New York lawyer and judge; and John C. Lowe, Jr., also a well-known New York lawyer as well as an Internal Revenue collector, have formed a law partnership under the name of Seabury, Massey & Lowe, with offices in the Equitable building, 120 Broadway, New York City.

TRACY LEWIS WRITES A BOOK

Tracy Lewis, editor of the Motion Picture department of the New York morning Telegraph, has published "Along the Rio Grande," a series of detached observations made during his service as correspondent on the Mexican border. Mr. Lewis has written neither a guide book nor a set of maps of travel. He just tells what most interested him in what he saw and tells it interestingly and humorously, though in the opening chapters this humor is at times a trifle forced. Once he swings into his subject he forgets to try to be funny and is more naturally entertaining. Indeed, this naturalness is the chief charm of the book. It is witty, intimate, the observations of a Broadway man on the border. It is not deep enough to be called a book of travel, but it is the better for that fact. He makes you see the country as no traveler could. His observations are sketchy and in many ways incomplete, but they give you a personal instead of a geographical viewpoint that puts the country in a new light. Even after the other million of words written about the border lately, this book remains individual and interesting.

HANK HAVENS HOOKED UP WITH ULTRA

Harry (Hank) Havens has been appointed publicist and advertising manager for the Ultra Film Corporation, affiliated with the Unity Sales Corporation. Mr. Havens has had real experience in the film business, having for several years been connected with the motion picture department of New York City newspapers.
Maude Fealy

To Co-Star With Theodore Roberts in New Feature Production.


Miss Fealy has not played with Mr. Roberts since the days of Flitiche's Gardens, Denver, Colorado, when Miss Fealy became a star at the age of thirteen, appearing in Denver for a limited engagement each summer for seven consecutive years, often competing with the way from London for her annual summer appearance at the Gardens.

An all-star two-reeler plays Miss Fealy and Mr. Roberts appeared in together were "Royal Family," "In the Palace of the King," "Audrey," "Mice and Men," "Prince and the Pauper," "Dorothy Vernon.," "When Knighthood Was in Flower." It was in the last named picture that Mr. Fealy played a part in the play Miss Fealy, as Mary Tudor, had a pet bit of business of carefully brushing the huge black ostrich plumes of her large picture hat in the face of Mr. Roberts, who played King Henry the Eighth, much to the King's discomfiture and embarrassment, which provoked a hearty laugh from the audience. Miss Fealy was very careful to touch the King's nose only slightly, so as not to injure her lovely plumes by coming into too close contact with the greasy make-up on the King's nose.

One evening Miss Fealy after performing a bit of business was surprised that the ordinary good laugh of the audience was increased to a roar and she was horrified to look up and find a gorgeous black plume being held firmly by Mr. Roberts between his upper lip and nose, which gave the appearance to Roberts' face of wearing a huge black mustache, and impressed Miss Fealy that Mr. Roberts had willingly bitten off one of her choice, cherished plumes. At the close of the act, hurt more than indignant, Miss Fealy sent her maid to Mr. Roberts with a note, asking him to return the plume. Roberts explained that it was not Miss Fealy's feather but one of his landlady's, which he had borrowed for the occasion, and which he tickled him for the entire act. At the end of the picture, his collar so he could clutch it with his teeth and draw it forth at the psychological moment. His trick had indeed fooled Miss Fealy.

THANHouser Compliments Trade Journals.

That the motion picture industry is deeply indebted to the trade journals covering its province is the opinion of Edwin Thanhouser, president of the Thanhouser Film Corporation. "I am positive that the services, the help given from day one, in the life of the picture, until the moment of its release, are obtained from our trade papers, the industry would be years behind its present development," Mr. Thanhouser said.

"We have a business in selling films that is much more sensitive than any other industry. We are making a gamble that few would want to invest in. My compliments to the trade journals!"

SEAMAN AND BAKER GO TO COAST.

Lawrence Seaman, producer of the "Big V. Comedies," and Graham Baker, who writes them, will very shortly leave for Hollywood, California, to put under the name of the same brand at the coast studios of the Vitagraph.
Kerrigan Has Own Company

Is Picking His Supporting Players and Will Commerce New York Market

BACKED by eastern capital, in one of the biggest deals of the year transacted in motion picture circles, J. Warren Kerrigan has placed his signature to a long-term contract which will not only designate him the star, but also provides him with the power of control of the entire company which will likewise bear his name.

Absolute secrecy governed the deal whereby Mr. Kerrigan carried on for the past two years. Even prior to that time he had been approached on a similar proposition but due to other affiliations he could not entertain the move, however, living in anticipation. During the past month the new proposition was placed before him for final consideration and when representatives of the eastern capital made a hurried trip to Los Angeles, the star closed the deal. The new turn of affairs in Mr. Kerrigan's career are large in numerous respects as developments will show when placed before the public eye.

Work on the construction of a studio for the new Kerrigan company will be started immediately. The firm will be located in Hollywood, California. Everything will be in readiness for the filming of the first story by March 1.

The supporting company for the star is now being considered and it is not under any of the most successful directors in the film world. Powerful dramas are being carefully selected for Mr. Kerrigan, each subject to be taken from the best books obtainable for picture purposes.

During the required time to build a plant to house the new Kerrigan organization, the star will undertake a new move in screen work in answer to the thousands of letters he has received during his career, and when car out will prove to be an innovation most unique, yet a mere response to the applause from all over the country showered upon him by his devoted and loyal supporters. This plan is also silently moulding itself into form and will be brought to the surface at the proper time in the same manner as Mr. Kerrigan's triumph in the film world.

CHRISTMAS WITH METRO STARS.

While hundreds of thousands of screen patrons, in theatres throughout the world, are watching their favorite screen stars in various plays at Christmas time, they naturally wonder how these interesting folk actually spent their Christmas in real life. Here is how the Metro folk will receive Santa Claus.

Mr. and Mrs. Sidney Drew, famous Metro comedy stars, are in Columbia, Mo., on a visit to Mrs. Drew's mother. Viola Dana spent Christmas at her home with her mother, Mrs. Flugrath, and her sister, Leonie.

Maxwell Adeler, manager of the Rolfe and Columbia studios, liked away to the Maine woods.

Mabel Taliaferro spent her Christmas at her home in New York with her mother, her Christmas tree and her pets.

Francis X. Bushman has been in Christmas in New York.

Beverly Bayne was unable to get away from New York for the holidays.

Lionel Barrymore spent his Christmas at his home in New York.

Ethel Barrymore (Mrs. Russell Colt) spent Christmas with her children, for whom she had a beautiful Christmas tree.

May Allison, in Hollywood, spent Christmas entertaining her friends in her beautiful bungalow.

Emmy Wehlen spent her holidays in New York City. Red and Madame Petrova spent her Christmas holidays at her beautiful Long Island home.

Emily Stevens, the famous Metro star, is on tour with her famous play, "The Unachrestened Woman.

To the Rolfe Studio for the Christmas holidays in New York City, as did Mr. and Mrs. Richard A. Rowland of the Metro Pictures Corporation.

MACKIN NOW WITH FOX.

John E. Mackin, for four years an actor and director with Kalem, is now with the William Fox forces. Mr. Mackin has been cast for an important part in the Valessa Suratt picture in work at the Fox Fort Lee studios. The new Fox player was born in Pittsburgh, and is a graduate of the University of Pennsylvania. He was on the stage for seven years, before he entered the cinemas.

Word from the Far East

A Bit of What's Doing in India Told in a Letter From Two Australian Singers.

FOR the following information concerning the moving picture in India, Malaya and Burma we are indebted to the Misses Dorris and Eileen Woods, delightful young Australian singers, who, after spending some time in New York and London, have been for the past three years, more or less, traveling in these parts, holding the unique position of being the first to introduce cabaret work into the Far East. Since the war began these young singers have been much in demand as entertainers in the hospitals where the sick and wounded soldiers from Mesopotamia are sent.

Excerpts from a letter received from them a few days ago by a member of the staff of the Moving Picture World will tell in brief the story of what is going on in that part of the world. They are as follows:

"We are recuperating in a little village five hours' train from Bombay. Nine miles away there is a huge war hospital where all the sick and wounded soldiers from Mesopotamia are sent. There are 2,000 there now. Indeed, we are very much in the war in these parts. Bombay is full of sick and wounded. Mesopotamia is a hell upon earth; France is heaven to what our poor boys go through in that awful living graveyard. We were there three months in Bombay and sung again and again in all the hospitals. The soldiers adore the American songs, and we have lots of our best choruses printed to give to them. They join in so wonderfully and revel in the singing."

"By-the-bye, pictures we see out east are very poor. We saw the Anette Kellermann film ("Neptune's Daughter") in Malaya, but she has not yet come out in India. We have seen "The Little Colonel" in Singapore. Occasionally we see a good Universal. In Singapore they are very good. But in India, except in Calcutta, one gets tired of going to the motion houses and seeing horrid Italian films, and English, which are never good. Oh! to be back in America to see the good, proper movies."

Robert Harron to be Starred

OBERT HARRON is the latest addition to the Triangle-Fine Arts galaxy of stars. He will be headlined in a play early in the new year entitled "The Bad Boy." Mildred Harris, who has been selected to act as Douglas Fairbanks' leading lady during his winter season in New York, will appear with Harron in his first starring venture before she goes to the New York studio of the Triangle during January.

"The Bad Boy" is said to contain many human interest situations in which Harron should appear to excellent advantage. Harron is a member of the esteemed Harron family, and to stellar honors has been the least sensational of any of the recent film favorites. It is a huge success everywhere and has been the result of continual work and faithful service. Harron is perhaps the only actor in motion pictures today with more than three years' experience who has been under the same direction during the entire period.

Leaving school at about fourteen years of age, he was glad to get a job as messenger boy at one of the New York studios. Attributing the attention of one of the directors, he was given a chance to appear before the camera, and promptly made good. When the general re-organization of film interests took place some time ago, which resulted in the formation of the Triangle Film Corporation, Harron found himself a member of the Fine Arts Stock Company, but under the same direction that he had made his entry into filmdom. The new Triangle direction in which he won commendation was "The Missing Links," and his most recent hit was registered as the woman-hating young clerk in "The Wharf Rat."
Linder Finishing First Comedy

Celebrated Screen Artist Has Been Working Hard on His Initial Essanay Production.

Max Linder's first "made in America" comedy is rapidly nearing completion. With conditions normal, the noted European comedian's initial mirth-making under Essanay's banner should be ready for announcement to exhibitors before very long. The series of twelve productions for which Monsieur Linder has contracted with President George K. Spoor of Essanay will be released through the Kleine-Edison-Selig-Essanay Service.

Max has found the pathway to the fortune which Essanay is paying him to be not altogether lined with roses in the production of his first "barrel of fun." The comedy has to do with Max's trip across the Atlantic aboard the steamship Espagne, where the liner was rammed in mid-ocean. The little comedian succeeds in calming the frightened passengers by appearing on deck in flaming red silk pajamas.

Unfortunately for Max it is wintertime in Chicago, and anybody who has braved the Windy City's wintry blasts knows that it is no place to cavort around in the thin protection which pajamas offer. The day Linder chose for the filming of the pajama scene the thermometer registered two below zero, and the wind on Lake Michigan was moving at about thirty miles an hour. But on the big steamer chartered for the purpose, Max and his company, the latter also clad in night attire, cavorted about the deck for fully fifteen minutes. Toes were frozen and pneumonia threatened, but nevertheless good scenes were obtained. And what is a frozen toe or pneumonia to a good comedy scene in the motion picture industry?

Immediately Linder has finished his first production he will launch into the second. His contract stipulates that he shall turn out one film every month for the next twelve months. The comedian estimates that a month's time will be required in the actual filming of each of his comedies, so elaborate are the productions to be.

Max is directing his productions—with the aid of a couple of interpreters. However, he is rapidly learning to speak English.

Kenneth Casey Returns to Screen.

After an absence of almost three years, Kenneth Casey, known the world over as "The Vitagraph Boy," having appeared in vaudeville under this billing, returns to the screen as Louis Brouette, in Madame Petrova's latest Metro production now being made at the Popular Plays and Players' studio, under the direction of Burton L. King.

Casey left the Vitagraph forces in 1913, having been with them for almost five years. Because of his youth he was not permitted to appear in vaudeville here, so he went to England, whence, after a successful tour, he returned in November, 1914. His first appearance on the speaking stage was at Hammerstein's Victoria theater in February, 1915.

Something for Nothing. Profits from fifty-two issues of a paper for one dollar. Who pays postage, paper, printing and salaries? Does the advertiser pay or is it the exhibitor in the last analysis? THINK IT OVER.

At the Leading Picture Theaters

Programs for the Week of December 31 at New York's Best Motion Picture Houses.

"The Girl Philippa" at the Kialto.

A. Nita Stewart in "The Girl Philippa" was the dramatic feature of the Kialto program New Year's week. The picture is from the novel of the same name by Robert W. Chambers and concerns the adventures of a Balkan princess who is kidnapped when a child and reared in the rural neighborhood of Ausone, France, just at the outbreak of the present war. An American artist finds her working as a cashier in a cafe which is a hotbed of spies. He and the girl get drawn into the intrigues of the emissaries from both sides and their resultant adventures furnish excitement and romance in full measure.

An educational feature and the usual "Literary Digest of the Screen" were also picture features. Vincent Ballester and Mme. T'Espinoy were the soloists.

"The Slave Market" at the Strand.

Pauline Frederick was the star of "The Slave Market," by Frederick Arnold Kummer, which was the feature attraction at the Strand Theater for New Year's week. In this romantic story Miss Frederick is a Spanish beauty who falls into the hands of pirates and is finally offered for sale on the slave block. The scenes of the play are laid on the Spanish Main and in the West Indies. The Famous Players Film Company, who produced the play, photographed the various scenes in Louisiana where conditions are ideal for obtaining scenes that breathe the Spanish atmosphere. Albert Hart, Ruby Hoffman and Willington Player are also in the cast. Other pictures of interest were "Oddities in Film Form," "Linder's Living Book of Nature," a new comedy and the Strand Topical Review.

The musical program included solos by Nadine Legot, Enrico Arenzen and Grace Hoffman.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The universal eight-reel screen version of Jules Verne's famous story, "Twenty Thousand Leagues Under the Sea," has made a pronounced hit at the Broadway Theater and is on for a run. The many novel and beautiful undersea scenes are among the picture's leading merits.

Bill at the Eighty-first Street Theater.

At the Eighty-first Street Theater, many new pictures were shown Monday, Tuesday and Wednesday. Dorothy Dalton in "The Female of the Species" and the newest Keystone comedy were the screen features.

On Thursday, Friday, Saturday and Sunday Lillian Gish in "The House Built Upon Sand" and a Mack Sennett comedy completed the program.

Miss Michelema Leaves California Corporation

Beatrix Michelema, who, after making an international reputation as an opera star, was induced to forsake opera temporarily for motion pictures, has placed her resignation with the California Motion Picture Corporation, to take effect immediately upon the completion of "Faust," of which production she is to be the featured star. George F. Biddleton, producing manager of the California organization, who has directed Miss Michelema in her various pictures, also has resigned.

Miss Michelema and Mr. Biddleton handed in their resignations on November 6, to take effect as soon as "Faust," on which they are now working, is completed. According to a close friend of Miss Michelema, the former opera star is undecided whether to continue in pictures or return immediately to the singing stage. She is negotiating with two well-known picture companies, in one of which the proposition is to have her build an organization of her own. She is also negotiating with a comic opera producer. These negotiations, it is said, are proceeding on a minimum salary basis of $2,500 a week.

Ralph W. Ince Engaged by Goldwyn.

Ralph W. Ince, producer and director of some of the greatest screen successes, is announced as the first of the directors to be engaged by the Goldwyn Pictures Corporation. He will begin work for the new company on its first production within the next week.

Mr. Ince comes to Goldwyn Pictures from the Selznick organization, where he has just finished making the Warwick picture, "The Argyle Case." Prior to the Selznick connection, Mr. Ince was for ten years the most important directorial factor in the Vitagraph company.
American Forces Reorganized

With five producing companies, each headed by a star of national reputation, and with a special organization with which it is planned to create super-features of five reels or more, the American Film Company soon will enter into production as an organized unit.

These enlargements of American activities are the direct result of the recent visit of S. S. Hutchinson, president of the company, to the studio at Santa Barbara, Calif. During his visit, the need of even better productions in line with the Mutual policy of superior films, Mr. Hutchinson effected a radical reorganization which will keep American photoplays to the forefront.

To this end the head of the company now is in New York, completing negotiations for players and directors of highest caliber. Announcement of the individuals who are to contribute to the standard set is expected by the first of the new year.

In the front rank of featured players, of course, will continue Miss Barbara Stanwyck, whose delicate and attractive work in the series already produced has endeared her to thousands. Miss Minter, under the directorship of James Kirkwood, is to be the central figure in pictures whose stories will be of mutual interest. It is realized that her chief appeal is in her distinct personality and to emphasize this, themes and scripts which depart from screen convention have and will be chosen.

 Russell, whose series of pictures have won popularity in their depiction of Russell's strength of character delineations, is another American star whose photoplays will be a feature of the series. Extensive preparations have been made for increasing Russell's personal following among picture patrons. Francelia Billington, new to American productions, has already begun her work as Russell's leading woman, and has created a favorable impression at the studio as Virginia Leighton in "A Son of Battle," a costume play of the Reconstruction period.

Directing Russell and Miss Billington will be Edward Slo-
m an, whose handling of the sequel to "The Diamond from the Sky" won praise. Sloman can be depended upon to bring brisk, snappy action to his pictures as well as logical and artfully developed scenes in the story.

Reorganizations of the administrative and producing forces at the American Film Company's studio at Santa Barbara, Cal., also have gone into effect.

In the office staff Mrs. A. K. Whalen is auditor and in charge of the clerical department, while L. Ransome heads the purchasing department.

Clifford Howard, who continues as scenario editor, has rearranged his apartment in such a way that the fullest use will be obtained through his efforts. Emphasis was placed by President Hutchinson on the necessity of strengthening the stories used as foundations of productions.

"Mr. Hutchinson said to me, "I am impressed on me the absolute necessity of making good beginnings by having proper scripts. The American consequently is in the market for the best stories available. We want the best stories we can get for our stars."

"All scripts from which productions will be made will receive the personal attention of Mr. Hutchinson, and will be passed on finally by him. It is the intention not to produce a single feature without a strong story behind it, so far as it is humanly possible to maintain this rule."

Exaggerated ideas of profits in the exhibiting of moving pictures has tempted many to invest with poor results. A bait is now being offered the M. P. Exhibitors' League membership of a share in prospective fabulous profits from a new publication venture. League members, do you really think you will benefit, and if so who will pay? THINK IT OVER.

Mae Murray Marries Jay O'Brien

Lasky Studio Furnishes Setting for Screen Romance Never to Be Released on Paramount Program.

MAE MURRAY, celebrated motion picture star, co-starred with J. Jay O'Brien, well-known Broadway figure, in a wedding scene which was staged at the Lasky studio last week, but which will never be released on the Paramount Program. The bride carried a real bouquet of orchids and orange blossoms and there was no "props" to this. She threw the flowers back to the store room to await the next happy ending. If the ward- robe mistress was not satisfied Miss Murray in arranging her frock for the occasion it was only because of the star's popularity, and not in recognition of her weekly honora
tium from the Lasky trea_

There was no grease-

The career of Mae Murray before the camera has been one of the most remarkable chapters of the romantic history of movie pictures. After her first appearance as a high school girl, Murray was introduced to the motion picture public by Mr. Lasky, in March, 1916, Miss Murray has won her place on the screen as a wonderfully clever and gifted actress within a comparatively short time.

Her first production was "To Have and to Hold," which was followed by "Sweat Kitty Bellairs," and then by "The Dream Girl." Following the last-named on the Fox, all of which were produced at the Lasky studio, Miss Murray went East to the Famous Players studio in New York and starred in "The Big Sister." She then returned to Lasky manage
cient, making a hit in "The Flowers," in which she did some very remarkable emotional work.

The star's new matrimonial responsibilities will not interfere with her motion picture career, as she will continue to appear in Lasky pictures on the Paramount lot. Her next release is during January 11th in "The Mormon Maid."

FLORENCE LAWRENCE ENTERTAINS.

A delightful week-end Christmas party was given by Florence Lawrence to a number of intimate friends at her home at Westwood, N. J. The Lawrence home, elaborately dec-

The spirit of joy prevailed. Early Monday morning, just after the striking of the midnight hour, the presents from a brilli
dantly lighted Christmas tree were distributed by Santa Claus impersonated by Mr. Howard Tinsley of Jacksonville, Fla. It is safe to say that there was not one present but will remember this occasion as one of the happiest events of their lives. Miss Lawrence contemplates an early return to the screen.

STREETER TOURING WITH EDUCATIONAL FILM.

One of the pleasantest phases of moving picture exhibition is being followed by Herbert S. Streeter, who is touring with Lawrence's Educational Educational Educational Educational.

He has been home in Cassadaga, Fla., for Christmas with his family. He has a pretty cottage at that place. His next trip will take him to New Smyrna, Ormond, St. Augustine, Palatka and Jacksonville. Later he will visit Bonaire and from there will go to Havana, a very pleasant winter trip, indeed.
Moving Picture World

News Reel for December

New York exhibitors elect Sam Rugger president.

Cecil DeMille presents "A Woman in Distress." "Garden of Allah" by Harry A. Sherman.

Judge W.P. Platt's view of the Matterhorn.

Sunday pictures are O.K.

Pres. Wilson goes to see "A Daughter of the Gods." "Gosh, I feel perfectly at home!"

Tom North comes to New York.

Paramount, Zukor, and Lasky take over Paramount.
George Kleine Talks on the Trade Outlook

By James S. McQuade

Demand for Short Length Pictures Growing—
Stereoscopic Photography in 1917
Natural Colors Will Come Later

C onsiderable time has elapsed since I had the pleasure of interviewing George Kleine, and so took advantage last week of an opportunity that presented itself to secure a statement of his activities for the year just closed, as well as a brief review of the trade in 1916 and the outlook for 1917. Mr. Kleine also dwelt on the effect which the European war has had on his plans in Italy, which are still dependent on the continuance of that conflict.

At the outbreak of the war, in August, 1914, two associates and myself had finished a moving picture plant near Turin, Italy, and work was well along upon a big pency, the whole to be organized under the best American settings that were intended to excel those of my previous releases, such as "Quo Vadis?" and 'Last Days of Pompeii.'

Former Plans in Italy Outlined.

"The company which we had formed, called the Photo-drama Producing Co. of Italy—which is not to be confused with the Photodrama Co. of Illinois, and which we formed some time previously—to exploit important features throughout the world made by other manufacturers—had acquired an old estate, many acres in extent, bountifully supplied with granite, rivers, a meadow, a lake with rustic bridges. We had erected a building 330 by 100 feet for the mechanical departments, including a dressmaking establishment for the making of costumes and modern gowns, carpentry workshop, a painting and lithographic studio equipped with a steam heating plant for the winter and a ventilating plant for the summer, conveniences not previously known in Italian film plants, although very necessary in northern Italy.

"It was my plan to combine the advantages of Italian manufacture, such as the photographic views of the Italian sun, the facilities for obtaining great masses of supernumeraries, relative economy in the making of costumes for the thousands of people that we would use in a great feature, and at the same time employ American stars supported by an American company, directors assisted by several Italian directors who excelled in handling great numbers of people, as in our film 'Julius Caesar.'"

"Our plans being well known in Europe, we had already received many applications for agencies in Continental countries as well as in the Orient, and large sums of money had been placed on deposit to guarantee contracts made by such agencies.

"The outbreak of the war prompted me to cease these activities, as I did not think it practical to carry out these ambitions in Italy, where war and its immediate interference with the normal flow of business in Italy as well as in other Continental countries; buyers became very conservative; exchanges and exhibitors practiced immediate economies, practically all of the countries in Europe having declared a moratoria, which made it difficult to collect accounts, as well as interfering with the normal flow of currency. These difficulties were intensified when Italy joined the Allies. I, therefore, decided to postpone all activities in Europe until after the war.

Activities in America During 1916.

"My business in this country at the beginning of 1916 continued both in manufacture and in distribution. We continued the production of five-reel features and one-reel comedies, and, on January 2, began the making of the Billie Burke Serial, 'Gloria's Romance.' The work upon this serial continued steadily until August 1, the pre-release of the first episode having been made in May. I know the volume of business attained by some of the most successful serials, and none of these has equaled that of 'Gloria's Romance.' The serial is now running at its best, and has maintained the extravagant critical and public success to which it was first evinced in 'Peggy.' It and my other features are being released through my twenty-three branch offices.

"At the beginning of 1916 there were released through these branches "Gloria's Romance," as well as my own. During the summer arrangements were made with the Essanay Film Manufacturing Company and the Selig Polyscope Company to add their features to these, and the products of the four organizations are now being released through my system of branches.

"In January of 1916 my friends on the Board of the General Film Company were kind enough to elect me to its presidency at a time when I was absent in Chicago, and as Mr. Berst, my predecessor, found it impossible to continue, I have been with other engagements, I accepted the office with the understanding that I would resign as soon as certain changes in methods of distribution and organization, which were then under discussion, became crystallized. You can readily understand that as I enter personally into the management of all branches of my business, the assumption of the presidency of the General Film Company, the manufacture of feature films, of comedies and of the most important serial that had yet been attempted, to say nothing of the operation of more than twenty distributing offices, were a severe tax upon me. As the year passed I gave up the time being the manufacture of films, and in November resigned the presidency of the General Film Company so that I might give more of my time to the management of my distributing offices.

Review of the Film Business for 1916.

"A review of the year 1916 does not disclose any fundamental changes either in the production or distribution of films. At the beginning of the year the five-reel feature was the staple, as it is now. The program consisting of short subjects was subordinate to the feature, and this condition continues to the present state of the business, although becoming a more important factor in the business, particularly if manufacturers make them of feature quality as to stars, settings and story.

"The changes in the arrangements between manufacturers and the General Film Company give promise of great improvement, both in the quality of the product of the films distributed by that company and its methods of distribution under the able guidance of Mr. Hampton, its new president. All of the contributing manufacturers have pledged themselves to co-operate with him in giving its thousands of customers the best possible service.

"It has become a truism that the interests of the exhibitor, the exchange and the manufacturer are identical. Coordinated action is necessary to present upon the screen photoplays of such character that the public will find the moving picture theater the forum of universal appeal. If progress has been made in any one direction more than in another, it lies in the increasing popularity of the picture theater with those whose attitude had previously been one of cynicism or criticism.

A Foreword for the Year 1917.

"Upon the threshold of 1917 we find the various branches of the industry clearly set. The manufacturer works within more clearly defined limits than a year ago. He has a more certain idea of values as to stars, casts and plays, and the business of manufacturing approaches the normal that existed in 1915. The times of the war are over, and peace as well as that of exchanges now enables them to estimate the ratio of justified expense with probable income.

"I do not find that any material improvement has been made in 1916 in commercial motion picture photography. Laboratory experiments have reached a stage that promises the achievement of stereoscopic photography in 1917, and this, if attained, will be the most radical step forward of years.

"Although innumerable inventors have experimented with natural color photography during the year, and some of them apparently have made great progress, there is no evidence that the radical improvement that is necessary before the natural color film becomes an accomplished fact. In spite of the many claims that are being made, I do not believe that the color film will be used advantageously, except in a limited way, applied to scenic subjects. Inventors have not yet reproduced the photodrama in natural colors upon the moving picture screen in such a way as to satisfy the eye. None of the laboratory demonstrations that I have seen have reproduced flesh tints accurately, nor have they been devoid of the fringing of colors."

Moving Picture Exhibitors, you cannot get something for nothing whether you are members of the League or your State organization or not. Somebody eventually has to pay and that somebody is usually the exhibitor. THINK IT OVER.
Juanita Hansen—The Star in "Glory"

Juanita Hansen is the charming star selected to play the principal role in Unity's early January release, "Glory," and as the producer of this appealing photoplay, Miss Maud Lillian Bern is to be congratulated as well as having secured so popular a star as Miss Hansen. "Glory" gives Miss Hansen a full chance to display her girlish winsomeness to the delight of those who see her and in some of her pictures has this golden-haired girl appeared to greater advantage.

As "Glory," the name given her by the townspeople, Miss Hansen becomes the pet and the particular care of the village, whose inhabitants watch over her as no ordinary parents would do. She belongs to all of them. Her joys she shares with them, but her disappointments she bears alone—which almost brings a tragedy. But as you see this light-haired girl before you on the screen you think of romance, adventure, joy, and gladness and little dream of trouble, which lurks in the background.

Nor would you associate Kolb and Dill, who share honors in "Glory" with Miss Hansen, with anything that bordered on sadness but just the same the discovery of oil and the fight for it comes pretty near wrecking all of them. And it makes you feel mighty good when everything comes out right for Miss Hansen.

New Company for Rhea Mitchell

The latest film favorite to achieve the honor of having a producing company organized for the exclusive purpose of presenting her as the star in a series of big productions is Rhea Mitchell, whose recent work under the direction of Thomas H. Ince attracted such wide attention. Harry L. Garson, who represents one of the biggest exchange and exhibiting interests in Michigan, has promoted the company that is to present Miss Mitchell and while in New York last week made arrangements for the use of one of the big studios in Fort Lee.

The first picture in which Miss Mitchell is to appear under her auspices will be adapted from a powerful and widely known novel, the name of which is being withheld until the present. Mr. Garson will return to New York this week to engage a director and the cast for the production, which will get under way immediately.

Miss Mitchell hails from Portland, Oregon, and is of the slender, blonde type of beauty, and desirable on the screen. She had considerable stage experience prior to her advent to the screen, beginning her career in Western stock companies from which she graduated to the leading part in a dramatic sketch that played the Orpheum Circuit. From vaudeville she returned to stock, playing everything from musical comedies to dramatic leads at the Alcazar Theater in San Francisco. Her most important screen appearances were with the New York Motion Picture Co., under Mr. Ince's direction, where she was featured in a number of big pictures, as well as playing leading roles opposite such stars as William Hart, Henry Woodruff, De Wolfe Hopper, Orville Johnson, Robert Edeson and Richard Bennett.

Charles Gunn, New Leading Man for Triangle

Charles Gunn, the New Triangle-Kay Bee leading man, who made such an excellent impression as the young Austrian captain in C. Gardner Sullivan's latest play, "Three of Many," is considered by competent critics one of the most promising of the recent acquisitions of the screen. To begin with, Gunn is his own hardest task-master, and believes that no pains are too great to take in "putting over" the dramatic effect. With a creditable background of achievement in the spoken drama, he has definitely allied himself with motion picture acting, and thinks that talent and hard work will produce just as desirable results in the one field as in the other.

When Thomas H. Ince began looking around for a new leading man to share honors with Clara Williams, he suddenly remembered Gunn. After a trial before the camera, Ince had no hesitation in engaging him at one of the highest salaries ever given a new screen actor.

When he can find time away from the Kay Bee studios, Gunn gives vent to his inborn love of mechanics and takes a spin in his high-powered motorboat, or journeys down to the aviation field at Venice, where he himself to practice flight in one of Glen Martin's aeroplanes. Martin declares that Gunn is a natural born aviator and could easily be a champion cloud-climber if he did not cherish the ambition to become a screen star.

Fred Shipman Back from Australia.

Fred Shipman is due to arrive in New York on the first of the year. He sailed from Sydney, Australia, four weeks ago, and came through without a mishap. Neptune's Daughter and other feature films which he had purchased for Australia, netted a handsome return. A number of musical celebrities touring under his direction report splendid business. M. Shipman will investigate some of the largest feature pictures for the Australian and New Zealand markets. He represents the strongest purchasing power in the antipodes.

Louise Huff Departs for Lasky Studio.

Louise Huff, dainty and popular Famous Players star, who has added to her laurels recently by her charming work as the co-star of Jack Pickford in the screen adaptation of Booth Tarkington's "Seventeen," departed for Hollywood, Cal., on the day after Christmas, where she will remain at the Lasky studio for several months.

The transfer of Miss Huff to the Lasky studios is in accordance with the announced plan to send Paramount stars to any studio of the producing companies that artistic purpose or producing exigencies may require, and follows shortly the arrival of Thomas Meighan, Lasky player, at the Famous Players studio.

The immediate object of Miss Huff's departure is the fact that she is soon to co-star with Jack Pickford in an adaptation of Gene Stratton Porter's celebrated novel and play "Freckels," the western atmosphere of which demands a typical California setting. Jack Pickford will follow Miss Huff West in a very short time.
Chicago News Letter

By JAS. S. McQUADE

Chicago Reform Bodies Hot on the Trail of "Intolerance"

And now the reformers are after "Intolerance." The Griffith production has caught hold of the heart of Chicago with a grip that keeps long lines in waiting at the box office of the Colonial ever since the opening night; so the reformers and others who think themselves well within the ken of heaven have become so jealous of its power that they have poured a flood of complaints into the office of the board of the commissioners of Cook County and of the license committee of the Chicago city council.

The county commissioners are inclined to censor "Intolerance" because of the criticism which it directs toward reformers, on the theory that the world has been made to suffer by small groups of reformers who sought to impose their ideas on the great masses of the people. Accordingly, on Friday, December 22, Commissioner Ragan introduced a resolution before the county board which condemned "Intolerance" on the grounds that it is an unjust criticism of the county social service department, and asked the board to view the picture to ascertain if the charges are true, and, if so, to move for the censoring of the objectionable parts. This resolution was passed by the board unanimously.

Prior to taking up the complaints of reform bodies against the Griffith film, which has been set for Thursday, December 28, twelve members of the license committee of the city council attended a matinee presentation of "Intolerance" on Saturday, December 23. Just what course they shall decide upon will be told in my next letter.

Toman, chairman of the license committee, holds the opinion that "Intolerance" is a legitimate film at hypocritical reformers, and has expressed himself as being in favor of permitting the spectacle to run unmolested. He has decided against a decision of the board, but if the board does decide, it will be made exclusively to the trial of the big film.

It is said that a revocation of the license of the Colonial will be demanded at the session by representatives of reform organizations and charitable bodies, whose methods are said to be condemned in the Griffith production.

It is very certain that "Intolerance" will not suffer from the lack of support in the city council should attempts be made to suppress it.

In the meantime Mr. Griffith, nowise dismayed, gets back at the reformers in this fashion: "To my mind the so-called professional 'reformer' is a sad pilgram through desert land, which lies between real life as decreed by divine nature and the Great Beyond. Because he cannot laugh he would muffle laughter; because none pleads for her hand, she would abolish dancing and courtship, and uproot all the blooms of the spring of life."

Illinois Lithographing Company Formed.

Tom Quill, formerly associated with the Goes Litho Company of Chicago, and well-known in the moving picture trade, has announced the formation of a new company to be known as the Illinois Lithographing Company. This company has been incorporated for $100,000 under the laws of the state of Illinois, chiefly for the purpose of manufacturing lithograph posters for moving pictures. The newly organized company has absorbed all the poster business formerly done by the Goes Company.

The offices and factory of the Illinois company are situated at 351-59 East Ohio street and occupy 16,000 square feet of floor space, taking up the entire third floor of the building. The company is already equipped with seven rotary presses, and a complete force of artists and pressmen have been engaged.

Among the officers of the new concern are Arthur R. Tice, president, who for twenty-five years was assistant general manager of the Goes company; John H. Herman, the well-known sporting promoter, treasurer, and Tom Quill, vice-president. In addition to these officers practically all of the force of the different departments of the Goes company have associated themselves with the new organization.

According to Mr. Quill, the factory is busy at the present time turning out several new ideas in posters, which will be seen in connection with future releases on the Mutual program.

E. E. Fulton Company's Recent Display.

An artistic exhibit held recently at the Hotel Sherman by the E. E. Fulton Company attracted considerable attention. Self-contained electric fountains were featured exclusively, and a great variety of designs, from the miniature fountain intended for table use to the larger and more elaborate forms suited to theater lobbies and stages, were shown. The Fulton Company, although recognized as one of the largest moving picture supply houses in the country, does not confine itself to that trade solely. The goods carried by the company cover a wide field, outside as well as within the picture field.

Chicago Film Brevities.

William N. Selig, president of the Selig Polyscope Company, and Gibson Willets, well-known author and photoplaywright, attended a private showing of "The Crisis" at the Lyric theater, Minneapolis, Friday evening, December 22. Governor Burquist and other notables of the state and city, as well as prominent exhibitors of the Twin Cities and throughout the northwest, were present on the invitation of H. A. Sherman, president of Sherman & Elliott, Inc.; the Tribune and the Journal of Minneapolis gave "The Crisis" glowing tributes, devoting much space to careful reviews. A special musical score, composed and arranged by Michel Mowschine, of Chicago, and George Koehler, of the Sherman & Elliott staff, received its share of the praise. "The Crisis" started its run at the Lyric on Sunday, December 24.

George Cox, well-known in the film world, is in Chicago for the holidays. The last time I saw Mr. Cox he was setting out on a trip to Japan, the particulars of which I expect him to give me in the near future.

W. E. Kurtz, treasurer of the American Bioscope Company, informed this office that J. E. Willis has been appointed general manager of the American Bioscope Company. Mr. Willis was recently western representative for the Unicorn Film Service Company and joined the forces of the American Bioscope Company about two months ago. He left for Cleveland last week to confer with the Newspaper Enterprise Association regarding the "Ever True" animated cartoons by A. C. Condo, for which the American Bioscope Company of Chicago has the exclusive rights.

William Hopp and Carl Harthill, formerly of the Standard Film Exchange, and lately associate owners of the Union Film Company, have embarked in the business of making and marketing high-class portrait paintings of moving picture stars for the adornment and decoration of moving picture theaters. These portraits will be in oil and water colors, and be done under the direction of Frederick H. Crowell, one of the best-known portrait painters in the west, assisted by a competent staff of selected artists. Mr. Crowell's art is well known in Chicago, as he has painted portrait oils of all the great stars of the moving picture palaces of this city. The many friends of Messrs. Hopp and Harthill in the moving picture business will be pleased to learn that they have opened a studio and offices, under the firm name of Hopp-Harthill & Co., at 719 Monroe building, Chicago.

Norma Talmadge, now Mrs. Joseph Schenck, returned with her husband from their honeymoon trip to the Pacific coast one day last week, and after a brief stopover departed for New York, where Mr. and Mrs. Marcus Loew, who will remain in Chicago for the holidays as guests of Aaron J. Jones. A special midnight party has been arranged in their honor for New Year's Eve.

The first five episodes of "The Great Secret," Metro's serial in fifteen chapters, with Francis X. Bushman and Beverly Bayne as the stars, were given a trade showing in the private projection rooms of the E. E. Fulton Company, this city, Tuesday morning, December 22. Those present expressed themselves as being much pleased with the production thus far.

The Rosewood theater, 1823 Montrose avenue, this city, owned by Pauline Regitz, was purchased by Messrs. Lindner and Zilligen last week, and added to their chain of picture theaters. The consideration has been reported as $25,000.

The Lake View High School, Chicago, is proud to announce the completion of a moving picture theater which has 1,000 seats on the main floor and 800 on the balcony. This theater can be cut off from the recitation rooms, so that the exhibition will not interfere with class work.

The Howard, at Howard street and North Ashland avenue, claimed to be one of the largest moving picture theaters in Chicago, is now in course of construction, and will be ready for opening about June 1. The theater will be located in a block of ten offices and thirty flats, and the structure together with the land will represent an investment of about $500,000. It is farthest north at the present time of any moving picture theater in the city, and the site occupies land that was over two years ago was unbroken prairie. The entire building will be of red pressed brick and cream terra cotta trimming, and the theater will have a seating capacity of about 2,000. It has already been leased to Warren C. Seavor and J. J. Zohler for a term of ten years, at an annual rental of $12,800.

Lousie Huff, one of the stars of the Famous Players Company, stunned over in Hollywood by the death of Mr. Zim, Wednesday, December 27, on her way to Los Angeles. During her brief stopover Miss Huff was entertained by Frank Rutledge, manager of the Chicago office of Famous Players. It is expected that she will join the players at the Lasky studio.

A cablegram from London to the Chicago Herald, bearing the date of December 25, announces that T. P. O'Connor, the famous Irish member of Parliament, has been appointed chairman of the board of film censors, an organization recently created by the moving picture trade in Great Britain. Mr. O'Connor announced December 12, that he would resign the character of moving pictures, and invites co-operation from leaders of the best thought in the nation.

Many men prominent in the moving picture industry in America will learn with regret that Thomas James West, widely known as director of West's Picture Playhouses, chairman of the General Film Agency, chairman of the New York Film Company, and connected with many other branches of the industry in Great Britain, passed away recently at the age of 61 years. I had the pleasure of meeting Mr. West in Chicago, when on the old film Index, and he impressed me with his fine personality and gentle ways. He formed many friendships among men prominent in the trade in Chicago, who will especially mourn his loss. Mr. West had great faith in the future of moving pictures, and in 1914 expressed himself as follows:

"I am convinced that the trade, or science, or whatever you choose to call it, of cinematography has now enlisted in the matter of production some of the cleverest brains in the world, and I am convinced that it will march on day by day to greater improvements and more pronounced success."

Helene Chadwick

THE annals of the stage are filled with instances of where girls have jumped from the chorus to stardom in a week, or where they have leaped from extra parts to leads in a very short time. It is rare production made from Al H. Woods' Broadway success of the same name, by the Astra Company for the Pathe Gold Rooster program. Previous to playing in "The Challenge," Miss Chadwick had never appeared before the motion picture camera. She is what is known in filmland as a "find." In other words, she is a pretty girl who screens well, has the soul spark so necessary for success in motion pictures, and can act.

"Like most other American girls, I was interested in moving pictures, always enjoyed seeing them and wanted to act in them," said Miss Chadwick, when talking of her successful appearance in "The Challenge." The opportunity never offered itself to me. Some way or other, who had friends in the motion picture business and acquaintances who told me they thought I would screen well, and images of the artists for whom I had been for their painting told me they thought I should be in movies, still the opportunity never came to me until I went to see Mr. Gasnier, president of the Astra Film Corporation, who happened to be in the psychological time. Mr. Gasnier was in need of an actress to play the leading role in "The Challenge." He was considering other girls who had made reputations in pictures for the role. He liked my type and images of that led him to give me the part.

Miss Chadwick was born in Chadwick, N. Y., a town called after some of her people who came to America a long time ago. She is a descendant of Lord Chadwick of England. She was educated in a city and while in school began posing for artists and photographers. She is one of the most photographed girls in America, her pictures having appeared in practically every high class publication in this country.
News of Los Angeles and Vicinity

By G. P. Von Harleman

Big Doings at the Keystone

Fourteen Companies Work Overtime in Pictures Now Released on Open Market.

FOURTEEN companies are now busily engaged making comedies at Mack Sennett’s Keystone studios. Mr. Sennett is on the job early and late, supervising the work. Director Walter Wright has completed “Her Circus Knight,” a comedy dealing with the sawdust ring and life under the “big tops.” Ora Carew, “Balby” Belmont, Blanche Fayson and Joseph Callahan are the leading players. Wright finished in the cutting room on Wednesday and began rehearsing a new comedy on Thursday. This latter production will be built around an automobile racing story. Wright will retain the same cast that has appeared in all of his recent releases.

Scene from “Her Circus Knight.”

Director Fred Fishback has finished “Safety First Ambrose” and is now rehearsing a new comedy with Mack Swain, Polly Moran, Dora Rodgers and others. Fishback’s last two productions were western stories with thrills. Settings for the new comedy are laid in the cast and the story deals with a henpecked husband and a vampire. Mack Swain will play the husband, while Polly Moran will be his wrangling spouse and Dora Rodgers the vampire.

“Maggie’s First False Step,” with Charles Murray and Louise Fazenda, has had its final showing in the studio projecting room and Director Frank Griffin is already working on a new production with these two Keystone players.

Probably the most elaborate and what promises to be one of the funniest Keystone comedies of a year is now being directed by Harry Williams and is entitled “Dodging His Doom.” Chester Conklin is the leading comedian and is supported by H. Guy Woodward, Dale Fuller, Wayland Trask and other Keystone players. Ford Sterling, Hugh Fay and Alice Davenport head a company under the direction of Victor Hecman. Hecman’s new story is a crook play.

During the past week Director Clarence Badger made the final scenes and a few retakes for “The Nick of Time Baby” in which Gloria Swanson and Robbie Vernon are the leading players. “Teddy,” the big brindle Dane, that has appeared in several Keystone productions, shared honors with the screen favorites in this picture.

As previously stated in this paper the releasing of Keystone comedies will be placed on an entirely new basis. Beginning January 1, Keystone comedies will be released unrestricted through Triangle. “My pictures,” says Mr. Sennett, “will stand entirely upon their merits. The reason for this change of policy,” says the producer, “is the gratifying growth of our film plays. The demand for these comedies has now become so great that from a business standpoint it is no longer practical to market them as we have been doing heretofore.” Soon after the first of the year will be presented “Mickey,” the first play from the new Mabel Normand Feature Film Company. The system by which these feature plays are to be released will be announced later. Miss Normand now has her own studio, and will hereafter appear in feature plays alone. It is the intention to have the Mabel Normand Feature Film Company produce about four pictures yearly, sparing no expense in releasing them to the best possible advantage.

These, and other activities mark the closing of the biggest year in the history of the Keystone Company’s operations. Mr. Sennett proposes to add several companies to his roster early in the forthcoming year, and it is also planned to add more stage space to the already enormous producing plant. With these additions it is hoped that the big comedy institution will be enabled to fill back orders and keep up with the ever increasing demand for Keystone comedies.

A Visit to Universal City

Remarkable Efficiency System Installed by H. O. Davis—World Man is Posed With the Lions

THIS week we made another trip to Universal City. The Cerberus of the entrance gate wouldn’t let us in at first and we felt rather peeved remembering that Mr. Laemmle once upon a time had given us the freedom of the city. However, we got by and presently we were basking in the friendly welcome smile of M. G. Jonas, that good fellow and extremely capable director of publicity of Universal City. It was almost lunch time when we arrived, so after a short stroll around the stages friend Jonas invited us to a most welcome and palatable repast at the Universal restaurant. There we had a little chat with H. O. Davis, general manager of Universal City, and were introduced to Charles E. Van Loan, the writer. Mr. Van Loan, we were informed, is spending considerable time at Universal City preparing a new series of moving picture articles and getting data from Mr. Davis on efficiency in motion picture producing.

New Wardrobe Building at Universal City.

Mr. Davis has introduced a most remarkable system of efficiency in all departments at Universal City. His latest efforts along these lines is the erection of a new wardrobe building adjoining the dressing rooms of the actors and actresses, in order that the costumes may be obtained quickly and without the necessity of going to the former building, which was located several hundred yards away.
Eighteen thousand dollars' worth of costumes covering every period of history have been transferred to the new building. Special rooms have been provided for the different styles and periods of costumes. If a director now desires costumes in the Photoplay written about situations in the fourteenth century, these are all to be found in one room, thus effecting a great saving of time in obtaining the clothing upon requisition. The storage department has been refitted and space has been set apart for the factory, where wearing apparel of all descriptions constantly is being made by a large force of employees. The costume room at Universal City is one of the sights of interest to those who express amazement over the amount of money invested in this department alone.

After lunch we took another stroll around the stages and met Fine Art Department Head Mr. Vosburgh, who found rehearsing the script of a five-reel "Whispering Smith" story with a cast including charming little Mary MacLaren, Alfred Vosburgh, Eddie Polo, R. W. Everett and Charles MacLean. One of the stages we found Director Rex Ingram filming a scene of "Scathing Humanity," his latest underworld feature. We are told that some real gunmen have been imported from the slums of New York to give convincing atmosphere to this story and that we better not start any arguments with these desperate characters. We promised to be good and, as a result, friend Jonas brought us to the lion's cage to pose for a picture, to pose outside the animal cage in safe distance from snapping teeth and reaching claws. We never before saw such ferocious beasts. We thought moving picture lions perfectly tame and gentle. Not so the lions at Universal City. They were absolutely determined to claw a part of our back, and never will we make so much fun of Madame Schumann-Heink being posed in the lions' cage. Our hat off to the lady. She deserves a medal for bravery.

After a thoroughly enjoyable day at Universal City we boarded our good ship and sailed back through Cahuenga Pass to the city.

Kerrigan on Theater Tour

Will Appear at Principal Theaters of the Largest Cities of the Country.

Prior to the starting of his own feature film company, J. Warren Kerrigan is shortly to leave Los Angeles on a three months' trip to the principal cities of the country. The tour is in response to the demands of thousands of the Photoplay fans that they be allowed to see Mr. Kerrigan in person. During his absence from Los Angeles, the construction of an elaborate studio for Kerrigan's exclusive use will be rushed to completion so that he may start the production of his first picture immediately upon his return. The junket is scheduled to extend as far East as New York and Boston. Carlyle Robinson, publicity agent of the west coast, will be in charge of the tour for the Kerrigan company.

C. Gardner Sullivan Returns to Culver City.

C. Gardner Sullivan, chief of the scenario staff of the Ince Feature Company, from the Culver City Studio, is now at his desk again writing Triangle-Kay Bee plays for forthcoming production. Mr. Sullivan visited St. Paul, Chicago, New York and Boston. A unique reception was given the popular scenario man when he arrived at the Culver City Studios. As he entered the gates he was showered with a veritable rain of confetti, made from copies of the more than two hundred picture plays which Sullivan has written for Mr. Ince. The trip, Mr. Sullivan declared, has provided him with a number of new inspirations for stories, the construction of which he intends shortly to commence.

Los Angeles Film Breivites.

Hobart Bosworth, the Lasky star, spoke recently before the County Institute of Los Angeles teachers on the producers' attitude towards educational pictures and the value of the school as an educational instrument. The address, which was made at the request of Mark Keppel, County Superintendent of Schools, and H. S. Upjohn, Director of Visual Education, was most interesting and was enthusiastically received by all the teachers present.

Under the auspices of the Woman's City Club of Los Angeles, an interesting demonstration of "How movies are made" was given to a large group of students in the quarters in the Exchange Building, by little Mary Sunshine, the diminutive Balboa star, and Henry King, her director. Little Mary charmed the audience by her remarkable talent of acting. The program was mainly to boost the growing demand for better films for children. Among the honored guests were Mrs. E. H. Roe, Henry King, H. M. and E. D. Horkheimer, Dr. and Mrs. Leon Osborne, George Rizard, Bert Enswinger, D. F. Whitcomb, Mrs. Whitcomb, Norman Manning, Miss Mollie McComb and Daniel Gil-ether.

The many admirers of Tom Mix will be interested in the announcement from him that his work with the Fox Company will be along entirely different lines. Mr. Mix stated that he will be featured in two-reel western slapstick comedies, and will be supported by a specially selected cast. Victoria Forde will be his leading woman, and Victor Potel, better known as "Slippery Slim," has been specially engaged as character comedian. Bob Eddy, a former Keystone comedian, will assist Mr. Mix in the direction of all of his productions. A large tract of ground on Winna Brown's ranch at Silver Lake has been leased by the Fox company for Mr. Mix's use. A permanent Western mining town has been erected there, complete from saloon to undertaker. It will furnish the locale for the stories which the noted cowboy will make.

Sessue Hayakawa and a company of Lasky players, under the direction of Marshall Neilan, has departed for Honolulu, to take exterior scenes for a forthcoming Lasky production, in which the popular Japanese actor is to be starred.

Mr. and Mrs. Sessue Hayakawa.

Another Lasky company, under direction of Rollin Stur-geon, leaves for Washington, D. C., this week, to film some scenes requiring an eastern locale. Theodore Roberts, Maude Fealy and a number of other players were included in the party. Arrangement have been made to photograph the lobby and dining rooms of the Willard Hotel, which figures prominently in the story.

Camille Astor, who has recently been supporting Helen Ware in the Selig production of "The Garden of Allah," is returning to comedy, and will be featured in the La Salle Film Company's productions.

Fred Mace, of Keystone fame, left Thursday this week for a six weeks' trip to New York, relative to the business of forming his own comedy company. Good luck, Fred! Give our regards to Broadway.

Ford Sterling, we are informed, is the first Keystone di-rector to become a member of the Motion Picture Directors' Association, having joined Tuesday night of this week.

It's rumored this week that Blanche Sweet, that brilliant star of silent drama, is contemplating leaving the Lasky company and taking a long vacation before considering a new film engagement.

Bill "Kalem" Wright, vice-president and general manager of the Kalem Co., arrived in Los Angeles this week. Mr. Wright expects to be in our city for a week or ten days to arrange for the enlargement of the Kalem studios in Holly-wood and Glendale. Phil Lang, chief scenario editor of the Kalem Co., is also here from New York and has been busy for the last week preparing scripts at the Glendale studios.

Captain Wilbert Melville, the former Coast representative
THE MOVING PICTURE WORLD

January 13, 1917

for the Lubin Company and director-general of the Los Angeles and San Diego plants of that organization, has announced his entry into the film manufacturing business again, and this time for himself. Captain Melville contemplates reopening the old Lubin studio at Coronado and may also locate a company in Los Angeles. Captain Melville has a temporary office in the City Hall.

Ken O’Hara called us up on the ‘phone today and kindly requested our presence at a Christmas jollification Sunday, December 24, at Culver City Thieves, Ken, old boy; we shall be there if a certain speed cop out your way don’t get the old boat. He did last time, and the judge said “Five dollars or five days.”

Mae Murray, the Lasky star, has started on a new production under the direction of Robert Leonard. She is now up in the mountains filming some exterior scenes.

Alvin Wyckoff, director of photography, and Howard Ewing, chief electrician at the Lasky studio, have departed for New York City, to assist Cecil B. De Mille in the first presentation of the Geraldine Farrar production founded on the story of Joan of Arc. Members of the Lasky company went to great lengths to warn them of the pitfalls of the great city.

The cast of the new George Walsh picture, on which Director Turner began working last week, includes Anna Luther, Velma Whitman, Cecil Holland, Sydney Deane, Charles Girard and Frank Alexander. Miss Luther will play opposite Mr. Walsh.

Volma Whitman rejoins the Fox organization after an absence of several months. The last picture in which she worked in the company was staged by the East, and Miss Whitman was living in New York at that time. Outside the stars of the company, she is the only actress now with them, who has worked at both East and West Coast studios.

Dustin Farnum returned this week from a hunting trip among the mountains, and is now spending most of his time discussing his script with his director, William D. Taylor. The company will begin work on Monday, the story being the dramatization of a popular novel of the great northwest.

Hank Mann, who has made four Foxfilm comedies under the direction of Charles Parrott, will next week begin work on a fifth, directing his own company. Mr. Parrott will announce a new star within the near future. This makes six comedy companies now actively at work at the Fox Hollywood studio.

The plant of the National Drama Corporation, occupied by the company from the time the fire, is fast being rebuilt and should be ready for occupancy within a few weeks. One wing of the building is already complete, and several departments have moved into it.

The new Western home of the Fox company will be a building of quadrangular shape, with several large stages in the interior court. Offices and dressing rooms will occupy the surrounding corridors.

Chester B. Clapp was installed last week as the comedy scenario editor with the Fox company. From Keystone-to-Universal-to-Fox is the record made by Mr. Clapp within the past month.

William Russell and his company are working overtime at the American studios in Santa Barbara in order that the company and its director, Edward Sloman, may come to Los Angeles for the holidays.

On “Christie Night,” Wednesday of this week, Christie players turned out en masse in honor of Herbert Lewis’ third managerial anniversary of the Hollywood theater. This particularly the first, “Hist! At Six O’clock” was the first of the Christie satirical series on vampire subjects. The spontaneous ripples of laughter from the audience was a tribute to the company.

The Helen Holmes company of the Signal Film Corporation is looking forward to a Christmas present in the form of the completion of the dreaded thirteen episode of their serial “The Lass of the Lumber.”

Thus far, although there have been a number of dangerous stunts performed, there have been no more injuries received than in the previous episodes, which seems to be the old trinity of wires as the bunt. Miss Holmes was called upon to ride an aerial gravity tram from a mine shaft to the railroad track, where she drops on board a passing freight; William Behrens was called upon to follow her and later to be shot from the top of the freight into a river over which the train was passing. They accomplished this without accident and it now looks as though the installment would be finished without the occurrence of any of the dreaded catastrophes expected.

J. P. McGowan, director-general of the Signal Film Corporation, has issued instructions for the removal of the offices of the company from their present quarters to a larger building on Pasadena avenue. The building into which they are to be moved was originally a residence. The place is being thoroughly renovated, partitions are being torn out and others built to accommodate the office force. The building in which the offices are now located will be left standing for a private office for Mr. McGowan, for the time being. Later it is to be turned into dressing rooms, the idea being to be made closer to the new offices and the space thus gained used for additional stage space. The new offices will be ready for occupancy within ten days.

Dorothy Dalton is concluding her performance, this week, as star of the Triangle-Ince play being directed by Reginald Barker, and in her spare moments is getting ready to appear in a new Triangle-Kay Bee. This is said to be a sensational story that will reveal Miss Dalton in a new role. It was written by John Lynch and prepared for the screen by J. G. Hawkins. Charles Miller will be the director.

Arthur Maude, the English actor, was engaged this week by Thomas H. Ince to appear as leading man in a new Triangle production under the direction of Raymond B. West. Mr. Maude served nearly a year under the Ince banner, at the time when Inceville was the producing headquarters of the noted director-general. Among the screen-plays in which he appeared were “The Devil,” “The Cup of Life” and “The Reward.”

House Peters and Myrtle Stedman have finished their picture and the popular Morosco stars have been granted a vacation until after the holidays.

Vola Vale has been selected as leading woman to appear with George Beban in his forthcoming production now being made at the Morosco studio under the direction of Donald Crisp. In the cast are Colin Chase and Paul Weigel. Mr. Beban is one of the authors of the scenario.

Howard Estabrook will direct the next Morosco production in which Vivian Martin is to appear, and which is expected to start shortly.

The Lasky production of Joan of Arc, in which Geraldine Farrar plays the stellar role, will be given its Los Angeles premiere Saturday, January 13, at the Majestic theater. William Furst, composer of the music and conductor of the orchestra in New York City, will come to Los Angeles to direct the augmented orchestra here.

The new Triangle-Kay Bee play, starring William Desmond, will be started this week at Culver City. It is a rollicking romance of the Balkan States, written by J. G. Hawkes, in which Desmond takes the part of a dazzling
Marguerite Snow opposite George M. Cohan

**Marguerite Snow,** the well known screen favorite, has been engaged by the Arliss organization to appear opposite George M. Cohan in his initial motion picture subject, "Broadway Jones." Miss Snow will portray on the screen the part of Josie Richards, the pretty stenographer at the Jones Gun factory, who shows the wild "Broadway Jones" the right path. Originally presented at the Cohan Theatre, New York City, by Myrtle Barry, the role of Josie offers a particularly likable character and one especially adapted to Miss Snow's capabilities. This part is second in importance only to the stellar role of "Broadway Jones" and to those who are familiar with it as well as the work of Miss Snow as displayed on the past, it will immediately prove evident that she is just as artistically able to realize Josie on the screen to the best advantage.

In motion pictures Miss Snow gained great public favor throughout the country as a result of her famous characterization of the Countess Zudora in "The Million Dollar Mystery," one of the most popular series ever produced. Among the other well known pictures on the screen are those displayed in "Romance of the Red River," "The Upstart," "Corner in Cotton," "The Second in Command," "The Silent Mystery," "The Turmoil," and many other big motion picture successes.

The balance of the cast for "Broadway Jones" is now being assembled and work has already been begun at the studio in New York on some of the big sets to be used in the first Cohan film. The actual production will start immediately after the holidays.

C. A. MEADE APPOINTED PATHE MANAGER AT DETROIT.

In accordance with the policy of building up the finest exchange organization in the industry, Pathe promises an addition to the many excellent salesmen and managers who have been recruited since the beginning of the new administration of J. A. Berst as vice-president and general manager, the organization has been further strengthened by the addition of C. A. Meade, who assumed charge of the Detroit Pathe office on Christmas day.

NEW UNITY EXCHANGE IN CLEVELAND.

Unity has added another link to its chain of exchanges, through the formation of the Unity Photoplays Company, with offices in the Columbia building. This exchange will handle all Unity features in the states of Ohio and Kentucky. Harry Goldberg has been selected to manage the new exchange by the Unity officials, and under his experienced leadership the business should develop well in this territory. Mr. Goldberg was formerly manager of the Atlanta branch for the World Film Co. and is an exchange man of many years standing.

GAUMONT LONDON REPRESENTATIVES OF WORLD FILM.

The World Film Corporation under its recently adopted policy of extending the service has just concluded arrangements with the Gaumont Company of London, whereby the exchange of Brady-made picture plays throughout Great Britain. The deal is considered of such importance at the European end of the line that twenty advertising pages of the cinema magazines are required for the announcement.

The direct London headquarters for World-Brady pictures will be found in the premises on Water street, formerly occupied by the Edison Company.

**Marguerite Snow.**

**FILLUM MONEY.**

The motion picture exhibitors want a new coin—a fifteen-cent piece which will facilitate their work in promoting their business at cheaper rates in the box offices and in saving the time of their patrons.

President John R. Freuler, of the Mutual Film Corporation, in whose official capacity he has first discussed, suggests that a new, design, expressive of the motion picture industry itself, be offered.

Here it is—the first design to be suggested. The lady is Helen Holmes, the role she is doing in "The Lass of the Lumberlands," Mutual production.

What do you think of it?

年轻的爱尔兰新闻记者，谁被派到伦敦作为《伦敦新闻》的驻外记者。《伦敦新闻》的版面由沃尔特·爱德华兹主持，他的团队包括了菲尼·麦克莱格、约瑟夫·J·多尔西、托马斯·S·吉斯和威利·汉里。

威廉·S·哈特开始着手经历一周内完成一部新片的制作并为之操刀，这部影片是马丁·马龙和莱德·希尔的《三角-凯利角》，并由杰奇·米勒进行拍摄。影片的故事取自一个流行电影明星的非典型背景：根据一种情况，即有人可能认为《亚里安》、《地狱的钟声》和《恶魔的双胞胎》。马格里特·威尔逊的《奥利弗》首次面世便成为在本片中一位重要角色的替身，而其他的角色则由杰克·利文斯顿扮演。他扮演了自己，还扮演了能够进行表演的角色多丽丝·达顿，以及P·洛克内克，这些角色都是角色交换的结果。

查尔斯·H·克里斯提，公司经理，宣布了两项合同的签订。对于在本月内完成的两部新片，而这些新片的主题是关于集中营问题的，将由琼·威尔逊和丹尼·布朗出演。对于两部新片，将由两部十二幕，要到下个月进行交换，来处理这一新片。

哈利·拉特伯瑞经常为 Christie 公司提供服务，他在新年开始时将会继续出售高利润的电影，也将继续供应许多大城市的电影院。所有电影院的经理都被指示要为这部电影多做点广告。他和 Mr. Christie 正在为一个在英国继续演戏而努力，这个机会将使任何 Christie 的影迷有丰富的机会。

新的 Isidor Bernstein studio，位于纽约市，现在几乎完成了工作，它将看起来像在一个花园城市中的一个庄园，有一个热带气候的热带气候，这将是一个美丽的建筑，它将受欢迎，并且将有一个美丽的热带气候性的环境，从这些热带气候的热带气候中，将有直接的热带气候节。

从一个公园中，这些热带气候的热带气候将被加深，将有一个美丽的热带气候性的环境，将有一个美丽的热带气候性的环境，以热带气候的热带气候和热带气候性的热带气候。

从一个热带气候性的热带气候中，热带气候性的一个热带气候性的热带气候将被加深，将有一个美丽的热带气候性的环境，以热带气候的热带气候和热带气候性的热带气候。

第三阶段正在进行施工，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进，一座建筑物将被推进。克利斯·麦吉森的公司和其他两个公司也将在 1 月 1 日之前开始工作。

FILLUM MONEY.

特种片商们需要一种新的硬币——一种十五美分硬币，可以方便地使用，特别是在他们的销售点。他们可以使用这种硬币来节省顾客的时间。

J. R. 弗里勒，Mutual Film Corporation 的总裁，已经首次提出这种想法，建议设计一种新的硬币，用于特种片商的行业，他自己这样建议。

这里就是——这是第一次被建议的事。这个女孩是海伦·麦克莱格，她是正在拍摄的“Lass of the Lumberlands”这部 Mutua 片的主角。
Advancing the Industry

What Artcraft Distribution Means to the Film Industry—Trend to “Fewer and Better Pictures.”

By A. Lichtman.

(General Manager of the Artcraft Pictures Corporation.)

“FEWER and better pictures” has often been preached but never has an organization pointed toward this end more effectively than the Artcraft. Its foundation indicates bigger and better pictures with longer runs, which, of course, will mean fewer releases. This is undoubtedly the trend of the motion picture future and that Artcraft will play a most important part in the evolution of the photoplay which will have its effect during the next twelve months, is readily apparent.

The development of any new force in the motion picture industry is often looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals. At that time many exhibitors realize that it was due to the entrance of just such forces into the business several years ago that resulted in the great improvement evidenced during the past few years. Exhibitors who at that time feared to raise their admission price from ten to fifteen cents are today selling their twenty-five cent seats faster than their ten-cent seats.

Thus when Artcraft entered the field several months ago and offered new ideas and policies to the exhibitor, many managers did not realize that this was merely another step toward their own advancement as well as that of the industry in general. Artcraft is primarily intended for the improvement of conditions affecting the exhibitor, not the manager of the opera house, the town hall or the theatre which usually shows a “legitimate” attraction, but the fifty-two-week-year exhibitor whose theater is a regular motion picture house, whether it is a palatial institution or a small town odeon. In the past this exhibitor has shown pictures of ordinary merit year in and year out and when a big production came to town he would pack the house for the premiere or the regular dramatic theater, while he was forced to offer as opposition his mediocre pictures. This situation is the one which Artcraft protects the exhibitor. In other words, to use the vernacular of the industry, Artcraft has given the exhibitor a chance at the big stuff which in the past was given to the owner of the regular “legit” theater.

As many past and present picture houses throughout the country are operating under as large an expense as the finest playhouses. These theaters must have extraordinary productions, and it is the aim of Artcraft to supply them with the biggest subjects in points of star art and general merit. In place of running the mediocre film three days and a week, Artcraft supplies these houses with productions that will not only stand an increase in admission price, but a big production of a sufficiently large order to take care of the unusual attraction within the reach of the regular exhibitor whose palatial theater is the logical place to show the production, but gives him the opportunity of placing his house on the market by increasing the run of the subject and justifiably asking more for admission.

As to the smaller exhibitor, Artcraft offers to him the very thing he needs. In every way it is a most effective lookout, namely a “special attraction” or stimulus for his business. Just as every good retail merchant will occasionally hold a special sale to attract new customers and retain old ones, so does the showman offer a special inducement in the way of an extraordinary entertainment. To the small exhibitor who is showing the usual film Artcraft is as important as it is to the owner of the immense motion picture palace. Where heretofore it has been impossible for him to secure the big production until long after its initial appearance, Artcraft now makes it possible for him to show the so-called “big stuff” occasionally, thus not only increasing the profit of his box office but actually injecting new blood into the box office veins of his business.

To the producer Artcraft offers a distribution such as has never before been offered before he faces his laborious and expensive proceedings in connection with the simultaneous presentation of a big production throughout the country, but places at his disposal the very best theaters in the country. At the same time Artcraft’s participation is limited to the activities and ideas of a set of producers. Any author, artist or producer will find in Artcraft an outlet for ideas that are producing in the standard it has already established.

HELEN STRICKLAND IN “A MESSAGE TO GARCIA.”

Helen Strickland is cast as a Spanish adventuress in the Kalem-Edison film version of Elbert Hubbard’s “A Message to Garcia.”

Allen Holubar

FEW persons connected with the motion picture industry can point to the record attained by Allen Holubar, author director and actor, whose work in Universal productions has attracted widespread attention. To achieve fame as an author of photoplays, a director and an actor in them is praiseworthy enough but to achieve fame in all three branches is almost unprecedented.

Allen Holubar, however, is an exception. He is an exponent of a capacity for unlimited hard work, so the mere fact that he frequently writes, directs and plays leading roles in his own pictures seems merely part of his daily life to him and he stands ready at all times to take on new duties.

Mr. Holubar was for years a popular leading man with several companies on the Pacific Coast, playing with such well known organizations as the Alcazar Stock company, San Francisco; T. Daniel Fray’s company of Seattle and Portland, the Auditorium Stock company of Spokane, and in companies at San Diego, San Francisco and Oakland. He played—with practically the same team of players—in “The Girl of the Golden West,” and toured with several noted stage productions. He played a season in vaudeville in support of Bertha Kalich, leaving the stage to enter pictures with the Universal.

Before taking up directing Mr. Holubar played leading roles in many Universal successes. Some of his most recent productions are: “The Girl Over There,” “Leonina’s Daughter,” “Midnight,” “The Double Topped Trunk,” “The Old Toy Maker,” “His Father’s Son,” “The Shadow,” “The Taint of Fear” and “Stronger Than Steel.”

WILLIAM FOX SIGNS RALPH AND VERA LEWIS.

In continuation of his policy of increasing still more his great list of photoplay luminaries, Mr. William Fox has just signed two stars who are one. They are Mr. and Mrs. Ralph Lewis. Mrs. Lewis is known professionally as Vera Lewis.

Ralph Lewis, who has been hated in every country in the world where motion pictures are projected, undoubtedly achieved his greatest success in the silent drama when he gave his remarkable impersonation of Stoneham, the ruler of the South, in “The Birth of a Nation.”

Vera Lewis, who will be seen in the same production with her husband, also enjoys a long record of stage and screen successes. She comes, too, from Griffith’s Triangle company. She acted recently in “Intolerance,” where she had the part of Miss Jenkins, the selfish philanthropist.

BERT ADLER WITH EDUCATIONAL.

Our old friend Bert Adler, who was, for several years, connected with the publicity department of the Educational Film Corporation, and later with the Universal Film Manufacturing Company, has been added to the publicity staff of the Educational Films Corporation of America. In securing Mr. Adler the Educational Films Corporation of America are fortunate in gaining the services of one who has had wide experience in the moving picture business. Our best wishes to Mr. Adler in his association with one of the strongest corners of the educational side of the business.

MIGNON ANDERSON JOINS UNIVERSAL.

After having played leading parts in Thanouser films, Mignon Anderson, one of the daintiest actresses of filmdom, has joined the acting forces of Lois Weber at Universal City and is playing opposite Ben Wilson in a five-reel current production.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A SURELY let the atmosphere of your house be courteous, but by all means let the courtesies be genuine. The other evening we visited a theater. It fairly oozed courtesy. It was almost offensively courteous, and yet it is run by a man who has almost an international reputation as a house conductor. His management is ostentatious, pretentious, but it is not genuine. In every move of every salaried employee there was the same air of "look how well we do this!" There was nothing spontaneous, nothing unstudied. It was all cut and dried, a purely mechanical manifestation of certain managerial dicta. The people were courteous by rule and regulation. It was all on the surface. Courtesy does not consist of a head usher costumed like a comic opera tenor and supported by a staff of boys who do certain things because they are told to. In the old days we knew three vaudeville circuits. Fortunately, we went regularly each week because we were paid to go. In one the boys were over trained. They annoyed, they were so eager to be polite. In the second, patterned after the first, the boys were polite when someone was watching. A signal went along the line when the house superintendent came in sight. At other times the service was lax. The boys were merely drilled, in a third house they were picked. They were not drilled. They were required to have an inherent sense of courtesy; a desire to make good for the house, because this was their job. You could count on any three houses and tell which was which. You could tell the atmosphere. Two were pretense and one was real. The latter was so real that we knew one man who used to frequent the smoking room of the house as a place to read his newspaper. He seldom saw the show, but he centented the smoking room appealed to him more than did his club. The boys came to know him. He was told which were the acts worth seeing and now and then one of the ushers would dash down to warn him that something worth while was being cut. He didn’t tip the ushers. It was pure friendliness. This may seem a bit overdrawn, but it is the truth. Don’t train your house staff to be polite. Pick those who are born that way. Then let them work their own way and not in set fashion. The people will stay by you longer because you will not have to fire so many, and it will mean a lot more to your house.

Joint Advertising.
The Rowland and Clark theaters, Pittsburgh, use the daily papers for their features and make one general advertisement cover all the houses as shown in this reproduction. They also use an advertisement for the various houses, giving the daily attraction for each house, but this joint advertisement is unusual.

A Two-year-old.
The management of the Stanley theater has evidently solved one of the exhibitors’ problems once and for all. Patrons are continually asking ushers and other employees the time a certain picture runs. As a result the other evening we employee in the building can now tell a patron the exact time the feature and single reels are shown at any time, by a simple method. Each employee is supplied, with every change of show, with a slip of paper on which is typed the title of each picture and the time it goes on, and also the time of the overture. The ushers carry them around their flashlights. We tried it on some of the employees the other day, and found that it was an idea scheme. Such little helps as these are appreciated by the patrons.

Evidently celebrating his birthday, the Pointer’s editor tells a whopping big fish story. Must have been out with Jay Emanuel. The stuff he buys gets you that way.

Another Self Sealer.
Here is what seems to be a new idea in self-sealing matter. It comes from the De Luxe Film (Lasky) Corporation of San Francisco, and the original is a sheet 11 ½ by 4 ½ inches. The folds have been marked in and the cut shows the inside. The top is folded over and then the left-hand page, which is not quite as long as the middle, is folded over the right-hand page, which is only half size, is folded and slipped over the left-hand page. The sheet is printed up "Look inside. It contains bright tidings for the exhibitor," and the left-hand side carries a list pointing to the legend. The reverse of the middle page is the usual postcard imprint. What is new is that the scoring rule is used to get the top fold exact. If this fold is well filled the card will travel across country without opening.

Classy.
Walter Brooks had Romeo and Juliet lately at the Auditorium, Covington, Pa., and to emphasize the event he got out a special folder, eight pages, unique leaves only, the outside and middle pages printed. It was a heavy hand-made paper that looked like the produce of an engraver rather than a printer, and the tone of the advertisement was in keeping with the style. It lifted that attraction out of the general run and put it in a class all its own. For the regular work Mr. Brooks uses the eight-page wire-stitched program that he uses following his neat folders. It is a page to a day and each title is followed by the correct showing time. It is about as good as they come. Some special stunt like this Romeo and Juliet idea will have a tremendous moral effect upon your audience if you work it right. It brings them to the theater in the properly receptive frame of mind.

Party Rates.
A traveling man sends in a small town newspaper with an advertisement, but he forgot to send the top part, that tells the name of the town, but it seems to be somewhere in Illinois. The type repetition will not give much of a hint of the display, but read what the manager calls "live and let live" prices for a six-reel show:

SINGLE ADMISSION, 10c.
CHILDREN: 5c.
Low Rates Weekly.

The Whole Family (3 or more) 50c.
Family of Two (or Couple) 35c.
One Person 25c.

Show Starts at 7 P. M.

Special Rates to those who do not feel able to pay above prices. Do not let price keep anyone from enjoying these Good Pictures.

The bill is changed three times weekly, so that these prices are for three sets of admissions. No man need feel he cannot afford a best girl when he can take her to the theater three times a week for only thirty-five cents. Add this to the Trail (R. C.) monthly commutation ticket and the man in Washington who opens his house for a month only when he has sold enough season tickets to ensure his breaking even.

Good Printing.
The Alameda theater, Alameda, Cal., sends in a couple of recent programs. They are 6 by 0, four-pagers, white stock and blue ink, and the front and back page cuts are "made ready" to get really good results. The inside page cuts are not so well printed, but are not
badly done. But we think it would pay them to drop the back page cut and take that space for house talk. It would mean more. They get an old heading, which means simply, type stock type and boxing each letter with one-point rule. It looks as if a drawn design, but this works only when the printer looks up to see the rule, not at the letter. But even this catch has been put on one of the four pages, and, but loosely done with bad nitrites, nothing is so gloomily as poor panel work. The Alamedas use day and date, and have two quarter columns; this month "One Nation" has dropped to a quarter admission, it would seem, since they advertise this price.

Battle Cry, Also.

Lately we printed an advertisement of "The Fall of a Nation," taken from a handbill of its tour of the Canal Street and now by the manager of the Post Exchange, Coral, C. Z., sends in a newspaper clipping of the tour of "The Battle Cry of Peace." Evidently this is not under the title, "A Musical Pageant," as was the other, for the film will play Panama three nights. The advertising has been lastly done, for it is merely clipped from the company press sheet and starts off "At (name), "which is quite nice, considering the ad. This is tagged with a panel showing the playing dates, but entirely apart from the other box. The general text should have been changed to apply to the new condition, and the playing dates made part of the same announcement.

Been Saving it Up

Herschel Stuart, of the Old Mill, will be remembered by readers of a couple of years ago. He was in several times and then stopped coming. Now he lives and sends a long letter about what he has been doing. It is worth reading, even if you have no chain of theaters and find not one a handful. Now the Old Mill, Dallas, Texas, is the center of houses that play the current "Theaters in Dallas, Houston and Galveston, the Zoe, Houston, and the Hippodrome, Waco, with a couple more. Mr. Stuart writes:

w. M. Houston has had almost two years since you heard from me. Possibly you have seen some of my past ads, were submitted for you for approval, and you handed me a complete sheet, which was an inspiring and very hard plugging and careful study of your book, "Picture Theater Advertising," and your weekly budget in the World, I have managed to build up my job, which is a business that has grown, and which has grown, thanks to the General Manager, who has not a peer in America.

We operate nine theaters now, two of which are not mentioned in this letterhead, and our advertising is naturally enormous. I enclose some copy for your approval. I am a great believer in outdoor advertising, billboards, and highclass grade of sniping on fences, using one-sheet and two-sheet, special home-block printed posters. In Dallas alone we have over one hundred locations which are the choicest in the town, and which are even more attractive than the large billboards, possibly because they are closer to the prospective patron who is on the sidewalk, or convenience. These posters are kept sufficiently varied to color it to be attractive and not to be offensive. We have some private 28-sheet day and night specials with special hand-painted posters on big, white billboards. Those last are personally selected, and they are beautiful. You being my ideal advertising firm, I wish you could come to Dallas and see how we do it (I am sure you have been to Dallas, but all things mentioned here apply to Dallas, Houston, Galveston and Waco), through Dallas is a little the same, because we operate the two leading theaters here, while the other towns are one important theater and others smaller.

It is said, I believe, has been mentioned in the way of order, advertising, we have changeable letter electric signs in the down-town districts at prominent corners which are a source of revenue in other cities, and considering space, small, street signs, for signs of particular outdoors, and lavish use of newspaper space, we have accomplished much and have high hopes for the future.

We adhere strictly to the truth in advertising and never knock a competitor. Only on rare occasions do we call attention to the film in superlatives. We try to lure the public by inviting them and calling attention to something interesting off or about the film or the players rather than using useless adjectives.

I have surely gone into detail more than I intended at the beginning, but so my desire is to say what I think of your opinion of our system (see note). There was a letter before I got out of the woods on how to keep track of book- ing the nine theaters, and in addition super-renting lobby displays and film to prints, used by the managers, and it was a still a longer time before I accomplished getting these things to the system" and getting off returned and returned harmoni- ously and to collect the money for the trouble and use of mate- rials after it was all over; but at last, thanks to many of your suggestions, I have it under control and by having a system for everything, office appliances, with the addition to the latter I am sending you, I have been able to make one depart- ment do the work of four or five managers. The following things are conducted in the one department.

1. Booking Department, Advertising Department, and Publicity Department, for all nine theaters.

2. Sub-renting films and advertising helps to thirty-six outside theaters.

3. Conducting an ad department for newspaper drawings and lobby cards. We use very few stock posters.

4. Render personal assistance to the General Manager.

5. All of the above is taken care of with the following small number of people:

A good stenographer. A good shipping clerk.

Routine press staff is about the mostest job of the lot, as any exchange will tell you. It is bad enough when you deal only with managers in your own circuit. When you deal with outsiders, too, it is a job that takes your head off your head and puts splashes of gray into what's left. It is not possible to give Mr. Stuart's system in full, but we are going to hit the high spots for the benefit of chain hosts and exchanges.

Being up to date, most of the stuff is loose leaf and card catalogue, the latter being 5x8-inch size. Each card and each entry is printed on both sides, from the first to the sixteenth, and from the seventeenth to the end of the month. One card is used for the houses in this system. A blow-up of book of book is shown as Form A. This space for details of a general nature such as the name of the house, its code, manager and phone number.

In the regular spaces, are first, the day of the month and day of the week, this last being rubber stamped in. Then comes a space for the title of the film. In the case of any book, there is the circuit, proposed, booked, confirmed; the house from which the film is to be sent and that to which it is to be passed on, if advertising cuts are included, press workers have been sent; if a lobby display is to be sent, from what house and passed on to what house; the same for lobby photographs; the page in the trade press on which a criticism may be found; details of the advertising to be done, and number of extra reels. All of this is contained on a single line as shown. Each house has a code letter and number for abbreviation, and any person concerned can tell at a glance just how the lobby material and films have been routed.

Form B shows what films are available for first to fifth runs. Different colors are used for different brands, so that a Triangle may be picked from a Paramount at a glance instead of looking at all the cards in a particular brand. This helps in quick routing where a change is needed. The data given is the release date, title, stars and the runs.

To move the material a special yellow slip is used. The essential point on this slip is the code letter of the card in which marks indicate whether the matter goes forward immediately after the show or the following day, and whether it is sent or collect.

Kindly ship the Film entitled...

Kindly mail the enlarged Photographs on the Film entitled...

Remarks (On night train after use) (On day following use)

To the .................................. Theater ..................................

City ..................................

State ..................................

Collect (Prepaid) ..................................

Form C. Shipping slip sent theaters to keep film and display moving. A general form of shipping instructions is used for regular program, the above being the special slip. This is a larger sheet. Duplicate invoices which were a thing in "System" is a letter. It was a letter before I got out of the woods on how to keep track of book- ing the nine theaters, and in addition super-renting lobby displays and film to prints, used by the managers, and it was a letter before I accomplished getting these things to the system" and getting off returned and returned harmoni- ously and to collect the money for the trouble and use of mate- rials after it was all over; but at last, thanks to many of your suggestions, I have it under control and by having a system for everything, office appliances, with the addition to the latter I am sending you, I have been able to make one depart- ment do the work of four or five managers. The following things are conducted in the one department.

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4. Render personal assistance to the General Manager.

5. All of the above is taken care of with the following small number of people:

A good stenographer. A good shipping clerk. One artist.
Each house reports every night the takings for the day and the gross attendance, together with the usual details of weather, opposition, and the like. Mr. Stuart has certainly done the efficiency man in a fine finish, so that a comparatively small staff can get away with an immense amount of work.

In his press work Mr. Stuart seems to favor special frame work, which is in practical as well as different towns and the same advertising; indeed, since you get the system under way it is really easier to run a chain of houses than just one, because you can command better facilities and pro rata the cost to comparatively little.

Now that Mr. Stuart has found his way in again, we hope that he keeps on coming.

Fine.
The Majestic, Columbus, Ohio, offers another new one. If a patron walks away from the box office forgetful of his or her change, the doorkeeper sends the absent minded beggar back, and the dazed patron wonders how it is. It is simple. Instead of shouting himself hoarse after the Forgetful patron, the box office man press a button that sounds a buzzer at the ticket box. The doorkeeper notes who is walking away from the window in search of that person back. He gets a reputation as a seventh son of a seventh son, and the house gets a lot more free advertising than the buzzer and its installation cost.

When we go out to look over the Stillmans, we think we'll take in Columbus, too. It is one of the "real-run" houses if it lives up to its program—and we think it does.

Easy.
Lately the Third Street theater, Easton, Pa., made a splashure about a series of vampire pictures, the first one of which would be a nice lady in "full black things," and expect to get censor bunch. The only safe plays in Pennsylvania are Polianny and Uncle Tom's Cabin and in the latter Legree must not be too tough with Tom. The Third Street theater, by the way, has a new catchline for its resume of the program. It reads: "We have with us this week—" It can be used, with a change for the underline, and is better than the more hacknayed lines.

With Ears.
We like what the newspaper men call "ears," where a house name does not have to stretch along the entire top of the program—and even where it should. As a sample we clip this from the Parkway.

Baltimore. The Parkway uses a program six by nine, printed in green with red rule work. Since they are using two colors, it would pay them to experiment with red rules for the cuts. It would more than double the value of the job. About a twelve point for large cuts and six for the smaller ones, solid brass rule would be about right.

He Said It.
D. Filippala, of the Theatre, Fort Scott, Kan., sends in a full page advertisement and says:

Years ago you had been told that a manager in a town of 11,000 would run a page advertisement in the paper, you would have said he was crazy. I believe that every once in a while one ought to put over a splash like this, as it gets people talking and stimulates interest in the house. I hope to see it commented upon in the Picture Man's Bible.

Some years ago the manager who used full page advertising would not have been called crazy; he would have been adjudged insane and a guaranty would have been appointed, and yet the page advertising is not to be charged against a single week, but pro rated against the several weeks that interest is upheld. The advertisement is ordinarily for the Common Law, but, though it is dated December 2, it advertises the Christmas special as well as the intervening attractions. That could not have been done then, in the old days, when release dates were seldom three weeks ahead of the calendar. The only suggestion we would offer on the advertisement is that the various sections should have been boxed with heaviest rule, to make it easier to read. Two point is not heavy enough in a page or half page advertisement; where the reading matter is in sections—as it should be. Six point should be employed. Twelve different lights are advertised in this one advertisement—five of them dated—and the cost per subject is not prohibitive and the return is out of proportion to cost.

Opened a Pawnshop.
The Rex theater, Salt Lake City, Utah, turned its lobby into a pawnshop when they played the Chaplin film of that title, and Robert Sanders, the manager, says that the cost was about $15. It costs more than that to open an average pawnshop. The picture gives an idea of the lobby, the painting being done on a false front. Mr. Sanders says the interest was much better than in the black-owned business. The more sporting light one is worn by the branch manager of Mutual, J. L. Prazier. In most places the front will cost in excess of the price named, but it makes a good lobby. Anything that will change the lobby is worth the price it costs in the extra business it will bring.

Vale the Herald.
It remained for the Boston Paramount exchange to write the real obituary of the herald. Others have tried it, but Boston puts it in words that can be understood when it says:

After checking up the entire list of exchanges releasing Paramount Pictures, it was decided to discontinue the issuing of HERALDS on all future Paramount Production, after the Lasky production of "The Years of the Locust." Out of the thousands printed on each production, few were sold, and the loss has been big, and the accumulation of stock-terrible. Herolds used to be very popular with all exhibitors, but since the coming of the "house organ," which nearly all exchanges use, and from which they get better results, and at a cost that in most instances is the same as the cost of Herolds, it naturally has driven the old time Herald out of business. With the rapid changing of pictures that nearly all houses make, the Herald was confusing to the public, but with the "house organ," telling a full and complete description of the coming week's show and all under one roof as you might say, and with dates and days, that the patrons can quickly grasp, it is a much more efficient form of advertising than the Herald. With the free accessories that the Paramount offices furnish, including all kinds and sizes of "house organ" the exhibitor has placed in his hands material to incorporate in his "house organ" that is far superior to the Herald.

Herald never were much good. Most of them were hard to read, few were interesting and few still were convincing. Bluebird puts out some good work, but they are not really heralds but booklets, which is something else. The Herald, as it really is, has no place in the game.

Expanded.
The Fulinet, organ of the Canadian Universal exchange, has been increased both as to length, breadth and thickness. There are more pages, larger pages and more room in which to work.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

by EPHES WINTROP SARGENT (Co-ordinator of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or clings, how to make your house an advertisement, how to get matinée business, special schemes for hot weather and rainy days. All practical advertising advice. From the book it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schorl Building

Haas Building

Chicago, Ill.

Low Angeles, Calif.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be returned unless addressed for return. A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Cutting Back.

Lately we have been working on a five-reel reconstruction that the author said was in perfect technical form. About half of the story was so confused that it would have bothered the late Sam Lloyd himself to have followed it. Somewhere the author had read that if you ran too long in a scene you could cut to something else and return. And that's what he did, but it wasn't better. It was better for the leader in getting over a break in the action. Both statements are right, but they must be understood and the cut back intelligently used.

In one particular instance there was entire agreement on some rather tiresome premises and also judging "The next day. The letter arrives." To do this he cut the writing of the letter with the premise facts and then had the letter received by the person appearing in the latter sequence. He used the letter writing to break the long scene, and then brought the letter in at the end of the scene. His intentions were good, but the two lines of thought did not blend, and so the result was confusing in the extreme.

The scheme was right, but he used the wrong material with which to cut back. He interrupted what was practically one continuous action with another continuous action, each of which should have been clearly concluded before dealing with another. If he should have written the letter and have mailed it. Then he should have come to the other scene and have used some less important material for cut-backs. The same action should have been flushed for time and the letter be, shown arriving. The trouble was that he sought to save time and footage by 'swinging' the two actions in conjunction.

Cut-backs used correctly could punctuate the scene rather than interrupt it. The cut-backs should be comparatively value-less to the plot. Cut-backs used to heighten suspense, through delay, may be of equal importance provided that they have a direct bearing upon the same objective.

Suppose, for example, that you have a run of action in which Tom is captured by the Indians, tortured at the stake, and rescued in the nick of time by his cowboy friends. The capture forms a definite run of action. It cannot be interrupted by the cowboys riding to the rescue, because scenes are needed, and the story should be built up on a series of comparatively unimportant matters that have no direct bearing upon the real story. Perhaps the Indians capture Tom and start for camp. Tom is rescued by a party of travel wanderers who can attempt the task with a couple of flashes of the cowboys at the ranch and the girl Tom loves looking at his photograph. Reenactments of other similar scenes to the above story and so give contrast, but they do not interrupt the important matter of the capture. But then Tom is sentenced to the torture. The boy's family, the country, and the townspeople should look the torture of the boy. The cowboys are equal in importance, but because one is so intimately related to the other, the alterations are not interruptions, but the continuation of the same story. Now to use ranch scenes would be to detract from the suspense. It would no longer be good cutting back.

Don't merely cut back, cut back intelligently.

Lemons—Two Kinds.

Suppose that you went to the store to buy a dozen lemons and had a paw over a mass of a thousand lemons in vaying states of decay to get lemons of the sound fruit. You would think it a pretty mean job, wouldn't you? Then have some mercy on the buying editor who must glance at a hundred mostly had scripts to get one good and usable idea. He has his troubles, too. Be kind to him.

Sizing Them Up.

Among the odd requests recently was one for information as to the way to spot editorial preferences. "You say that each editor has his favorites. Then, bless the editor. But how am I to tell them? What, for example, are the likings of—" and so on. Personally I have found no two alike and, for that matter, the same man is not consistent in his favor two times.

This opens a nice question and it paves the way for a lot of work. In the first place you cannot be told the editorial preferences. You must sense them. Make some back numbers and pick out any fifty stories of one company. You'll be apt to find about ten that clearly do not belong. They were written for others, and not than choice. Get some number of scenes; to oblige a friend of the boss' to please a director or because nothing else was handy. Twenty more may offer a wide divergence in style, though they may prevent the sad from some angle. Perhaps the other twenty will give no idea of what the editor really wants. You cannot put your finger upon any one particular point and say that this is it, but you get an idea of his mental processes and after that you give him first chance at stories that seem to carry this quality, though if you are wise you will not deliberately try to write to suit any particular editor. If you study your Stories of the Films with proper care you'll have a general idea of each company's needs and be able to market so intelligently that the editor will take the trouble to give you the finer points, though some editors do not know what they want themselves.

Be Exact.

Lately, we think it was in "The Thoroughbred," there was a bit of business in which the star kicked or struck a little negro and then tossed the "picks" some money and picked up one of the children and petted it. The general aim of the director appears to have been to show that this was merely a momentary irritation and not a chronic ill temper. Two stories of this business on the grounds that a southern man, such as Mr. Keenan was playing, would not fiddle a negro child. In another script a northern girl was made to hold a negro cook. Probably this action was true to life in New England, but on the same grounds it would offend southern photoplay lovers, and it was unnecessary.

In cases where a supposed南部er was caused to do something that no southerner would ever do. In the other the action would be dis-
tasteful to the south. In both cases the value of the film was hurt through thoughtlessness. Study characteristics before you write and write true to character. Do more. Do not write in business that will offend, unnecessarily, patrons in any part of the country. The latter is almost as important as the former if the author is to gain the reputa-
tion of writing acceptable stuff.

Another script is one in the Keenan story when he per-
mits a man to come to his home and then denounces him. This is so
widely at variance with the southern ideas of hospitality that it gave even greater effect to the story of the child, and for better reason. The former was unpleasant. The latter was a libel. It pays to be careful.

Loose Leaf Practise.

A correspondent wants to know the best way to work out a five-
reel continuity. The best way is apt to be the one that suits you best, but a good way is this. Take some cheap pads about 5 by 8 inches. With a cheap drive punch make a 1/2 inch hole in the upper left hand corner, without tearing the sheets from the pad. Write a scene on each sheet and place them on an ordinary bill spindle or book. If you want, you can number them consecutively as you write them or with an automatic numbering stamp, if you have one. When you have the story done you can go over the sheets, throw out or add scenes, revise or transpose at will. Then make a final numbering and copy off. This is as handy a way as any, and inexpensive.

Caution.

If you get a story so good that it rather surprises you by its ex-
cellence, try as hard as you may to remember where you heard it. Sometimes it will help you to get from under a charge of plagiarism.

Go to It.

Success is not going to come to you. You must do it after it.

Reputation.

Do not try to base your claims to fame in sex stuff. Presently it is
going to be held against you. Heart Interest lasts.

Love Stories.

All the world loves a lover, but the world also likes variety, even in love stories.

Revised.

Try and if you do not sell, try again, but wait until the mar-
ket opens up a little.

Contrasts.

One real author complains he has sold nothing in three months and another claims he has done over a thousand dollars worth to one company in a single month. One hustled.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

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

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

Roll of Honor on Question No. 161.

Replies to Question 161 were principally conspicuous by their absence. In fact only one man, John W. Creamer, Chillicothe, Mo., had nerve enough to tackle the proposition.

Reply to Question No. 161.

By John W. Creamer, Chillicothe, Mo.

The Question: Could two 35 amperes rectifiers be used in multiple to supply 70 amperes at the arc?

The Answer: Yes, two 30 amperes rectifiers (so far as I know the rectifiers are not made in 35 amperes size) could be connected to deliver 60 amperes at the arc. As to how they would work when thus connected I am not certain, though I believe the thing would be all right, notwithstanding prompt reply, these sending four cents, postage (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

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Cleveland, Ohio.

At the request of the Engineering Department of the National Lamp Works, Cleveland, Ohio, the editor recently journeyed to that city, and there saw some extremely interesting things, met some gentlemen whose acquaintance is treasured more than a merely passing pleasure, and gave the “once over” to something which will appear later in the department, and which will, I think, create quite some considerable excitement in the Land of the Movie when it does. We were met by our old friend, Howard Codding, whose name is familiar to most old-timers in the business as one of the pioneer operators in the city of Cleveland. Mr. R. P. Burrows, of the Engineering Department of the National Lamp Works, also extended the glad hand of welcome, together with the use of one perfectly good gasoline buggy, in which we, accompanied by Brother Codding, journeyed out ten miles to Nela Park, in the midst of which are located the home offices and one of the Testing Stations of the National Lamp Works.

At Nela Park it was my privilege to meet Mr. S. E. Doane, Chief Engineer of the National Lamp Works, with whom we had a long and most interesting conversation concerning some of the problems of the lamp system of the projector, and concerning certain phases of the electric arc and other methods of supplying projection light. It goes without saying that Mr. Doane is a very able gentleman; otherwise he could not occupy the position he so ably fills. Mr. Doane and Mr. Burrows acted as guides while we viewed the plant. The trip was indeed interesting. The various methods of measuring light by a photosphere were explained, as well as the methods of testing incandescent lamps. The absolute accuracy of the results is little short of astounding. Incidentally, Messrs. Doane and Burrows have agreed to make certain measurements and tests of the projector optical system for the Projection Department, which same will, I am sure, be of a great deal more than passing interest. They will be published later, though it will take considerable time to make the tests and necessary calculations.

One thing in particular I saw was a model showing, graphically, the result of light tests on different portions of a picture screen illuminated by a 40 ampere D. C. arc. To say the result was surprising does not express it. I would not have believed there could possibly be such an amazing difference in the point light intensity of a screen, which appears, to the eye, to be fairly evenly illuminated. As I before said, the chart was modeled, and its surface looked like a hilly country, the high points representing the high points of illumination, and the low points the points of low illumination. There was not a level spot anywhere on the entire model.

The photograph shows two edges of the surface of the model. The various figures indicate the foot candles of illumination at that particular spot. The figures are spaced two feet apart, the model representing the illumination of a screen 12 x 16 feet in size, measurements of which were taken at points two feet apart. The figures in the photograph are too small to be readily made out;
In considering the photograph, remember that base line A B, B C represents zero candle power, or no illumination at all, therefore from base line B C to point 0.1 represents 0.1 foot candles, whereas from base line B C to point 3.0 represents only 3.0 foot candles. You will observe that the corners are arranged 4.7 inches, 2.1 inches, respectively of 2.7, 5.4, 2.3 and 2.5 foot candles. The lowest foot candle illumination is in the lower left hand corner, and the highest in the upper right hand corner; and the left upper right hand corner is approximately even in illumination. As illustration shows, if the illuminations are 1/2 inch apart, you will observe that you will obtain from 3.8 and 3.6, a space of four feet, the illumination rises to 4.7 foot candles, and that taking a line straight from the center to the opposite corner the illumination drops off to 4.2, with a little hill of light at 6.8, a trifle to the left.

A study of this chart is interesting, it representing the screen illumination of 40 amplifier projection arc.

The National Lamp Works is a subsidiary company of the General Electric Company. The Cleveland Home Offices are located on a strip of ground on two hundred and fifty acres, overlooking the city. It is beautifully laid out, with brick driveways and walks which run in graceful curves through the grounds. The buildings are of brick, and the testing plant, in which I have marveled complete. I was in one room where they were using 200 K. W. of current in the testing of lamps, and you may take it from me, beloved brethren, there was no light in that room.

It is forbidden me at this time to speak of the particular thing responsible for the visit to Cleveland, but, as I said, later on you will get the whole "dope" and will, I think, be surprised, even as was I. In the evening it had been arranged that Marvin Winton, president, Harland Hollander, business agent, and Frank J. Mcashe, secretary and treasurer of Moving Picture Machine Operators’ Union No. 100, together with Brothers Coddington and Vellam, take dinner with the editor, but when the National Lamp Works started, I say started, two of us had not had time for a short chat, because they had unexpectedly become tied up with a show. The rest of us, including Brothers Burrows and J. T. Coddington, went out and had the big dinner and a very pleasant evening. But I am glad to say, disappearing. The men are beginning to find out after all Richard- don’t wear horns, and having discovered that fact, are of course willing to agree again, all of which is pleasant; also it will be mutually advantageous.

Wrong Data.

I would recommend that operators be more careful to follow closely the directions given them from time to time, particularly with regard to methods to be used when asking questions about the optical system. Otto Anders, Milwaukee, Wis., says:

"What kind of condensers would you recommend for the following: Distance of projection, 05 feet; size of picture, 30 feet; center of crater to back condenser, 5 inches; aperture plate to center of lens, 6 inches; 6%inch Gun德拉ch projection lens. Have had much trouble in astigmatism, I think a Predrume lens would eliminate this to a certain extent? Where can I obtain them? Milwaukee, Wisc., as there are no dealers in the city. Would like your opinion on this. Using Power’s Bix A machine and lamp-house; Wagner rotary converter; 5% inch Spectra carbon, using 25 amp. 500 watt lamp. As condensers in the machine, I have always get different sizes recommended, but no one of these combinations seems to satisfy. Kindly let me hear from you as soon as possible. I have purchased a Handbook, which is very good indeed, also subscribe to the Moving Picture World."}

Brother Anders (or is it Auders?) I have, through the Projection Department, many times told you to GIVE THE BACK FOCUS. In order to answer your questions intuitionally I must have the following measurements:

First, Number of amperes you are using: second, A.C. or D.C.; third, diameter of objective lens—NOT the diameter of the crater, the aperture, the diameter of the condenser. If you SHOOT THROUGH THE LENS; fourth, the exact distance from the aperture plate to the back lens of the objective when the picture is in exact focus on the screen, and fifth, these measurements I need, otherwise I to tell you what you need, but if you will look in the November 4th issue and apply the tables to your own machine you will be your own self. Would like your opinion on this. Using Power’s Bix A machine and lamp-house; Wagner rotary converter; 5% inch Spectra carbon, using 25 amp. 500 watt lamp. As condensers in the machine, I have always get different sizes recommended, but no one of these combinations seems to satisfy. Kindly let me hear from you as soon as possible. I have purchased a Handbook, which is very good indeed, also subscribe to the Moving Picture World.

As to Milwaukee operators not favoring improved condenser holders, when newer or older machines are made, they will by a large percentage of the light. You can get along without them if you want to locate your arc much farther than it ought to be. But if you want to get as much as possible out of your machine in order to know where Richardson gets his info from, and whether an operator has to know all the ins and outs of making a clear picture, I say Richardson is always right, he is a treasuirer, and the highest man in the business in the electrical field, and in making lamps, resistors, transformers and other electrical instruments placed in his charge. I know of no one who has the same knowledge of this part of the art, there will be much disinterested interest in the light ray stuff and kindred material.

This was very evidently intended in the kindest possible spirit, and intending it so, I do not think it is necessary for me, a stranger, to the department, and the profession of operating, I take pleasure in getting forth the policy of the department, and giving my reasons for things in a way that I have always done.

First: With regard to the electrical "out" and his queries, why more simply shows that he does not know or understand practical projection. If he did he would not talk that way. It is not necessary that an operator know all the ins, but it is very eminently necessary that he have a thorough knowledge of electrical action; that he thoroughly understand the electrical side of things. He knows that the rectifiers, transformers and other electrical instruments placed in his charge, and that electrical efficiency can be very greatly reduced by improper care or lack of knowledge on the part of the operator to give them intelligent care. I feel grateful to those two gentlemen for having called this matter to my attention. I had of late been running the department pretty deeply into what might be termed "high-brow," especially with regard to optics. Now it is quite true that he has pointed out the relative small percentage of operators can and will understand the discussion and drawings of lens action which are going forward in the depart- ment, and that the average operator cannot grasp it, and it is again become discouraged. Practical discussion of actual projection theory and the science of projection from the practical point of view, but one will be interested in the light ray stuff and kindred material.

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Third: It is not my intention to make a long speech of the comments we have, of our esteemed colleague, the other editor, why that is something else again, and is a matter for very serious consideration and discussion. I feel grateful to those two gentlemen for having called this matter to my attention. I had of late been running the department pretty deeply into what might be termed "high-brow," especially with regard to optics. Now it is quite true that he has pointed out the relative small percentage of operators can and will understand the discussion and drawings of lens action which are going forward in the depart- department, and that the average operator cannot grasp it, and it is again become discouraged. Practical discussion of actual projection theory and the science of projection from the practical point of view, but one will be interested in the light ray stuff and kindred material.

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MOTIOGRAPH PROJECTOR.

Over in the city of Chicago, the Enterprise Optical Company is on the job six days a week producing Motiograph projection machines, which they, the manufacturers, admit are the best projectors which ever happened.

And this department itself is prepared to say that the present Motiograph machine is an excellent projector, containing many features of more than ordinary merit. The general features of the Motiograph are already familiar to both theater managers and operators. Its size is such as to make it suitable for all rooms. The feature is of good size, and well ventilated. It is constructed of heavy iron, with air spacers between the inner and outer walls of its sides. The pedestal supporting the mechanism and lamphouse is of rare; is adjustable and of rigid construction. The magnifying lenses are made of heavy sheet steel; the switches are mounted on a special switchboard, suspended from a stand just underneath the lamphouse on the operating side, where they are convenient to the operator.

The gears and shafts of the machines are cut from cold rolled and heat treated steel. All the bearings are interchangeable and are made of high-grade bronze. Idler rollers, sprockets, star, cam, etc., are of high-grade bronze steel, which is ground to form an inner being hardened. So much for the general construction.

During the past year improvements have been made which we will describe as follows:

Referring to Plate 1, it will be seen that the gear cover is now hinged to the mechanism frame instead of being put on with screws, as formerly. This forms a construction which will be found much more convenient in that it facilitates instant inspection of the working parts of the machine as well as simplifying the operation of oiling.

The motor drive attachment is illustrated in Plates 2 and 3. Hereafter this was mounted on the gear cover, but it is now hinged right into and made practically a part of the main frame casting. This construction makes it possible to use a considerably shorter motor belt, and since the belt pulley is now on a level with the mechanism sub-base it does away with the necessity of vibration set up by a high-mounted pulley and the sweeping of the long, loose belt.

The large belt pulley shaft on the new attachment is two inches long and three-eights inch in diameter and the steel plate on which the sprocket is mounted is driven directly into the lower sprocket shaft. Due to the different direction of rotation, the motor belt on the latest model Motiograph, in which the motor is mounted, as shown, should be crossed, as per Plate 3.

A loop setter is now included in the Motiograph equipment and is supplied by the manufacturer at an extra charge. It can be fitted to both the upper and lower sprockets, thus avoiding any possibility of losing either one of the loops.

In Plate 5, we see the new form of coupling which has entirely eliminated the objectionable noise set up by the old style one after it became somewhat worn. This is a very ingenious little piece of mechanism and it works perfectly. It has already been described in the department, but is included in this article for the sake of completeness. Illustration of it will also be found at A, B, C, Plate 5, Figure 20, Page 529 of the third edition of the Handbook.

Plate 6 shows the improved condenser mount, which is now made of one solid iron casting. This casting supplies a heat reservoir which equalizes the heating and cooling of the lenses. Each lens is held in its carrier by a light spring tension, which gives readily under the pressure of expansion of the glass. There is therefore no possibility of cramping the lens, and thus producing breakage. The rear condenser is adjustable and may be moved backward or forward in order to obtain correct separation of the two factors of the lens. The condenser cover is hinged, and on this cover is mounted an indicating knob by means of which either condenser lens may be ejected from the mount for replacement without the necessity of touching the lens with the hands.

We have examined this holder, and it looks very good. The Enterprise Optical Company claims big things for it.

And, by the way, again referring to the sliding connection, shown in Plate 5, although these have been in actual use for more than a year, the manufacturer informs me that not a single one has been returned as defective or worn. Considering the large number in use, this certainly is convincing proof of the excellence of the design of this particular portion of the mechanism. The use of this die brings about another ideal condition in that the act of framing the picture up and down has absolutely no effect upon the relative position of the shutter to the intermittent sprocket, therefore once correctly set the Motiograph shuts "stays put."

The Motiograph machine has two flywheels, which makes for steadiness of motion. One of these wheels is on the right and the other on the left side of the machine.

As I have before remarked, the elimination of the inside shutter, with its complicated and rather delicate, hard-to-get-at mechanism and the old style coupling, marks a big step forward in the right direction. The other improvements we
have named are also good. The upper loop setter is an innovation. Due to increasing cost of raw material and labor, the company has raised its prices to $255 for hand-driven, or $365 for motor-driven machinery, including the upper setter.

This department conducts the new Motograph machine to the consideration of theater managers and operators contemplating the purchasing of projection machinery.

In Memoriam.

As the old year has departed, giving place to the lusty younger which we welcome to our world, it is fitting to spend a moment in retrospection, and lay upon the memory of the Old Timer a wreath of flowers, thinking the while kindly thoughts as our minds travel back in reminiscence of deeds which should not be forgotten.

The Old Timer! He was daddy of us who now close the switch and swing the lamps. The Old Timer! He was the one who made the motion pictures possible. He was the one who was held in demand. He was the one who did not hesitate to make the demand to "make brick without straw" by—making them. Maybe they were not very classy "brick," but they "got by" just the same, and many a manager's pocket with yellow gold. Yes, the old time operator must not be forgotten, or his deeds of prowess allowed to sink into the shades of oblivion. He had no book to guide him. He was born to his trade, which fall back of trouble, because its editor was himself an Old Timer, with more knowledge than his brother Old Timers. But, lacking knowledge, we just "took a chance," and more often than not, got away with it.

It was the Old Timer who, when he found his rheostat missing, or smashed into fragments by a kind hearted express company, with a shake of his head, and a smile of the sphinx, procured a substitute at every town he could. He ordered a bunch of wire from the local light company, run a wire from his switch to connect with the top wire of an adjacent barb wire fence, and a wire from the bottom pole, and another from the bottom wire of the aforesaid fence, two panels away, to the lamp, wired the staples out from the last evening that a slugged barb was lost. He wired the windows, so as to prevent fire, connected the fence wires (usually four of them) with short bits of copper wire, rheostat fashion, and standing there, holding it all in that aforesaid fence, if not enough he used less fuse. But he calmly run the show to schedule, replaced the staples, returned the borrowed wire and went on his way rejoicing, having some few villagers wondering what happened to them when they touched the wires of Widow Jones' fence last night. Or if there was not convenient fence, he raised the local hardware store, sent for a few fuses, fashioned a barb wire, changed them, and in the morning, the wire, and in half an hour was ready to run with an improvised resistance which delivered the goods. Failing in both these he grabbed some corn stalks from the garden, rafted them, ran a wire for ray light. Before he had bought a bucket of salt, hired a couple of boys to carry water and put the show on.

It is even of record where an Old Timer who encountered a few hundred volt supply, with only one poor, lonesome, God-forsaken one hundred and ten volt, twenty-five ampere rheostat available, called the turn by driving two pieces of gas pipe into the dry well beside the shallow of an adjacent pond, and after one or two experiments as to proper space between put on the show. But, says Mr. Up To Date, he would have used the fuses, fuses, fuses, fuses, and not the corn stalks. Nay say, Pauline, Mr. Old Timer blew no fuses, because he pulled those stunts the fuses rejoiced in the bottom of his grit, and lost them on the good will. Now this Old Timer must have had the least by their absence. We were not squeamish in those days. We didn't know much, and in our blissful ignorance took chances which would today make the motor town and New England if not in the early days. But we seldom spoiled the beans, and usually got small credit, or none at all. Still it did sometimes happen that an extra enthusiastic plebeian operator would commit a fault which we knew nothing of. It would make his teeth rattle. I remember one incident of this kind which happened in a village in northern Missouri in the early days. A "show" arrived in town, but when the operator came to hitch up he found the rheostat to be out of commission. He did not know how to locate and repair the trouble, but had been told that two iron rods in a barrel of salt water would supply resistance. He got the rods from the livery stable, placed them in the salt water, and the rheostat worked as good as ever. This result as to the transformer fuses is not difficult to guess. There was no show, and the town made out that night with such light as the stars supplied, plus that the firemen could wax crude and beeswax, and it would make the customers happy. As might be supposed, the Old Timer was quite unpopular in that particular village, 'tis said.

It is of the Old Timer to be cradle, and the films were something pretty awful, but the public knew no other and was satisfied. The show Old Timer put on would be a laughing stock now, but it was not then. We were then a laughing stock then. The whole business was a laugh at the eyes of the public. Movin' pictures were marvelously simple because they were movin' pictures, just as the telephone was a wonder in the 1800's.

Old Timer was of necessity a man of resource and ingenuity. He made good in his day and generation. Whence did he depart, you ask? With the coming of the business of competition, the business of being a second-class theater, it was the Old Timer who were stung and kicked and shooed away. He was kept away from the business of operating in the really early days, say between 1890 and 1900. Those are the ones who, I believe, are justified in arrogating to themselves the title of the real Old Timer. The Old Timer has been gathered unto their Father. Others are in other lines of business, but surely some besides Brother Red still er the crunk, or direct George, the motor, in doing so. Let us hear from you.

An Atmospheric Screen.

During the past two years, there has been introduced to the moving picture industry a screen surface, known as the "Atmospheric" screen. Although exactly why it has received that title deponent sayeth not, because it is only common sense that the "Atmospheric" element comes into contact with its surface. Be that as it may, however, the screen has been carefully examined as to the performance of its projection surface, and it seems to be good. The nature of the surface is, of course, a secret which you could not drag out of the company with a few yokes of oxen, a tugboat and a locomotive. They say that the surface is not metal, to which my reply is: maybe, but you will have to furnish an alibi in proof of that statement.

The base is a strong, heavy canvas, painted on the back with some sort of lead-colored solution, the purpose of which is to keep the frame upon which the screen is mounted from penetrating through the screen, as it is claimed happens. The surface can be furnished in two forms, one being a smooth canvas surface, coated with the screen emulsion, and the other a rough surface very similar to Tropic. The first named would have, in my judgment, be ideal for a long, comparatively narrow house. It would be that type of surface the brilliancy of which increases, within reason of course, with the distance of the screen, because it is the fact that because of the brilliancy in so great a degree. The Atmospheric Screen Company do not make the impossible claim that there will be no deterioration of the surface with time. The time which would affect the screen, and it has the merit of being within the bounds of reason: "Our surface will not become clouded or spotted. That will never happen with an Atmospheric Screen. The only change the surface will present is that which change which comes to all things, namely, a gradual dimming of its luster which contact with the elements effects upon all things with which they come in contact for years." That is true of some; people because they keep within the realms of probabilities and ordinary common sense. The Atmospheric Screen is absolutely seamless, and the company says it will not put out a screen with a seam in it. They are in a position to furnish screens of any size, without a screen, the screen of the U. S. theater being 10½ x 22 feet.

The company furnishes a frame for the mounting of their screens, the same being included in the price of the screen. They also furnish instructions for installation, and where distances make it practical they send their men to make the installation. The company colors the emulsion with which they supply their screens very slightly, the idea being to present a slightly different surface in different theaters. As to the value of this last named scheme, I will not undertake to say. Experiments are being made to ascertain whether or not the change in the surface, however, whether or not the plan has merit it certainly will do no particular harm. The projection department is ready to give the Atmospheric Screen Company its approval and commendation.

Now this atmosphere screen surface is good. The backing is strong and sturdy, and its performance, so far as I have observed, excellent.

Amberlux Lens.

John McClinton, Burlington, Vt., asks:

What is your opinion of the Amberlux lens made by William Deisher Warner, Columbus, Ohio?

Why, Brother McClinton, my opinion is that it is a mighty good projection lens. I have given these lenses a number of trials in the department. It is not really, a lens at all, but a ray filter which softens the tone of the light just sufficiently to kill its harshness without killing it. Its brilliance is said to be such that these lenses cost only $350 each, and they are worth every cent of it.
MOTION PICTURE PHOTOGRAPHY

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

Inquiries.

QUESTIONS in cinematography addressed to this department will receive prompt attention. One dollar for subscribers, two dollars for non-subscribers.

Manufacturers’ Notice.

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

Lense Definition.

(Continuation of Mr. Hugon’s Reply to Mr. Abadie.)

A TO sharpness, you rightly point out that this is not a "question of a perfect lens," but of a tolerated degree of imperfection. A lens is considered "perfect" when its chemical and optical foot coincide, within the tolerence limits of manufacture. But manufactory defects, and apparent, perfect lenses, there is yet a wide margin of choice, and I choose the Goerz or Zeiss for work within one plane or a narrow range of planes, but the Vald for work at full aperture, or requiring greater depth.

Mr. Hugon has, I believe, chosen the wrong word to use when he uses the word "oblique," as he evidently intended that it should mean marginal rays instead of oblique rays.

Mr. Abadie has written, supplementing his former letter:

I notice that you have published my former letter commenting on your book entitled "Useful Tables for the Photographer," containing a chapter on Diaphragm Numbers and Uniform System Numbers, Reducing and Enlarging Tables; Table of Depth of Focus, Height of Image for Various Subjects, Film Speeds, and Shutter Speeds for Moving Objects; a series of Lens Notes and a chapter on the Care of Lenses; the whole embracing much valuable information. "What Lens Shall I Buy?" is the title of another most instructive and beneficial book just issued by the same company, and I would urge our readers to avail themselves of the opportunity to secure a copy. It contains much valuable information concerning different types of lenses and their uses.

Conditions caused by the European war have compelled the C. P. Goerz American Optical Company, 317 East Thirty-fourth Street, New York City, to cancel all orders for a time. Detailed information. The company reports that while the war has somewhat interfered with the delivery of their cameras, yet, as regards lenses they have been more fortunate. Prior to the war they had imported a large quantity of genuine Jena glass which their completely equipped optical factory in New York City has been turning into Goerz lenses without interruptions. At present the company is in a position to supply nearly all its lenses with but few exceptions. A new catalogue containing a list of such goods and accessories as they are able to furnish in reasonable quantities is now ready. While neither bulky nor elaborate, it is very attractive and appears to list the very best of the Goerz line of cameras, while the lenses are apparently all in evidence, at least all the popular series. The prices show a slight advance on those in force previous to October 1, 1916.

The Cooper Hewitt Electric Company, Eighth and Grand streets, Rochester, New York, publish several pamphlets in regard to the use of their lamps for motion picture studio lighting.

The Simplex Photo Products Company, of Richmond Hill, L. I., New York, has just issued a catalogue of Speedy picture apparatus which describes the cameras, printers, developing outfits and lamps which they manufacture. They have just placed on the market a professional camera of excellent workmanship and design which demands they supply these magazines in various capacities from 50 to 500 feet.

Correspondence Club.

Quite a large number of names have been sent in for admission to the Correspondence Club. Hawaii and Italy are added to the geographical limits in this list. If you would like to talk over your trials and triumphs in any particular branch of cinematography with someone else inoculated with the same bug as you have, see in your name and address, along with a diagnosis of your particular malady.


Ida R. Kirner, Senia, Cagliari, Italy. Scenic and educational pictures.


Frank E. Arts, 712 W. Monroe St., Chicago, Ill. Camera construction.

Griffith E. Ellis, 220 Perry Ave, Bronx, N. Y. Amateur.


W. W. Kelly, Box 106, Toronto, Canada. Camera construction.

E. Powell, 220 29th St., Woodcliff, N. J. Educational and industrial films.

M. J. Cromshaw, Gen. Del., Cleveland, O. Cartoon pictures.

Maryna F. McDonald, Box 73, Victoria, B. C. Machine development.

Joseph N. Rinchart, Box 215, West Port Lee, N. J. Chemistry of cinematography.

A. M. Ellis, Hollis Centre, Me. Amateur.

James C. Couch, Box 163, Troy, Ala.

Chas. J. Rose, 25 Lowery Ave., Galt, Ontario, Canada. Direct positive negative.

Joseph Spedaci, Box 60, Amsterdam, N. Y. Amateur.

Chas. J. Hommer, Jr., 2520 Madison St., Brooklyn, N. Y. Cartoon pictures.
Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with music characteristics for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Improvising (Part II).

ARTICLE I.

By Clarence E. Sinn.

PART I. of a series of letters on improvising for the pictures appeared in this department in issues of the Moving Picture World from November 13, 1915, to May 6, 1916, inclusive. It is not expected to cover the ground again which is covered by these articles, some of the elementals found in the study of harmony, though occasionally one or more points will be reintroduced in another form for purposes of illustration. We move on now for greater purposes, for great ideas that the interested reader knows the elements of a simple chord in its first form—that is, a triad—consisting of a tonic, a third and a fifth. This is illustrated in Articles II, and III, (issues of March 25 and April 15). It is also surmised that the reader— if he be interested—has an idea of the difference between major and minor keys, and wherein this difference lies. The matter of major and minor thirds (as major and minor keys) is also touched upon in the same two Articles (V and VI), however, we are among the rudiments of the science of harmony and are taught truly in the textbooks of that study. Elaborating upon a theme or subject is a different matter, and one which can best be studied through the repetition of examples and illustrations—not necessarily the same, but upon similar lines.

This going further I wish to refer the reader to Article VI. (Issue of February 6, 1916) and the use of the words “Theme” and “subject.” Reason is there given why it is thought advisable to give these words a meaning and distinction of their own (in these articles) regardless of usual definitions. Hence (for my own purposes) I shall define the words as follows:

Theme—A melody or strain of music, or a complete musical idea capable of describing (or through improvising being made to describe) a certain scene or character. In other words, being musically appropriate to the scene or character.

Subject.—A group of notes, a measure, or a few measures—that is, an incomplete musical idea—from which a melody may be made. (This last is known as improvisation in its true sense, and includes composition to a large degree.)

The theme (as above defined) will be the more interesting as well as of more practical value to the accompanist of moving pictures. It presents a complete musical idea ready made, which seems appropriate to his character, or service, or to the theme itself. This idea may be developed through elaboration (one form of improvising) to describe different emotions, thus giving his accompanist light and shade. Elaborate and intricate melodies do not lend themselves so readily to this work as the simple forms. They are themselves elaborations of simple themes, and much further elaboration (such as addition, subtraction or inversion) might destroy their identity, and to this extent, their value as a descriptive theme. Sometimes a few measures may be taken from such a composition, and used as a subject, upon which to build another melody. This will be taken up at another time, however. At present we will concern ourselves with the Theme in simple forms.

Unless the pianist or accompanist desires to play a number which is more or less in keeping with the spirit of the picture, and as the character of the scene changes, introduce other musical numbers suitable to the varying moods of the story. This is perfectly correct, of course. It is the procedure followed by the better picture accompanists who play from notes. It is about the only satisfactory method which can be used by an orchestra. But a “one-man” accompanist (be he using the organ, piano or one of the “combination instruments”) will find opportunities for the use of the orchestra which his orchestra except when the music is specially written for the picture. Very few organists, or pianists, nowadays confine themselves to the piano entirely, but have a number of melodies memorized which they introduce as fancy or judgment dictates. It has been repeatedly stated that “it is not always what you play that counts; the measure of playing has a great deal to do with it.”

We all know the value of choosing some easily recognized melody as a “theme” to run throughout a picture, introducing it wherever it can be made most effective. Usually it is attached to one of the prominent characters and is used in that character’s best (or most dramatic) scenes. This “Theme” can be made still more effective at times by changing the nature of the melody to fit the varying moods of the scene. As an illustration, let us look at an old song called “Long Ago.” Examine this song in its original form. The nature of the music is suggestive of a tender, melancholy mood.

It is simple in structure, and therefore contains possibilities for elaboration. It is not best to twist a Theme out of all resemblance to its former self (although this is sometimes permissible when a flight of fancy leads you in that direction), but your best dramatic effects are generally obtained by presenting the same melody to your hearers in a different though still recognizable form. Example No. 2 suggests how this Theme may be given an air of gaiety by doubling up the tempo. To make variety, I have introduced three “auxiliary notes” (marked with a “v”) in this example.

With the exception of this slight elaboration—it can be called such—the melody in example No. 2 is identical with that of the original Theme. (Ex. 1) The tempo is much accelerated, and that is about all. Though the character of the music is changed, the Theme is still easily recognizable, and might be very appropriate in the lighter scenes of the character to which the Theme is applied. (Meaning the Theme as shown in Example 1.)

Now let us look at Example 3. Here we have the same thing changed to a minor key. The melody sounds somewhat different, though it may still be recognized as our original Theme.

Its character is sad—plaintive—almost dirge-like, in fact. With very little modification we have produced two widely variant characteristics from a given theme. By elaborating and more or less modifying this theme we can make it portray any emotion or action depicted upon the screen. These elaborations and modifications may be made through alteration of the figure, inversion, extension of intervals, etc.—all of which were shown in former articles and will be illustrated from time to time.
Good Music as a Business Asset.

Norman Stucky.

MANAGERS in small cities can improve business by giving more thought and attention to the musical part of their programs. When a program alone is sufficient to satisfy an audience has passed, and today moving picture audiences are more exacting and are demanding more for their money, not only in quantity, but in quality, as well.

As a rule the music is the last detail considered by many managers. They scorn even to consider pictures, the big screen, the projector, the seating arrangement, the refreshments, the entertainment, in fact everything in the house, before the music, and this is thought of last. This is a grave mistake and managers should realize that an appropriate musical program is a very important part of a competent musical management and presents a real business asset.

How many managers feature their music or musicians? In many theaters throughout the country, pictures are so presented that there is no thought about an overture. There are no singers to vary the program. It has been proved that a moving picture show is an incomplete entertainment without a good introduction of vocal and instrumental music.

A manager in a small town recently advertised that "The best music and the best pictures." He could back this statement to the letter as he had chosen his pictures carefully, and his music was chosen and written to pay the price for the music and he was more than repaid by increased patronage.

Whether your music is an organ, an orchestra or a piano, it is every exhibitor's duty and interest to see that the highest standard is maintained. Many managers fail to give the music the attention it deserves because they know nothing of music. Many regard music as some regard a foreign language. It is the manager's duty to learn something of music, the important details if nothing more. He should know when his musicians or muscians are playing appropriate music for the films he shows, and know whether or not the work played fits the character of the film.

Aid to a manager who is engaged in music is a friendly music manager or music director. If the majority agree upon is usually right, but managers should never believe the opinions of a few, as they may be prejudiced—one way or the other. The manager should try a few different methods of getting results from your musicians or musicians the same as there are different methods for getting results from advertising.

Managers should remember that music is a factor that makes music last why there are not mere ideas and suggestions made known relating to this important detail of the business. The Editor of this department will be glad to receive suggestions, programs and other matter regarding the musical phase of the motion picture theater.

While there are many musicians who are progressive and who always strive to improve their playing, many are confronted with many little obstacles that prevent them from becoming as efficient as they would like to be. It is the aim of this department to offer suggestions that will prove of help to the theater musician.

A visit to the large motion picture theaters in New York will convince any exhibitors the importance of music in connection with the film, and the reason why. Many managers have only one opinion—there is nothing better than the best. This is an opinion that will get better results from his music—results that mean increased patronage.

Better Results in Piano Playing.

To get the best results from piano playing for moving pictures it is highly important that the piano be in tune. The real musician is particular in this respect and when the piano shows signs of being out of tune he immediately has it tuned and maintains his instrument so that it will be in perfect condition when needed. Piano players must be accustomed to interpretation, aside from the pianist being unskilled, is an instrument with a poor quality of tone.

Managers should explain that tuners are willing to call at least once a month to tune and regulate it. Many managers are looking to the piano for better results from a pianist being used, and they are asking tuners to call regularly, getting a flat rate for a certain number of tunings a year. Musicians and managers should pay particular attention to this important detail, for aside from a piano being played perfectly there is nothing worse to a discriminating audience than a piano badly out of tune.

Music Every Musician Should Know. SONGS OF THE YOLGA BOATMEN.

This number is distinctly Russian in treatment, the melody founded upon an old Russian tune. It is of minor character and suggests the flowing of water and then the start of the voyage of the boatman who sings his song as his little vessel disappears down the river.

SERENADE—PIerce

In Person—Pierce has given the work a true song-like character. The rhythm of the accompaniment (left hand), which is carried through the piece, is exactly that of the Polonaise, and will be found interesting to the piano student. The melody is written in a dainty fashion, and lacks the fire and passion of the stately Polish dance. The phrases are clear-cut enough in style, but are extended and adapted in a way that causes the most pleasing variety of effect.

RACKOZCY MARCH—Liszt

The best pianist ever to handle a true Gypsy piece written by Michael Barna, leader of the Gypsies, and court violinist to Prince Franz Rakoczy II, who lived from 1670 to 1735. The piece has become of national significance and has for many years been a subject of Hungarian music. Paderewski has defended it in his new edition, and Liszt's version is much the same, being built mostly of the true "Rackoczy Song," but having some of the Russian'sante music also.

This piece is played on the harpsichord and is as much as possible. The real march begins after the first six bars of introduction, and consists of a 16-bar period (8 bars repeated), 16 bars, a second 16-bar period, and a coda of a 16-bar period. Care must be used in shading this number.

New Publications.

ONE HUNDRED ENGLISH FOLKSONGS—The songs are all recently collected by the editor, Cecil J. Sharp, from the lips of folk-singers themselves, and demonstrating the expected wealth of melodies—strongly racial, picturesque and direct—of which a great deal was once heard among the people of England. The editor's masterly accomplishments provide entertainment and a delicious delight to the musician requiring this character of music for interpreting moving pictures. $1.50. Published by C. H. Ditson, New York.

SIXTY FOLKSONGS OF FRANCE—Edited by Julien Tiersot. These songs prove that France need yield to no nation in respect to the abundance of popular and vocal songs. $1.50. Published by C. H. Ditson, New York.

ONE HUNDRED FOLKSONGS OF ALL NATIONS—Edited by Granville Bantock. The editor of this volume has drawn on the treasures of folk-songs of every nation in Europe, various races in Asia, Africa and America, making it by far the most valuable collection in the English language. The thoughtful introduction and the brief scholarly notes add much to the value of the volume. $1.50. Published by C. H. Ditson, New York.

Dream Pictures by Wilmot Lemont.

Oliver Ditson Company publish an album of Dream Pictures by Wilmot Lemont which should be included in every musician's library who is striving to play appropriate music for motion pictures. The pieces are arranged for piano, Grade III-IV, in difficulty, but can easily be adapted for the organ. The volume contains nine different pieces:

1. Lotus Blossom, 4-4 Andantino in A Flat
2. The Dancers, 4-4 Moderato in A Flat
3. At Eventide, 4-4 Andante in B Flat
4. Reverie D'Ame, 2-4 Moderato in G Flat
5. Serenade Mexican, 3-8 in A
6. Scrooge, The Nutcracker, 2-8 in E Flat Minor
7. To My Valentine, 2-4 Moderato, 2-4 in E Flat
8. The Caress, 4-4 Andante in D Flat
9. Intermezzo in C Minor

Each piece is arranged and carefully fingered. The volume is printed on heavy paper, concert size. For the pianist or organist who specializes in music that pleases the public's fancy, this collection of Dream Pictures is indispensable.

Special Musical Score for New Pickford Play.

Special care has been devoted to the musical setting of the new Mary Pickford production, "A Woman of the Streets," which will be released by the Selznick Corporation. For this work the Artcraft Corporation engaged the services of William C. Stickles of the firm of George W. Benyon, Inc., pioneers in the production of musical scores for motion pictures.

One of the features of the musical accomplishment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented by a piano solo. The orchestra is composed of many musical scores of the past have never, in themselves, presented a comprehensive accomplishment for the picture. "The Pride of the Clan" piano score will offer a distinct departure from the usual motion picture in that it forms a perfect accomplishment in itself and can be handled entirely from the orchestral score.

In addition to this, the new Pickford music is being arranged so that any orchestra ranging in size from two to forty pieces will be able to present the complete accomplishment. Each scene in the photoplay, even to the smallest used in the picture, can present a perfect synchronization an easy matter, even for the most ordinary musician. This also prevents trouble in the event of the loss of several feet of film from the theater through wear or damage.

Most of the score prepared by Mr. Stickles presents original themes interpolated from old Scottish songs. In accordance with the Benyon method, the role of Mardon, portrayed by Mary Pickford, is given a particularly catchy theme which is played whenever she appears in the photoplay.

The score prepared by Mr. Stickles is published by G. Schirmer, Inc., New York City.

Some pretty influential exhibitors in various parts of the country seem to believe a lot they hear about profits in the publishing business, judging from the enthusiasm they are displaying in their new job of subscription agents. While that old handsomer manufacturer sticker to his own end and the exhibitor to his is out of date. If there are any profits they will be well cared for, no doubt. THINK IT OVER.
Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPiled BY THE STATISTICAL DEPARTMENT

WILSON, Benjamin Franklin. Born in Corning, Iowa. American parentage. He lacks only a quarter of an inch of being a six-footer and weighs 175 pounds. Fair complexion, dark hair and hazel eyes. His stage debut occurred in September, 1898, and for twelve years he played in stock companies in New York, Brooklyn and Newark and for three years he was with Wagenhals & Kemper in Paid in Full and Seven Days. His picture debut was made in 1911 in Edison's For Her Brother's Crime, and one of his best Edison parts were "Dominick" in Even as You and I, "Montague Shirley" in the serial, The Voice on the Wire, the name part in the series, The Chronicles of Cleek and "Larry Ashmore" in The Mainspring. A couple of years ago he changed his studio connection to Universal and is now one of the inhabitants of Universal City, Calif. He is fond of outdoor sports.

LOCKWOOD, Harold. Born in Brooklyn, N. Y. 5 feet, 11¾ inches tall and weighs 175 pounds. Brown hair, blue eyes. He has had a varied stage experience in vaudeville, stock and musical comedy for seven years before he took to the studios, starting his screen career in New York in 1910 with the Nestor company. He has also been connected with the New York Motion Picture Corp., Selig and the Famous Players and is now leading man with the Yorke-Metro company in Los Angeles. Some of his best work has been done in Tess of the Storm Country, Hearts Adrift, Wildflower, The Buzzard's Shadow, The Come Back, The River of Romance, Mister 44, and most recently Pidgin Island. Unlike most players, he did not go from school to the stage, but engaged in a business college course and started out to be a merchant prince, but he was born to be an actor.

LINCOLN, Edward K. Six feet tall and weighs 176 pounds. Black hair, brown eyes and dark complexion. Made his stage debut in 1907, playing in stock and production and entered the studios in 1912. Has appeared in Lubin, World, Vitagraph and Lincoln Players productions and is at present with the Monmouth Film Corp. Notable picture productions were A Million Bid, The Call, The Littlest Rebel, The Wood Violet, His Second Wife, and the current Jimmie Dale. Show dogs and horses are Mr. Lincoln's hobbies when it is not automobiles. He owns five cars, including a real racer. He owns the Greenacre Kennels and is a well known figure at the hench shows and also has a string of prize winning horses. He is more mildly interested in motorboats. He is the owner of the Lincoln Studios at Glendale, N. J., and a summer studio at Blandford, Mass.

FOX, Harry. Born in Pomona, Calif. Irish-German parentage. Five feet, 8 inches tall. Weighs 150 pounds. Fair complexion, chestnut hair and gray eye. Began his stage career in April, 1912, and made name for himself in burlesque that took him over to the vaudeville stage. After six years of vaudeville work he went to the management of the Shuberts at the Winter Garden and was featured with Gaby Deslys for a year on Broadway. He made his debut in pictures in July, 1916, as Jimmy Barton, in the International Film Company's Beatrice Fairfax series. His fads are rather unusual, for instead of the usual "athletic sports" he gives his play time to auto racing and aviation. In burlesque Mr. Fox is best remembered as the stage partner of Dave Martin and in vaudeville he has done both monologue and team work.

WASHBURN, Bryant. Born in Chicago. English-Danish parentage. Is 5 feet, 11 inches tall and weighs 175 pounds. He made his stage debut in June, 1908, and played with George Fawcett. He also played the lead in The Way. He joined the Essanay Company May 15, 1911, and has remained with that company ever since. His first production was God's Home By the Sea. Other well remembered plays are The Strength of the Weak, The Elder Brother, The Blindness of Virtue, Prince of Graustark, The Breaker and The Final Fraud. Mr. Washburn confesses that his avocation is "pushing the baby buggy," a singular admission for a picture hero to make, but to help along, he is willing to be put down for "and all the other usual film fads," though pushing a baby buggy does not usually class as a film fad. In these days of quick changes, it is unusual for a player to remain so long with a single company.

AUGUST, Edwin. Born in St. Louis, November 26, 1883. Irish parentage. Is 5 feet, 10½ inches tall and weighs 175 pounds. Light complexion, dark brown hair and deep blue eyes shading to green. Made his stage debut in 1889, supporting Otis Skinner, Mrs. Leslie Caron, with Way Down East, Clina max stock company and road combinations. He made his debut in the name part in Little Lord Fauntleroy at the age of seven. Later he ran away from college to join a cheap touring organization at $6 a week, working from this small beginning to Broadway productions and leading roles. Made his debut in pictures in 1909, and made his reputation with the Biograph in such productions as The Golden Sceptre and The Blot on the Scutcheon. He has at various times been with most of the leading companies and had his own producing company. He has written above 300 scripts.
Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Curtis Films With International

Pictured Yosemite Scenes and Other Educational Films of Value to Be Had at International Exchanges.

DURING the past few months the International Film Service, Inc., has been releasing a series of educational films which were photographed by Edward S. Curtis. The majority of these films have peculiar values of an individual sort. The pictures taken in the Yosemite National Park, for instance, comprise four reels, and impart an unusually well defined impression of the beauties and wonders of Yosemite. In addition to views of the various well known geysers of Yosemite, its beautiful Mirror Lake, its Bridal Veil Falls, Yosemite falls, Nevada falls, etc., its big tree sections, and all the other unusual sights for which Yosemite is famous, the photographer has not forgotten the large herds of buffalo that run wild over the hills in a certain section of the park. Pelican Island with close views of the young pelicans is also interesting. A bear and her cubs as they run wild in the open form another attractive section of these films. Another charming view shows a flock of sea gulls at sunset flying across the horizon of a lake, and still another is the Canyon of the Yellowstone in moonlight.

These films can be had at any of the International Exchanges which are scattered throughout the country located in the various large cities. Films illustrative of the history of the American Indian arranged and photographed by Edward S. Curtis are also in the hands of the International Film Service, Inc.

THE LIVING BOOK OF NATURE.

This film is entirely of a new order. Whatever animal or insect is photographed, the work has been done at such a time when each one was doing something, which, while entirely natural, seems of the nature of "antics." These have been classified and a sort of "natural entertainment" is the result.

The audience is composed of Toads, a group of toad-stools is seen, which are presently occupied by a number of toads, each taking a seat as they enter and cycling the proceedings in a most approved style.

The actors are animals simply following their natural habits. The Chameleon gives an exhibition of his strange powers of being able to use each of his two eyes in a different direction at the same time. An enlarged Giant Beetle seems to beckon and box with his claws. The Armadillo does a stone-lifting act by removing a goodly size piece of rock which stands in his way. Small members of the monkey family do swinging and trapeze-like acts upon the trees.

The performance is closed by a lot of Japanese mice, which race with most remarkable speed in perfect circles. The kids jump down from their stools and the performance is over.

Interesting Educationals

Presenting Seven Scenes, Two Industrial and One Zoological Subject.
Reviewed by Margaret I. MacDonald.

"Lion Cubs."

This is a Pathé half-reel that will be found especially well suited to the children's program. It is nicely colored, and shows some interesting experiences in the lives of two lion cubs fortunate enough to be associated with a nice little girl. They apparently made admirable pets, and displayed rather poorly the lion's ability to defend itself, in instances where they were harassed by an unfriendly monkey and a peevish drake. The children will be delighted with this subject.

"Picturesque Virginia."

"See America First, No. 67" presents some excellent views of the various points of interest in Virginia, including delightful perspectives of the rolling hills, with the Blue Ridge Mountains in the background. Blowing Cave, which emits cold air in summer, and reverses the situation in the winter, Windy Cove church, Monticello, the home of Thomas Jefferson, North River Valley and the Natural Chimneys, are also among the interesting sights which this subject presents. A Christmas cartoon especially acceptable to children closes this reel.

"Food Products of the Soudan."

"Reel Life No. 34" presents this as its first interesting subject. The people of the Soudan in garbs consisting of little more than Nature gave them, are seen at their food preparing occupations. We see them gathering peanuts, which they then pound to a paste, knead into small cakes and cover with a vegetable grease before eating. The planting of ground nuts, harvesting millet, and women husking the heads of millet with their feet are peculiar sights.

"Pork and Beans."

We find this subject also in "Reel Life No. 34." We are shown the harvesting of great fields of beans, the product of which is put through a separator, after the beans on the vines have been cured in piles. A well detailed illustration of a pork and bean factory in operation forms an interesting and instructive portion of this excellent subject.

"The Grand Canyon of Arizona."

The Universal Film Manufacturing Company have on hand for early release some well filmed views of the Grand Canyon of Arizona. These views are subtitled with figures and explanations. Many of the scenes were taken along the Bright Angel Trail, which descends a couple of miles at least into the canyon. Views of the Colorado River, some of which have been taken from the plateau half way down the canyon, and some from the river's rocky edge are also shown. Barring the absence of the wonderful color scheme, which the spot in reality presents, this filming of one of the world's greatest wonders is most comprehensive.

"In the Swiss Alps."

The eighth number of "Mutual Tours Around the World" contains a series of views taken in the Swiss Alps above the St. Gothard tunnel. The scenes which are shown, besides giving an excellent view of the St. Gothard road as it winds through the mountains, give an idea of the pastoral spirit which prevails. Pictures of the Alpine cattle and dogs are among the interesting scenes which are shown. The gorges of
ITEMS OF INTEREST.

"The Story of the Apple" is the title of an interesting educational film recently exhibited by the Great Northern Railway at the Ninth National Apple Show at Spokane, Wash. The various stages through which the apple passes, from the blossom to the mature fruit, including the spraying, picking, packing, hauling and shipping of the fruit are illustrated.

* * *

Educational subjects ready for release by the International Film Service, for the beginning of the year are "The Home of the Oyster," "Machine Guns in the Making," and "Through the West Indies."

* * *

A communication from the office of the State Board of Health, North Carolina, which is connected with the movement for manufacturers of health films, states that they are in need in that locality of copies of good health films dealing with such subjects as typhoid fever, dangers encompassed in the common house fly, the care and feeding of babies, tuberculosis, and personal hygiene, in a practical and entertaining manner. They have apparently tired of tuberculosis films, which confine their illustrations principally to a smut diálogos, milk peddlers who serve rather as advertisements than in an exemplary way, baby clinics and dental clinics, which rarely are sufficiently beneficial in an individual way.

* * *

The Morning Sun, Springfield, Ohio, comments favorably on one of the M. B. Thompson programs, which was shown recently at the Majestic Theater in Springfield with a view to pleasing the children. This particular program which was kept in line with the definite purpose of carrying to a group of children a large amount of information, was as follows: friends, included "Cinderella," "Animal Movements Analyzed" and "When Little Lindy Sang." Arrangements are being made by Mary Bertha Thompson, according to a contract of the exhibition of selected programs of films in a chain of theaters in the middle west, east, and south.

* * *

Early in December, shortly after her return from her campaign through the states in connection with the better film movement, Miss Mary Gray Peck addressed a Syracuse audience of upward of four hundred persons, under the auspices of the Commonweal Club. In her address she drew from experience and information gained during her recent tour, for illustrations in her discussion of her subject, "The Movies." In describing the activities of an exhibitor of South Bend, Ind., she stated that his theater, a well-ventilated room, which houses four thousand persons, that he provided the best music, and that he chose two-thirds of the time pictures that were suited to the youthful mind. She was a heady combination of the present time about one hundred cities and towns of the United States are organizing or conducting special children's performances.

* * *

The initial Ditmars release through the Educational Films Corporation of America will be "The Orang-Outang." The date set for this subject is Feb. 5. This and subsequent Ditmars releases will be obtained in all parts of the United States and Canada through exchanges which have contracted for the product of the Educational Films Corporation of America.

ON THE AMERICAN ALPS.

Two Swiss mountain climbers ascend America's greatest mountain, Mt. Hood, Oregon. This film is by the Educational Film Corporation of America, and is entitled, "Hans and Heinrich Through the Neva." The film is shown from the south side, and many fine scenic views are obtained, together with the art of mountain climbing. The Neophyte descends alone down the north side of the Mount, thereby crossing the easier and safer way of descent, also at times the most rapid.

WINIFRED KINGSTON TO PLAY OPPOSITE DUSTIN FARNUM.

Winifred Kingston, who has appeared in support of Dustin Farum in photoplays during the last three years, will continue in her "playing-opposite" capacity with Mr. Farum, for Miss Kingston also has been added to the William Fox Fortnightly. The California picture "The Squaw Man," with Miss Kingston and Mr. Farum acted together was "The Squaw Man." That was late in 1913. Since then, the two have been working before the same camera almost completely.
A Night at the Teatro Delicias

World Correspondent Gives Interesting Description of Manner in Which the Porto Rican Enjoys His Picture Show

A NINE-PIECE orchestra, consisting of three flutes, two cornets, two bass horns, and two drums, occupies every night its raised platform in front of the Teatro Delicias, Ponce, Porto Rico, and attracts trade into a small, frame building which is richly decorated and forms part of the opulent plaza de moda of the second largest city of the island. To give due credit to them it must be said that they certainly attract prospective customers and everybody else for that matter. Their loud, metallic music can be heard within a radius of many blocks, and they frequently compete with and put to shame the municipal band which plays on the plaza Sundays and Thursdays. The orchestra, with the church in the middle and the town hall on one side, is the center of the town, and the Delicias has its entrance on a quiet street on the north side. Most of the population comes to the plaza at night to promenade these melodious walks—which were designed, of course, not for the enjoyment of thousands of barrels of concrete at his disposal,—and those who are inclined and have 25c (the "nickel show" is unknown) and it very convenient to end the evening at the nearby Cine.

At the first note of the band all the bootblacks, street urchins, and loafers of both sexes and all ages who find their hiding place in the bowels of the town, come out. It is a custom of every Porto Rican to go barefooted, much to the dismay of the few well-dressed individuals who are present, and the hkay is kept up by the band in a style that can be compared to the exasperated hum of the band in any American town, and the few who are present take away the small amount of money collected during the evening, if any.

It should have been said that inside this theater there is a gallery. It is arranged in such a manner that its occupants can see if their necks have the proper number of curves in them, the number of young women and therefore it is a good game,—and no ventilation is possible. Ventilation in the tropics at night and especially in a show is one of the necessities of life. A portion of a bench in this "hen-roost" as its occupants call it, can be had for the sum of five cents. The difference, however, between this and the lower floor is much greater than the difference between five cents and twenty-five cents. A man who is careful about his social standing would be much rather be arrested when attending a cock fight than be seen in the gallery of a Cine.

At about a quarter to nine the audience begins to arrive. It is a custom that half the pleasure of the evening consists in picking your way through the mob outside the door while they favor you with envious glances which make you clearly realize your own superiority. The moving picture in Porto Rico is not the place to drop in for an hour of enjoyment when there is nothing else to do; a night spent there is an event, and in naming his house a "theater" the manager expected to occupy the same place that the theater proper did before the popularity of the movie. The ticket is bought and turned over to a duly authorized official. He is an official and not a mere ticket taker.

In front of the theater is a paved court with tables and chairs. There are several hired artists, who act as actors and during intermission to talk and drink. Refreshments include beer, native rum, cocoa cola, and homemade drinks of unknown composition and meaningless names. Not to mention the bar on which the regulars are served in such an open and public manner, but it is the custom of the country and no one has ever yet attached any bad results to it. Perfectly respectable families have been seen drinking in public without suffering a loss of reputation.

Those who stop in the court or patio are warned by a bell that the curtain is about to go up. As people with tropical temperaments object to being ordered about by a mere bell, they seldom find their seats until fifteen or twenty minutes after the bell is struck. Of course, the crowded house is known that it must humor its patrons never puts out the lights until all are seated comfortably. The house is honorable in its intentions when it announces that all performers begin at an hour and fifteen minutes past nine, so, but it could hardly be referred to as a liabut or an established policy. No one objects, however, in the movies, as well as in business and other activities, the time element is of great importance. The manager of the Delicias, however, numbers the seating capacity of his theater, and has the right to refuse admission to those who arrive late. If a thing is to be done right on the dot, American time as opposed to Porto Rican time must be specified. The Teatro Delicias, under the direction of the Ponce Film Co., does not compare favorably with the modern and costly buildings of other cities. Its location and the fact that it is frequented by the more fashionable enable them to make a profit. There are about 500 seats on the main floor and 500 in the "heavenly," but a number of spectators the latter can be made to hold. One feature is a side balcony with no seats where the young blood of the town can go to smoke a cigarette and get a good view of the audience. The walls are covered with a red velvet fabric which is always occupied by everyone. It is considered a fine art to stand on this balcony and smoke a cigarette with grace, nonchalance, and elegance.

A few ads and an overture and the regular business of the evening begins. The orchestra in the meantime has been tempered slightly by the addition of a piano and the loss of its golden trumpet. In the next show, for instance, there are no fewer than five pianists, and from the bassoon to the drum is represented in the orchestra. The program for the evening is as follows: "The Reptile," which has been advertised as "the most thrilling picture ever made," "Tillie's Blighted Romance," and "Tal, the Ghost Hunter," in which the former is a popular character, has made its first appearance. The film is told a story. If the spectator was startled by a rapid succession of valleys, mountains, trap doors, and palatial homes, nothing was thought necessary. It is also very successful with the public, and the success is not handicapped by a censorship committee. There is nothing absolutely offensive, but when a situation can be improved by a few "snappy" details, they are included. They are always received in the proper spirit. It certainly must be satisfying to the owners to see the entire house settle back and become absolutely lost for three hours in an exhibition that has neither literary nor mechanical merits. When they are advertised to get hundreds of good American films while they are new, there is no limit to the possible attendance.

This does not mean by any means that all are of this kind. Since December 1913, the Ponce Film Co. has been securing one or three nights a week the short one and two part films of the American houses. Needless to say it takes a great many of these to make the twenty-five cent patron feel satisfied that he had his money's worth. Last winter Charlie Chaplin made his debut and the result was the same as in all other towns, a complete knock-out from the first. After a few one or two reels had been shown, "Tillie's Blighted Romance" was advertised. The shrinks of the gallery alone testified to the complete success of this cultured and refined creation. It is easy to imagine what a relief this is after suffering two reels with Madame Fulana de Ta, the famous actress, and the usual attempt to decide whether to poison her husband with arsenic.

The serial has its true home in Porto Rico as it is closely related to the long European picture. In Ponce, "Who Pays?" received the longest run. The biggest saloon in Porto Rico itself and all part of one main theme gave it a literary excellence that others lacked. "Who Pays?" was given twice last winter in the Delicias and was attended both times by practically the same crowd. The translations that accompanied this picture were much better than the average. There is
Advertising by Motion Pictures

Ernest A. Dench

Advertising by Motion Pictures

Almost as prolific a contributor to the film papers as the late Robert Grau, Ernest A. Dench, casting about for new fields, has hit upon the idea of writing a book on the signatures of advertising that has made the motion picture, its theaters and players. It must be confessed that any man who respects the work falls short of an authority, but in default of anything else this should be a decidedly helpful volume to those who are interested in the work of the pictures and in the policies of those who seek to utilize the popularity of the pictures in other ways.

Three things detract from the authority of the work; a loose construction, an egotistical introduction and the conclusion that the work of the pictures is being done to make money, but even eager to assist the reader in his advertising campaign. The emphasis laid upon this is apt to impress the possible advertiser with the belief that Mr. Dench is grossly optimistic because he hopes directly to profit by his advocacy of the advertising film. The introduction is worded to suggest that the book is the product of a specialty hack writer, further detracting from the note of authority, and in its laying out, the work is loosely planned and written. Despite all this Mr. Dench has produced a book that, in many ways, will be invaluable to the prospective advertiser.

The first chapter, "Advertising by Motion Pictures: * * * and the short time a sentence remains," does not tell what a film for advertising purposes should be and warns against overloading the subject with titles. He writes:

In what the spectator sees, not reads, that leaves the lasting impression, which is the main purpose of advertising by motion pictures. * * * and the short time a sentence remains, the writer begins.

In this combination paragraph is comprehended the essence of advertising by film. In most instances the advertiser must supplement his film with argument or catalogue. The advertising film is a catalogue of the showing.

It is in handling the film that the greatest weakness becomes apparent to the informed reader. There is a growing tendency on the part of the better class exhibitors, to refuse the advertising film as a separate medium. Mr. Dench repeatedly conveys the suggestion that it is comparatively simple to induce exhibitors generally to take on the showing of the advertising reels. Even more glaring an error is found in his statement that it might pay to send out a traveling show to cover towns where there are no picture theaters. It would be difficult to find any town of size that has not at least one theater, and towns lacking such houses are not worth the expense of showing. Again Mr. Dench allows six months' use of a film before it begins to show signs of wear and tear. This all depends upon the operators. Some films are in bad shape three weeks after use, and their destruction at the same rate. This is incorrect. It would be better to state the facts distinctly and plainly.

Considerable space is given to advertising by means of slides. Some good suggestions are offered in this connection, but much more might have been said by a practical writer.

One statement that does not sound right is that the news weeklies should carry advertising or at least give an indirect advertisement. For example, Mr. Dench suggests that at the launching of a battaliohps the leader might give the name of the makers of the champagne with which the ship is christened. He does not seem to know that one news weekly suffered severely through the use of less obvious advertising than this. Advertising by means of the screen has its place, and the service will be more valuable when executives will be vastly more useful as time passes, but the theater is not the place in which to show the frankly advertising film, and most managers realize that fact, many of them as the result of disastrous experience.

In more general lines Mr. Dench advocates the use of photographers' endorsements of proprietary wares and offers to get players who will lend their names to such schemes. He also dwells on the fact that the motion pictures as an advertising medium and gives a special chapter to the time-honored Farmcrae's Matinee, first brought to general notice in Mr. Richardson's department of this paper some years ago.

Many of the chapters are utterly without value and others seem to have been put in filling, as, for example, "Edward East," "Dancing Pictures," etc. There are also some that are good in the book to warrant a recommendation and to give rise to the hope that there shall presently come a new edition in which the deadwood shall be replaced by an amplification of the worthwhile chapters.

Metcro Gives Christmas Bonus

Salary day before Christmas was one of rejoicing around the offices of the Metro Pictures Corporation. In line with other big business organizations that are distributing millions of dollars in bonuses, wage increases and extra dividends, Metro, having experienced the most prosperous year of its existence, did not forget those who have had their part in helping build the organization up to its present state of excellence.

So, on the pre-Christmas pay day, Santa Claus had a proxy in the shape of Cashier C. K. Stern. All of the employees received Christmas bonuses which, in many cases, amounted to more than a week's salary. The Christmas spirit activities around the studios allied with Metro and all hands working under the Metro emblem, from clerks and stenographers to "supers" and stars, had cause to remember the Christmas of 1916.
Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Joan the Woman"
Cecil De Mille’s Great Spectacle Is Received with Enthusiasm at Its Opening in New York.
Reviewed by George Blaistell.

If anything in the way of evidence were needed to convince the photocopy-going public that Cecil B. De Mille belongs in the front rank of the great producers of the day his direction of “Joan the Woman” should supply it in full measure. We may have our own personal opinion as to the violation of the probabilities in portraying Joan of Arc as having time or inclination for an affair of the heart, even of the mildest sort; that the man in the case should be a native of the country which to her mind and in fact was responsible for the deep degradation, the spoliation, of her own land. We may feel that Geraldine Farrar in her interpretation of the greatest female

returns to ordinary manhood with which he has been credited. He plays a straight craven. Hobart Bosworth fills the role of General La Hire, the famous swashbuckling follower of Joan. Theodore Hoboris is Cauchon, the bishop whose name stands for all that is base. Wallace Reid is Eric Trent, the commander of English troops in the earlier period; Mr. Reid also figures as an English soldier in the prologue and the epilogue. Tully Marshall is l’Oiseleur, a fanatical monk who assists in the downfall of Joan and later repudiates her persecutors. Charles Clary is La Tremouille, the false adviser of Charles VII. There are many others in a cast remarkable for its ability.

"Joan the Woman" is above all a director’s picture. Mr. De Mille has splendidly staged his subject. He has constructed villages and high walls and towers, maus and bridges. And let us not forget the cathedral interior. He shows us the shock of battle, the crash of contending forces, in big fields and close up. There is a thrill in these scenes that makes adequate description difficult. His pageantry is superb. Hundreds of steel-clad men, a horse and a-foot, armed cap-a-pie, sit us with their soldierly evolutions. One of the pictures that linger in the memory is the return of the mailed host at night through the long Orleans street. Another is the execution scene, with the black smoke and red flame swirling about the figure in the center.

There are novelties in the titling. Many of the leaders are of raised letters, simulating brass on a dark background. Others are of the atmospheric sort. These are but examples of the fine attention to detail that marks the whole production. There can be no question that "Joan the Woman" will live long in a field that has witnessed many triumphs and of which this surely is one.

The production, which was made at the Lasky studios at Hollywood, is being exploited by the Cardinal Film Corporation, of which John C. Flinn is general representative.

"On Dangerous Ground"
Five-Reel Peerless Photoplay with the Great War in Europe for a Background—Released by the World Film Corporation.
Reviewed by Edward Weitzel.

The featured players in "On Dangerous Ground," a five-reel Peerless photoplay released by the World Film Corporation, are Gail Kane and Carlyle Blackwell. In a number of situations which require treatment of a delicate nature they both succeed in keeping well within the line that separates the innocently daring from the suggestive. The atmosphere of con
tventionality is reached in the scene where an American doctor and a beautiful young French girl claim to be man and wife and pass the night in the same bedroom, the girl stowed snugly away between the blankets while the young man rests.
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Scene from "On Dangerous Ground" (World).

Burton E. Stevenson, who wrote the story, has availed himself of the wide license permitted the author of romantic fiction and cut the knot of coincidence when it interfered with the development of the plot.

Reference should again be made to Gall Kane's acting of the French girl. She smacked more of the land of George M. Cohan and the Stars and Stripes than the home of the Tri-color, but makes all the situations possible by force of her personality and her knowledge of the art of acting. William Daily, Stanhope Wheatcroft, Frank Leigh, John Burckell and Florence Ashbrook are useful members of the cast. Robert Thornby directed the picture.

"Twenty Thousand Leagues Under the Sea"

Novelty Strongest Feature of Eight-Reel Photoplay Founded on the Writings of Jules Verne—Universal Film Manufacturing Co.'s Submarine Drama Furnishes Splendid Entertainment.

Reviewed by Edward Weitzel.

The most interesting statement in connection with the Universal Film Manufacturing Co.'s eight-reel production of Jules Verne's "Twenty Thousand Leagues Under the Sea" is that novel and engrossing entertainment. Many of the scenes which take place on dry land and on the surface of the water are interesting and out of the beaten track, but it is when the action is transferred to the bottom of the sea that the picture makes its strongest impression. Here the opportunity for new and startling effects, the almost incredible views of the strange life in the depths of the sea, made possible by the photographic device invented by the Williamson brothers, brings a novel phase to motion picture making.

The remarkable story written over fifty years ago which, in view of present day knowledge, seems nothing short of prophetic, contains no female characters and supplies but a third of the material used in the photoplay. To piece out this shortage of plot the maker of the scenario has gone to another tale by Verne, "The Mysterious Island," and taken freely of its characters. In this blend of the two Verne stories has been added considerable original matter whose mission is to furnish the love motive necessary to all properly constructed screen romance.

The result of this amalgamation of material is not a perfect product. Events are made to fit into each other before the play is finished and the heroine's path to happiness is clearly shown, but the plot is distinctly not the thing in "Twenty Thousand Leagues Under the Sea." The marvel of the submarine and the self-contained diving suits in which Captain Nemo and his companions walk along the floor of the ocean and view the coral beds and come in close contact with sharks, schools of lesser fish and other denizens of the deep are its chief merits.

The picture is full of mystery to the uninitiated, the fight with the octopus being a case in point.

The illusion here is perfect. The views of the coral beds are things of beauty and won hearty applause from the audience which witnessed the first showing of the picture at the Broadway theater, New York. Many of the scenes on the tropical island have a claim to esthetic charm also. The original material in the last reel depicting an uprising in India is impressive, and the general effect of the production is excellent; although naval sharples will find it difficult to repress a smile at first sight of the "Abraham Lincoln," the brave craft which the United States Government sends forth to scour the Seven Seas in search of the mysterious monster born of Jules Verne's imagination, and now a terrifying reality to the peaceful commerce of many nations. Stuart Paton who directed the production, has been confronted with many difficult problems, and, in the main, has solved them with much skill.

Allan Holubar is the Captain Nemo. He works faithfully at his task, but does not measure up to the imposing figure of the East Indian Prince drawn by the French novelist. Jane Gail, Nemo's daughter, acted by the heroines of the "Child of Nature," found on the mysterious island, who turns out to be Prince Dasker's daughter. She is graceful, makes a fascinating appearance in her garments and is altogether a credit to the world in excellence of acting. Dan Hanlon, Edna Pendleton, Curtis Pen- ton and William Welch are the other members of the cast who materially assist in giving the picture its great results. Eugene Gaudio and staff do a like service for the photography of the screen drama.

"Whoso Findeth a Wife"

U. S. Amusement Corporation Produce Five-Reel Screen Drama from Novel of Same Title—Released December 28 by Art Dramas.

Reviewed by Edward Weitzel.

"Whoso Findeth a Wife," a five-reel photoplay produced by the U. S. Amusement Corporation from the novel by J. W. Verne, "Abraham Lincoln," which contains Jean Sothern, Leo Delaney, William O'Neill, Kirk Brown, Eldine Stuart, Ina Brooks, George Henry Trayer and J. H. Purdy, may be hailed as the one for honorable achievement in connection with the screen; and Frank Hall Crane has directed the picture carefully and made the most of his material.

The writer of this review has never read Mr. Putnam's book, but it is fair to suppose the play follows the original story with fidelity and endeavors to transfer its salient points to the screen. The theme of "Whoso Findeth a Wife" is a familiar one, the history of the young girl who marries to save her family from poverty and learns finally to love the man whose name she bears has been told many times. Ohten's "The Iron Master" being the most prominent example. This, in itself, is not a fault, but either the novelist or the scenario writer has failed to make the story convincing. The incidents used to develop the plot have given long and faithful service in the cause of the drama and, as a consequence, possess but little of the element of surprise. Even that "supposedly" surefire bit of business, where a man puts a loaded pistol to his head and expresses his readiness to blow out his brains and thus secure the happiness of the woman he loves, is employed at the climax. All this, however, would not prevent the drama from being a faithful reflex of life, if the character of the millionaire who marries the heroine bore the stamp of truth.

Scene from "Whoso Findeth a Wife" (Art Drama).

Psychology, evidently, is not one of Mr. Putnam's strong points as the heroine of the story plays a part with the mental and physical ability to lift himself from the foot of the financial ladder to a position of affluence who seeks to secure his wife in her garment of skin and leads the entire cast in her free to marry a young lawyer, who, the husband knows, is absolutely unworthy of her. Ralph Dunham's conduct all through the picture is not a bit of a mystery. He is a marvellous example of how to win a wife.

He gives the parents of Elizabeth Ferris one million dollars in exchange for their daughter, although she has told him that
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she can be his wife in name only—and that, in plain language. Finding that Elizabeth has fallen in love with the third side of the "triangle," he offers to give his wife a divorce, and his rival half a million for living expenses when he and the divorcee are wed. But, crowning folly of all, is his attempt to take the cold lead route and leave his young wife at liberty to become the bride of a moral coward. Such things are not done by the self-made men of this country,—the Captains of Industry, who hold so much of power and so much of the happiness of others in their hands.

Fortunately, the millionaire's wife comes to her senses in time and is able to draw the right comparison between the two men.

"The Vampires"

Closing Episodes of the Gaumont Serial Lose no Trick in Leading to a Thrilling Climax.

Reviewed by Margaret I. MacDonald.

"The Master of Thunder."

AFTER the manner of past episodes, "The Master of Thunder" develops starting situations and introduces ingenious methods of evading the law. It pursues its victims with the usual amount of merciless venom and is altogether absorbing in its intense melodramatic style.

In this episode, the seventh, by the way, Irma Vep after the execution of Moreno, is sent away to prison. On her way to the prison the ship on which she is being conveyed is blown to atoms by an electric gun, the device of Satanas. Irma Vep, aware of what is to happen, makes preparations that aid her in escaping the fate of the other passengers. Normandin again takes a hand, and with his little son is instrumental in bringing about the arrest of Satanas. A letter smuggled into the prison to Satanas enables him to cause his own death by chewing the poisoned papers.

"The Poison Man." (Gaumont).

The eighth episode deals with an attempt to poison Philip Guard, his fiancée and their friends at the betrothal dinner. The trick is discovered when the superintendent of the apartment house, who is given a bottle of wine by one of the fake caterers, dies from the effects of poison. In this way the trick is discovered. In the closing incidents of this episode Irma Vep has a thrilling escape in which she pulls Normandin from his hiding place in a wardrobe trunk on the side of an automobile driven by an insane wire experter in the state of unconsciousness, after which he is arrested and taken to jail also through her maneuvering.

"The Terrible Wedding."

The ninth and last chapter of the serial maintains the interest to the very last. In it the wedding of Irma Vep and Veneza takes place amid hilarious surroundings. In the midst of the rejoicing a wire experter in a room is discovered, and Normandin appears on the scene with a body of policemen. The shooting of the vampires when they attempt to escape and the giving way of a balcony outside a window, hurling its occupants on the ground to their death, affords a spectacular sight.

"The Piper's Price"


Reviewed by Edward Wettel.

THE story of the five-reel Bluebird photoplay, "The Piper's Price," deals with situations that are not foreign to human experience; fortunately, for the good of humanity, the situations in this case are of rare occurrence. The eternal triangle in this play consists of a man and two women—one, his former wife, Ralph Hadley, besides A MAN OF REVIVAL. . . .

"Fighting for Love"

Five-Reel Red Feather Tells Preposterous and Amusing Yarn of a Cowboy Who Won a Real Queen.

Reviewed by Robert C. McLarnay.

RAYMOND WELLS, who wrote and directed this five-reel feature, must be given credit for a daring and novel conception, and one which in presentation infuses new life into an old situation. He tells of a cowboy-mining man who goes to Europe and falls in love with the queen of a small principality. He has nothing to go on but his nerve, a well-filled pocket-book and a broad grin, but in spite of his uncouth ways he "cops" the queen. To successfully carry out this coup, he brings over a band of cowboys to fight for the lady on her own soil.

The battle scenes, pictured in the closing reel, are staged on a big scale and must be regarded as the strongest feature of the production. The reaction, allowed himself to be drawn back to her after he has married again. He even goes to the extent of having illicit relations with the divorcee, and is about to commit suicide when she casts him off for another man. The information from his family physician that he has just been made a father brings him to his senses and a happy future is supposed to follow for the family, although the wife has known of her husband's infatuation for the former Mrs. Hadley. Such conduct on the part of the two opponents against common decency should put them outside the pale of sympathy, and the second wife exhibits such a lamentable weakness of character during the affair that pity for her should be mingled with contempt. It cannot be denied, however, that there exists a grade of mind which will follow the fortunes of those three humans with the deepest interest and herald the ending as a triumph for justice and truth. An important factor in bringing about this result is the excellence of the acting by the entire cast. Dorothy Phillips, Maud George, William Stowell, Leon Chaney and Claire Du Brey give a faithful interpretation of the author's meaning, and Joseph De Grasse has directed the production in the same spirit. The scenario, by Ida May Park, is a skillful piece of work.

Pair of Pathé Releases


Reviewed by Edward Wettel.

"Kick In."

THE five-reel screen version of Willard Mack's hit play, "Kick In," produced by Pathé, furnishes a striking example of the fact that practice is sometimes a better guide than theory. Experts at scenario writing have been known to set it down as a rule that stage plays do not make good material for screen dramas. Perhaps the correct answer to this statement is the query, "Doesn't it depend solely upon
the play!" At any rate, "Kick In," on the screen, becomes one of the most shining motion picture dramas ever run through the theaters. The Herrick-Nobes production, utilizing the American help to escape from Germany. After a $25,000

budget, the doctors' "official" wife is made a legal partner for life.

The atmosphere of war which envelops the story is utilized cleverly, and the characters and scenes drawn from the nations now engaged in the Great Struggle are, with a few trifling exceptions, sufficiently authentic to sustain the desired illusion.

When Milton Nobes wrote "The Phoenix" and introduced the still famous line, "And the villain still pursued her!" he little dreamed what the hero's conception of a stirring serial story which should leave the reader breathless with suspense at the end of each installment would be realized in a moving picture drama. Mr. Nobes' grasp of the matter admitted nothing but broad burlesque; the moving picture serial makes such finish to an instalment a serious reality. The seventh episode of "Pearl of the Army" is by the heroine facing the firing squad of Boleroists that has orders to shoot Adams unless he consents to shoot the girl. As he raises the gun and takes careful aim at the reel ends, and the most impatient follower of the serial will be forced to wait for the next number before learning how it comes out.

The canal plans are still the object of conflict, and Pearl and Bertha risk more than life in order to get them from Bolero, whose plan is entertaining the two girls by the dance party. They are helped to get away by Toko, after they have the plans, but Pearl is wounded while escaping and recaptured. Bertha gets the plans to Col. Dare. During the action of the installation Toko gives a lively exhibition of the kind of fighting with nature's weapons for which his countrymen are celebrated.

"Redeeming Love"

Kathlyn Williams Has the Lead in a Striking Production of the Moroso Company.

Reviewed by George Blasdale.

GARDNER HUNTING, in his adaptation of the story of L. V. Jefferson, has in "Redeeming Love," the Moroso release of December 23, given us a script with a distinct literary quality. The titles are a thing apart. If in reading them you note that the words remain on the screen so long that they may be reread, you do not, as usually may be the case, give vent to a groan, but regard them with a hearty appreciation of the literary skill of the man who conceived them. An example in point is the remark of the gambler libertine who has induced the young church member to elope. It is the morning after, and the girl, fearing she has been deceived, inquires how soon the marriage ceremony is to be performed. "Why worry over a mouthful of words and a scrap of paper," asks her seducer. Disregarding the ethics involved, there is terseness, a revelation of a point of view.

The production of "Redeeming Love," which was made under the hand and eye of William Taylor, does not depend upon the language of the titles, which as a matter of fact also are not

effective for their insight into or rather reflection of the mind of an earnest, sincere minister of the gospel. There is a real story, simply woven and of genuine interest. The picture is elaborately staged—the interior of the gambling house owned by the woman in the case being remarkable for its size and appointments. The titles, too, are excellent examples of artistic illuminative work.

Kathlyn Williams is Naomi Sterling, the church preacher, who quarrels with a pastor who seeks her hand as well as her spiritual welfare, and then elopes with Hugh Wiley, a gambler. It is a powerful portrayal, one covering a wide range of emotions—of the pleasure-loving girl, of the woman deceived, of the woman who finally adopts the extremely cynical view of life, who in the working out of her new ambition accumulates a fortune as the proprietress of a gambling house, and at the end puts her fortune and herself on the altar and at the feet of the man that a few years before she had turned her back upon. It is Miss Williams' debut upon the Paramount program, and it is a notable one.

Thomas Holding, well known for his previous appearances in Famous Players pictures, is John Bancroft, the clergyman who is chosen by wealthy men of his community to institute a reform in the town and to clean out the gambling houses. Mr. Holding is a splendid clergyman, one who in his interpretation carries conviction. Wyndham Standing is Wiley, the blase gambler. Herbert Standing is James Plymouth, the head of the church workers. Both of these men uphold the family name for

acting ability. A large cast give good support to these principals.

"Redeeming Love" is a good all-around picture, one that will especially appeal to a high-class clientele.

"The Slave Market"

Pauline Frederick Plays a Strong Lead in a Stirring Melodrama of the Spanish Main.

Reviewed by George Blasdale.

THERE are pirates and pirate ships, chests of gold and man-to-man battles in "The Slave Market," the Famous Players release for January 1. The subject is a stirring melodrama of the Spanish Main, and for the semi-tropical land backgrounds Director Hugh For-I took his company of players, headed by Pauline Frederick, into the field of the special activities of the old-time pirates. The Cuban scenes in their richness of setting are ample compensation for the journey. Miss Frederick has the role of the convent-bred daughter of
The picture almost comes under the head of spectacular drama, so diversified and numerous are the scenes. The plot is of secondary importance. Its main object is to glorify George Walsh with as many opportunities as possible to "mix it up" with a choice collection of desperate characters, to swing, shoot, make love and go through the entire box of tricks that is expected of the hero of such a story. The young man fulfills his contract in a very fine manner. Anna Lutcher is an attractive heroine, and Margaret Gibson, Her- schel Mayall, William Burress, William Clifford, Sam Scarles, Hector Sarno, Marie McKeen and Willard Louis are of distinct value to the cast.

"Fighting for Love"

Five-Reel Red Feather Tells Preposterous and Amusing Yarn of a Cowboy Who Won a Real Queen.

Reviewed by Robert C. McElravy.

RAYMOND WILLIAMS wrote this five-reel feature, must be given credit for a daring and novel conception, and one which in presentation infuses new life in an old situation. The idea itself is a little slow in impressing the observer, as it seems at first to be merely another "Yan-kee in King Arthur's Court." But presently the plot unfolds, and as the cowboy accepts the woman and the battle of the sexes advances to the queen the interest increases. The good work of Jack Mulhall and Ruth Stonehouse in the leading roles does much to carry these scenes through.

The general atmosphere of the production is marred by a jumble of costumes of different nationalities and architecture of varying types. This would have affected a serious type of story to a considerable extent and does not help even an amusing yarn of this sort.

"The Last Sentence"

Five-Reel Screen Drama Made by the Edison Company from Maxwell Gray’s Novel Contains Impossible Situations and Too Complicated a Plot.

Reviewed by Edward Weitzel.

DRAMATIC situations aplenty and to spare are to be found in "The Last Sentence," a five-reel photoplay made by the Edison Company from a novel by Maxwell Gray. Three generations are included in the story, the big moment being reached when a judge is about to pass the death sen-
tence upon a young girl for the crime of infanticide and discov-
ers that the prisoner is his own daughter. In spite of this fact, he pronounces the death penalty, after the girl has been convicted on circumstantial evidence that is anything but overwhelming.

The situation which brings about the happy ending is quite beyond belief. The girl is secretly married to a wealthy young reprobate and has given him her promise not to divulge the fact. He goes to the Maine woods in an effort to get rid of the drink habit and takes his baby with him—the infant his wife has accused of killing his wife and directed in wilful sacrifi-
ce has never been equaled: rather than break her word she goes through the trial and her subsequent imprisonment with-
out speaking, and is saved at the last moment by the return of her husband.

Edward H. Griffith, who adapted the novel to the screen, has retained too much of the original material and left too much
of it unexplained. Handicapped by such a scenario, the efforts of the cast are almost negative. Marc MacDermott and Miriam Neebitt act the leading roles, and Grace Williams, Herbert Prior, Florence Stover, Gladys Gane, Elaine Ivan, Raymond McKee and Mrs. Wallace Erakine are the other players. The acting and the direction are both of distinct merit.

**Triangle Program**

"The Iced Bullet" Is a Five-Reel Kay Bee Realistic Comedy, and "The Little Yank" a Five-Reel Fine Arts Story

Reviewed by Louis Reeves Harrison.

A STORY within a story is "The Iced Bullet," with the comedy element offered as a background for a tale of mystery. The preliminary comedy deals with the adventures of that nondescript the "author-actor" at the Ince studios, and it has the Mollere charm of undeniable veracity, a bitter truth if...
Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

T. THE WINKED AND WON (Vim), Dec. 21.—Rate Price and Bade Hurst's comedies in this film. There are several good laughs in the reel. Babe is seen as the inventor who has a peculiar wink. A rival tries to plant a bomb in a car which is to test Babe's invention, but is himself the victim. Past action marks this comedy.

DANCING WITH POLLY (Essanay) Dec. 22.—No. 2 of the "Is Marriage Sacred" series. This is the second offering of a story tells of a neglected wife who seeks company outside of her home. This leads to her being placed in a compromising position with a man who is not her husband. The picture's foremost brings forth an outburst to the husband that he has been neglecting her for his work. The cast includes Marguerite Clayton, Sydney Ainsworth, Lilliam Drew, Edward and the GOLDEN K Hammerford.

THE MAN HE MIGHT HAVE BEEN (Selig) Dec. 23.—This reel is not quite up to present-day standards. Its story is rather "wishy-washy," telling of a hobo who, reading a poem, sees a vision of his boyhood and his waking him up of what might have been. By the end he goes back to his wife, who welcomes him. The cast is composed of Robyn Adair, Buddy Harvey, E. J. Ready.

FINANCIAL FRIENDS (Vim) Dec. 27.—A quite entertaining number of the Vim Feature Comedies, with Harry Myers and Rosemary They getting over a number of laughs. The financial comedy comes about when Hobby gets a raise and Friend Wife goes on a shopping tour. The money-spending propensities of both lead to funny complications, but everything is all right because Mrs. Love has inherited considerable money.

ANOTHER NOIZ PICTORIAL NO. 21 (Essanay) Dec. 27.—Comedy cartoons of the Mexican situation, the harvest of Rubarb pies, the manufacture of other similar subjects share this reel with scenic. The comic section is quite humorous. The scenic was photographed on and about Lake Tahoe, California, and some beautiful "shots" have been obtained.

A MISSION OF STATE (Kalem) Dec. 29.—George Larkin performs two daring stunts in this episode of the "Grant, Police Reporter" series. He leaps from the roof of a garage into a tree, and later jumps from a bridge into an automobile that is passing under it. The story of this reel tells how the reporter recovers valuable papers that have been stolen by a band of detectives. Some good melodramatic scenes are embraced in the reel. Reviewed on page 100 of last week's issue.

THE PIRATE'S MESSENGER (Kalem) Jan. 12.—A number of the "Hazardos of Helen" series. Helen Gibson furnishes a thrill when she leaps from a fast-moving motorcycle to a rope suspended from a locomotive in front of the engine car. In this manner she averts a collision between the limited and the engine which has been set running wild by a man who bound and gagged the fireman. There are some good scenes in this reel Richard Johnstone, George Routh and G. A. Williams.

General Film Company Specials.

THE DAWN OF WISDOM (Knickbocker Star Feature) Dec. 22.—The rather hackneyed story of a countryman who falls in love with a city cabaret singer has been used in the making of this three-reel drama. Nevertheless the film embraces considerable human interest. The man's desire to be regarded as the husband and children's desire to have his real name after he is "trimized" by the singer's confederates. In the cast are seen Frank Mayo, Gloria Payton and Myrtle Reeves.

THE GREEN THOUGHT (Selig) Dec. 25.—Tom Mix and his riding are the feature of this two-reel Western. He is seen as a deputy marshall who journeys to round up a band of bad men. An attempt is made to kill him. An innocent man is accused of the attempt on his life. But everything turns out all right and Tom claims as his bride the girl faro dealer (Victoria Forde). Others in the cast are Barney Furey, Lily Clark, Sid Jordan and Pat Christian.

A TALE FROM THE DECEAMERON (Essanay) Dec. 26.—A good two-reel drama—one of the "Black Cat Features." A well-outlined element of suspense helps maintain interest. The story tells of a girl who is led into a compromising position with a wealthy man. The man is accidentally killed while alone with the girl, but circumstances point to murder. The girl's fiancé, who is the wealthy man's secretary, is accused. The girl's explanation clears matters. In the cast are Nell Craig, Ernest Maupin, John Cressar and Victor Bentol.

Bluebird Photoplays, Inc.

THE PEPER'S PRICE (Bluebird) Jan. 8.—A well acted photoplay in which Dorothy Phillips and William Stowell play the leading parts, the dramtic triangle is stretched to the limit by making the other woman

in the case the divorced wife of the male side of the moral issue. A review is printed on another page of this issue.

Cardinal Film Corporation

JOAN THE WOMAN, December.—Two and a half hours' entertainment are provided by this great production, made at the Lasky studios under the direction of Cecil De Mille and starring Geraldine Farrar. It is reviewed on another page of this issue.

Greater Vitagraph

INDISCRIMINATION, Jan. 15.—Lillian Walker is featured in this five-part subject, which in the last third develops real strength. It was reviewed last week, on page 90.

International Film Service

HEART-INTERNATIONAL NEWS PICTORIAL, NO. 163, 1916, (International) Dec. 20.—Poor children made glad by Examiner caravan, San Francisco; Guardians of four states in artillery contest, Liano Gonzales; Collier sliding in his car which has been set on fire.

PERFECT HUSBAND (Metro-Drew) Dec. 25.—Amazing domestic comedy featuring Mr. and Mrs. Sydney Drew. This timeubby is so perfect and pays so much attention to Friend Wife that she becomes weary of his attention and perfection. But she has a dream of him as an unfaithful husband which makes her appreciate him and his perfection. A film that will keep one chuckling.

Metro Pictures Corporation

VANITY (Popular Plays and Players), Jan. 1.—Emmy Wahlen is featured in this five-reel detective drama. The film is quite absorbing, and marked by good acting. The story tells of a model girl who is forced to become a "stool pigeon" who betrays and later vindicates the love of the man she has come to espay on. Reviewed in last week's issue.

PERFECT HUSBAND (Metro-Drew) Dec. 25.—An amusing domestic comedy featuring Mr. and Mrs. Sydney Drew. This timeubby is so perfect and pays so much attention to Friend Wife that she becomes weary of his attention and perfection. But she has a dream of him as an unfaithful husband which makes her appreciate him and his perfection. A film that will keep one chuckling.

PIDDING ISLAND (Yerke), Dec. 22.—Harold Lockwood and May Allison are seen in a five-reel visualization of the novel of the same name by Harold MacGrath. The picture tells a story of smugglers, customs inspectors, and romance. There are many beautiful exteriors. The story interests. The film is an acceptable offering. Reviewed in another column of this issue.

THE MATINEE IDOL (Metro-Hers), Jan. 1.—Ralph Hers is featured in this one-reel comedy. The reel is an ordinarly good comedy number, with a certain amount of humor. Mr. Hers is a matinee idol but loves his capes. He is kidnapped by a bunch of sorority girls when helplessly intoxicated, but manages to get out of the embroglio with a whole skin.

Mutual Film Corporation

PETE THE COMIC POET (Novelty) Dec. 16.—A moderately entertaining comedy in which Peter desirous of winning a prize offered for the best moving picture scenario experiences difficulties in securing a quiet place to write. He finally falls asleep and dreams of wonderful successes that are his.

REEL LIFE NO. 35 (Gaumont) Dec. 31.—This issue of the Mutual Screen magazine contains articles on "The Vanishing Venom," with scenes at the Sao Paulo Institute in Brazil, where poisonous snakes are kept, classified, and the venom extracted from them for experimental purposes. "The Most Unique Basket" showing how baskets are made from the shell backs of the armadillo, "The Olive Industry" in California, reviewed in detail in the educational department of the issue of Jan. 20.

MUTUAL TOURS AROUND THE WORLD (Gaumont), Jan. 2.—This number gives the observer a comprehensive view of the South American city of Rio Janeiro and its surroundings. Luchen, a French town near the Spanish border, is next visited. The electric railway journey is particularly well pictured.

THE VAMPIRES, NO. 8 (Gaumont), Jan. 11.—"The Poison Man" is the title of this number of the thrilling serial. In it an attempt is made to do away with Philip Gaurd, his bane, and guests at a dinner party held at the young woman's apartment. The poisoned food and wines are detected when the janitor who has been presented with a bottle of champagne dies from the effects. An excellent number.

January 13, 1917
THE MOVING PICTURE WORLD
PARAMOUNT PICTURES CORP.

SNOW WHITE (Famous Players), Dec. 25.—Marguerite Clark here has a screen play which perhaps will make her the most charming of the many in which she has been featured. As was pointed out in our review, on Page 91 in the last issue, it is a remarkable picture.

ZIEGELMAYER'S LOVE (Metroscope), Dec. 26.—A strong play, notable for the fine attention to detail on the part of all who have had to do with its making. Kathlyn Williams is supported by Thomas Holding and W. L. Stetson, and the subject is handled with a length on another page.

THE SLAVE MARKET (Famous Players), Jan. 2.—Pauline Frederick has the lead in this thrilling story of the Spanish Main, with its pirate and gentle women. It is reviewed on another page.

PATHIE EXCHANGE, Jan., 14.—A reissue of a one-reel Western drama in which Franklin Carlyle and Crane Wilbur have the lead parts. It features the new All-Circle method of handling the change in Crane Wilbur's method of acting in the last three years.

FLORENCE ROSE FASHIONS, NO. 14 (Pathé), Jan. 14.—"Something New" is the title of this installment of the Florence Rose fashionable series, and the daughter on a very good trip. Her parts and trousseau of girl's wear are the extreme of novelty and should delight the female mind.

KICK IN (Astra), Jan. 14.—The screen version of the Willard Mack story which should help pave the way for the original pictures. It makes the transfer from the spoken stage to the silent drama with excellent result, and retains all the tense interest that it had in Willard Mack's a work. The demand and the result are equal to every demand. The picture is reviewed at length on another page of this issue.

TRIANGLE FILM CORPORATION

A HOUSE BUILT ON SAND (Fine Arts), Dec. 31.—An attempt at romantic comedy which does not succeed, in spite of some clever work by Lilian Gish.

THE LITTLE YANK (Fine Arts), Jan. 14.—A very weak vehicle for Dorothy Gish in the times of American Civil War.

THE BRIDE OF HATE (Kay Bee), Jan. 14.—A powerful presentation of the race question in a romantic situation, with Frank Keenan at his best in the leading role.

UNIVERSAL FILM MFG. COMPANY

ONE THOUSAND MILES AN HOUR (Netter), Jan. 8.—A rapid-fire comedy, by Moss Meredith, with Eddie Lyons, Leo Moran, Harry Nolan and others. J. D. Hardway as "Digger" enters the Vanderbilt cup race after the villain has done his best to stop him. He wins the cup and the girl in an amusing way. The burlesque touches in this are good and real flashes from the Vanderbilt event help to keep the suspense.

A GENTLEMAN OF NERVE (Victor), Jan. 8.—A comedy number, by Florence Wallace, featuring Carter De Haven and Madge Kirby. The plot is a mere triflle, but Carter De Haven manages to infuse a lot of good humor into it, bringing it well above the average offerings. He gets his teeth knocked out in an automobile accident and later has various altercations with the girl's father.

HONORABLY DISCHARGED (Imp), Jan. 12.—The sympathetic story of an old army officer's trying to get away to the part of a trooper in the U. S. Army, who procures an honorable discharge and takes to the saddle on his horse, which has been banned for further service. Later the horse is sold and he saves it from absurd arousing sympathy everywhere for the wronged army horse, and besides makes a good picture.

THE WRONG MARY WRIGHT (Victor), Jan. 12.—A bright little comedy number, featuring Edith Roberts, Millard K. Wilson and others. A young business man sets out to make the acquaintance of his partner in order to take her as his wife. The climax is when the girl falls in love with her. The situation is amusing and well handled. Another follow-up to the real Mary. This is pleasing.

MIDNIGHT (Imp), Jan. 14.—An unusual subject, based on a little story by Frank H. Spearman, featuring Allen J. Holubar as a bishop. This characterization is a very good piece of work. A little girl calls him in to attend a dying man, who turns out to be a murderer. The child, his daughter, was supposed to have died a year previously. The child is apparently presumed to be a spirit walking on earth. This is thought-provoking and proper.

UNIVERSAL FILM MFG. CO. SPECIALS

FIGHTING FOR LOVE (Red Feather), Jan. 8.—A five-reel feature, written by Pallenberg and DeWitt, featuring Ruth Stonehouse, Jack Muhall and Noble Johnson. Jack Muhall plays the part of a prospector-cowboy, who strikes gold and goes to Europe. He visits a small town with a country girl, who is the daughter of a king. When war breaks out in the country he brings over a band of his cowboys and wins the big battle. This last feature is staged on a big scale. The whole conception is humorous and entertaining, and wins out, in spite of some drawbacks in general atmosphere. The idea is not to be taken at all seriously, but proves novel and entertaining.

MONTREVille's DOURO, THE (Gold Seal), Jan. 9.—A three-reel subject, by Harry Dimm, featuring Violet Mersebrook, Johannie Walker and others. A young girl, whose fortunes have suddenly fallen, hires a man as her chauffeur for love. The chauffeur turns out to be a man in a beautiful gown during the absence of her mistress. A young man visitor suddenly appears and the girl passes herself off as the rich Miss Wells. Other entertaining complications follow. A good idea, well done out and played by a competent cast. This is well above the average.

A LIMBURGER CYCLONE (L-Ko), Jan. 10.—An unusually good comedy, with Spencer Truckum as the most charming of the many in which he has been featured. As was pointed out in our review, on Page 91 in the last issue, it is a remarkable picture.

WHEN DAMON FELL FOR PITHIAS (Joker), Jan. 11.—A two-reel subject, featuring Wm. Frayne, Gale Henry, Chas. Conklin and others. The story springs up around a comedy and a number of laughable stunts in knockout style. The emperor issues a counterblast against liquor and the "wets" try to kill him. Damon saves Pythias and the king as well as the lives of both are spared. This is a sure laugh-producer of the type.

THE BAD MAN OF CHERYNNE (Bison), Jan. 12.—A pleasing two-reel Western subject, featuring F. J. O'Sullivan, Priscilla Dean and Elizabeth Janes. The runaway is realistically staged and staged as the real thrill. The work of the color dept is as usual laughable feature. The story centers about another escapade of the outlaw, Cheyenne Harry. An excellent out-door subject.

TWENTY THOUSAND LEAGUES UNDER THE SEA (Universal), December.—The film version of Jules Verne's famous novel is in eight reels and contains an unusual amount of novel and deeply interesting matter. The underscenes are often of great beauty. A review of the picture is published on another page of this issue.

WORLD PICTURES

ON DANGEROUS GROUND (Peerless), Jan. 8.—The present war is used as a background for this five-reel photo-play in which Carlyle Blackwell stars as the stroming character, Gail Easton, in a story of non-con-\n
stitutional type but has an interesting story and is very well acted. The picture is reviewed at length on another page of this issue.

PASTE'S "KICK IN" FINISH PLAY

CREATED STAGE SENSATION AND IS EQUALLY STRONG ON SCREEN.

IN ANNOUNCING the release of "Kick in" for January 14, Pathé brings to the attention of the exhibitor the name of a play which was a real sensation in New York City in the season 1914 and 1915, and in Chicago and other large cities.

In London in 1915 critics and public welcomed it with open arms. It is rarely that Englishmen warm up to an American play, played by American actors, as they did to this. It underwent a rerun and several companies have gone through it, none of being filled with American slang, which the Englishman found it difficult to grasp, the play set its mark upon theater-goes to such an extent that this same slang became part of the Englishman's everyday language.

George Fitzmaurice of the Astra Company was entranced with the production of this play in motion picture form. How well he has accomplished his task is shown by the fact that Pathé considers this one of their greatest pictures and this in light of the fact that Mr. Fitzmaurice produced "New York," "Via Vhay-less," "At Bay," "The Test," etc., is no small praise. In casting the production Mr. Fitzmaurice followed out his usual policy of selecting stars. The story depicts the career of a London to New York man and is called "KICK IN." The part of "Chick Hewes"; Missie King plays "Molly." Other well-known players in the cast are Richard Clugston, Suzanne Willis, John Beal and Alice Swann.

The action of the play is breathless and sensational. While it is of the type known as a "crook play," it has much human interest and a fine music number and a song which the audience tries to "go straight" and really preaches a lesson of forbearance and pity. An appreciative review is published in this issue.

TRIANGLE WILL BOOK KEYSONE

Sennen's Ad Brings Out An Explanation from K. & B.

BECAUSE of a mistaken impression created by an advertisement in the trade papers of last week concerning Keystone comedies, Charles Kessel, speaking for Kessel & Baurer, issued a midweek publication to explain the new opening booking policy for Keystone comedies has seemingly caused the belief that Keystone comedies would be released independently from the Film Booking Corporation, which handles the Triangle exchanges with the Triangle Film Corporation or its associated organizations.

"The new releasing plan is created in deference to the demand for Keystone comedies on the part of exhibitors and clusters of contractual arrangements with other programmes. Under the new plan, as stated in the advertisement referred to, these exchanges may be released independently from the exchanges that may exist or that may have existed. If an exhibitor wishes to arrange for Keystone it will be his privi-

But the line-up of the Triangle exchanges, for our product will only reach the exhibitor through those channels. We believe that the new arrangement is designed to assist the exhibitor for the advantage of the exhibitor throughout the country. All inquiries for bookings for the Keystone comedies should be ad-

ressed to the Triangle branch offices.
Manufacturers' Advance Notes

"JERRY'S DOUBLE HEADER" (Cub).

The new series of Cub Comedies which David Horsley is to release through the Mutual Film Corporation under a new contract just signed is now ready for exhibitors. The first subject, "Jerry's Double Header," is scheduled for release January 4.

In this as in other pictures in the series George Ovey appears as Jerry, a character which he originated over a year ago and in which he has appeared in nearly seventy Cub Comedies released through the Mutual.

While Ovey retains his old character of Jerry, the new series is original in many ways. Milton H. Farnham, who has written the scenarios and also directed the company, has brought out numerous new ideas both in theme and staging which are sure to make the pictures more interesting.

In "Jerry's Double Header," Jerry finds himself helplessly in love with a pretty girl but with her family set against him. When the family takes a spin through the country in their automobile, Jerry conveniently conceals himself in a trunk which is strapped to the back of the machine. The party comes in contact with a band of bandits, and this of course leads to complications, out of which Jerry, as the hero of the hour, rescues the excited family as well as the cherished object of his attentions and courageous undertakings—the girl.

In this picture George Ovey has the support of Claire Alexander, George George, H. J. McC ready, Helen Gilmore and the entire Cub comedy force.

WAGNER ELECTRIC MANUFACTURING CO'S ANNOUNCEMENT.

Various important changes in sales office personnel and locations, and in departmental heads are announced by the Wagner Electric Mfg. Company of St. Louis, incident to its extensive expansion. They include the following:

The Chicago office will remove to 918 South Michigan avenue, where it will combine with the service station.

The Boston office will remove to 88 Brookline avenue, where it will combine with the service station.

The San Francisco office will remove to 159 New Montgomery street, where it will combine with the service station.

P. B. Postelwaitte, formerly manager of the Cincinnati office, is now in charge of the service department with headquarters at the home office. J. W. Bryant, formerly in charge of the Buffalo and Syracuse offices, is now Cincinnati manager.

C. P. MacGonigal, of the Philadelphia office, will be in charge of the Syracuse and Buffalo offices.

The Los Angeles office will be augmented by the services of H. W. Doubra for many years with the New York office.

The St. Louis service station is now under the direction of C. M. McCord who was with the home office.

The sales force of the home office has been augmented by Messrs. E. V. Potter, E. Holstrom and O. J. Miller.

"THE PRICE OF SILENCE" (Fox).

A stirring plea for the little slaves of the factory, is the theme of "The Price of Silence," William Fox's newest photodrama with William Farnum playing the leading role, and directed by Frank Lloyd. Supporting Mr. Farnum is a wonderful production, aptly called "The Uncle Tom's Cabin" of today, are Vivian Rich, Charles Clary, Frank Clark, Brooklyn Hunt, and Charles and Scott Hulford and Gordon Griffith.

"The Price of Silence" is a wonderful story of love and renunciation, woven into a theme of great public interest—"child slavery." What "Uncle Tom's Cabin" did for the negro slaves, William Fox's "The Price of Silence," will do for the underfed, ill-nourished, hard-working little factory slaves. The picture is released for January 8, 1917. The story revolves around Senator Deering (William Farnum), who has devoted his life to alleviating the misery caused by child labor.

BOOSTERS OUT FOR "THE GREAT SECRET."

Louis H. Mayer and Harry J. Cohen have just left the home offices of the Metro Pictures Corporation, No. 1452 Broadway, and have started on a Western tour to handle the tremendous demands from exhibitors for the new Metro-Quality serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars.

Mr. Mayer, who is the sole distributor in New England for Metro pictures, and is known as "the king of the New England exchange men," will make his headquarters at the Metro offices in Chicago. He will attend to the serial business in the Middle Western States.

Both Mr. Cohen and Mr. Mayer took with them the first five chapters of the fifteen-chapter screen story. Mr. Mayer will give special showings for exhibitors in Chicago, Detroit and other cities. It probably will take several weeks for him to wind up the Middle Western business. Mr. Cohen will make his headquarters at No. 96 Jones street, San Francisco.

"STARRING IN WESTERN STUFF" (Selig).

"Starring in Western Stuff" is a realistic Selig feature play, released on General Film Company's regular service on Monday, January 8. In the course of this play, many intimate scenes concerning the production of motion pictures are presented. These "behind the scenes" pictures are invariably entertaining to movie fans. Tom Mix presents a number of thrilling performances, including some fast riding.

"Starring in Western Stuff" concerns a motion picture company which goes west to produce a film play. The drama being produced is mistaken by Tom Sage, a cowpuncher, as the real thing. He rescues the leading lady. The narrative leads to a number of unusual climaxes, the final climax being the manner in which the cowpuncher wins the heart and hand of the movie star. Beautiful western scenery is shown during the course of the play.
Selznick Pictures for January

Three Subjects Have Been Completed and are About to be Released.

The first month of the new year will see the completion of three new Selznick-Pictures each of which should prove a gold mine to the exhibitor.

The first of these is the new Norma Talmadge Film Corporation production, an adaptation of the drama "Panthea" by Monckton Hoffe, which was originally played on the stage in this country by Mme. Olga Petrova. This picture was produced under the direction of Allan Dwan. "Panthea" will be given its pre-release showings in New York next week and be released immediately after for the entire country.

Following "Panthea" will come the first of the new Robert Warwick features presenting this immensely popular star in a series of original detective dramas ever staged, "The Argyle Case". This play was the joint work of the two dramaticists, Harvey J. O'Higgins and Harriet Ford, who, for the sake of the film, made use of the whole detective story. It was called in as an adviser for the famous detective, William J. Burns, to supervise the use of modern scientific instruments of detection such as the radiograph and the finger-print process.

"The Argyle Case" was finished this week under the direction of Ralph W. Ince who has made use of every opportunity for mysterious effects and startling lighting and scenic devices that such a story offers. Woven into the thread of the story is a delightful love interest in which Mr. Warwick is fortunate in having so charming and accomplished an actress as Miss Elaine Hammerstein for a leading woman.

The third Selznick-Picture that is expected to be released by the end of the month is Herbert Brenon's second production under the Selznick banner, "The Eternal Sin", a luxurious spectacle starring the accomplished American actress Florence Reed.

In February and March the exhibitors will be able to play two new Clara Kimball Young pictures, each of which should have a tremendous box-office value. The first of these will be "The Price She Paid", an adaptation of David Graham Phillips' novel of the same name produced under the direction of Charles Gildyn.

Following "The Price She Paid" Miss Young will appear in "The Easiest Way", Eugene Walter's famous Belasco drama. Albert Capellani will produce "The Easiest Way".

Miss Norma Talmadge, who has been spending a month's vacation in Los Angeles on a wedding tour with her husband, Joseph M. Schenck, general manager of the Marcus Loew offices, will return to New York this week to begin work on her second picture under the Selznick label. The choice of subject has narrowed down to two widely known stories and will be definitely decided before Mr. and Mrs. Schenck reach the East. Harry Rauptown, president of the Robert Warwick Film Corporation, is also contemplating a number of the best known novels of recent years by way of choosing a subject for his star's second production.

LIVING PICTURES IN BESSIE LOVE VEHICLE.

An artist's studio set, in which gay devotees of the Bohemian life revel at a champagne party and pretty girls pose as living models to furnish entertainment for their friends, is a colorful feature of the new Triangle-Fine Arts production, "Nina, the Flower Girl," in which Bessie Love is starred.

The set has been declared by all who have seen it one of the most picturesque ever constructed at the Triangle-Fine Arts studio. A six-piece orchestra furnished music for the players during the filming of the scenes, and numerous bottles of genuine champagne were used by the performers. Director Lloyd Ingraham insisted upon the genuine sparkling juice, deeming that no satisfactory substitute could be served before the camera.

The scene portrays the atmosphere in which Nina, the blind flower girl, and Jimmie, a crippled newsboy, played by Elmer Clifton, found the good angel who brought them the best things of life.

FiFi, the moving spirit of the Bohemian crowd, befriends the waifs and shows them the road to the land where fairies dwell and miracles happen. The part of Fifi is played by Adele Clifton.

The story was written by Mary H. O'Connor, chief of the Triangle-Fine Arts scenario department. Miss O'Connor said the plot was suggested to her by an instance she witnessed in the tenement district of New York City while she was a reporter on one of the metropolitan newspapers. She had friends in a colony of artists who adopted a blind girl and succeeded in having her right sight restored after financing an operation by a world-famous specialist.

"THE LIBERTINE" READY FOR NEW ENGLAND STATES.

F. E. Backer, president of the Mammoth Film Corporation, of 729 Seventh Avenue, New York City, has acquired the rights to the most highly artistic photograph of recent production, "The Libertine," and is ready to release same throughout the New England cities, beginning with such central points as Boston and Providence, where it will be shown for a run.

J. Lawrence Baron, formerly with several film corporations, has been especially engaged to tour the New England cities in the interests of the Mammoth Film Corporation and to book theaters for this photodrama.

Foster Moore, formerly with George Kleine, has been engaged by Mr. Backer to handle this film throughout the State of New York and Northern New Jersey. "The Libertine" will be exhibited at the Goodwin theater, Newark, N. J., commencing Sunday, December 31, for a period of a week, and at the Family theater, Buffalo, N. Y., commencing January 7, for a period of two weeks.

SANGER SOON TO MAKE ANNOUNCEMENTS.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, said recently that the definite announcements of his plans for the season will be issued in a very short time now. Mr. Sanger tells us that already he has enrolled under his banner six of our beloved stars, their names to be withheld for the present. He also spoke of several scenarios, completed, not the mere synopses, and too, of contracts with writers whose names and stories are internationally familiar.

Associated with Mr. Sanger in the executive offices of the Sanger Picture Plays Corporation, a spacious suite at 3144 Aequalian Hall, are Brown Picston, the vice-president, and Frederic Leake, the secretary and treasurer. The Sanger studio at 14th street and Park avenue is the most completely equipped in the city.

AMONG THOSE PRESENT (Essanay).

This is a Black Cat feature, screen time thirty minutes. The plot hinges on a mysterious series of jewel robberies and introduces to the public the type of the "Mystery Girl". The drama opens with rapid action, which is sustained to the last. Women photoplay patrons will be immensely interested in the semi-style show offered in several ball room scenes where a bevy of beautiful girls appear in the season's latest created gowns. Richard C. Travers is the star, with Gertrude Glover playing in the leading feminine role. The photoplay is excellent. "Among Those Present" will be released January 9.

Scene from "Among Those Present" (Essanay).
A Big Metro Feature

"Egypt the Gypsy," Based on Edward Sheldon's Play, "Egypt," Will Feature Miss Barrymore.

METRO Wellington opened its New Year with an important announcement of an expansion of its policies. Richard A. Rowland, president of the organization, called a conference of its officials a few days ago, at which time it was decided that in addition to the features already announced for regular release on the Metro program, a number of special releases would be made throughout the year.

The first of these already has been decided upon, and the work of actual production began the day after Christmas. This will be a seven-reel feature production starring Ethel Barrymore, who recently announced her intention to appear hereafter only in Metro wonderplays, and the special release chosen as Miss Barrymore's next vehicle will be a picturization of "Egypt," a drama by the celebrated playwright, Edward Sheldon, which was produced on the speaking stage by Margaret Anglin.

John W. Noble will direct the first great special release of the Edward Sheldon play, the screen version of which will be called "Egypt the Gypsy." Miss Barrymore, Mr. Noble and the entire company producing "Egypt the Gypsy" will go South to take the exterior scenes of the play. David Thompson, of the Rolfe studios, will leave next week for Florida, to select locations for the production, the company to wait only for Mr. Thompson's report before starting South. June Mathis is adapting the Sheldon play for the screen.

Mr. Noble is at present engaged in choosing the remainder of his cast for "Egypt the Gypsy," having already, in consultation with Maxwell Karger, general manager of the Rolfe and Columbia studios, settled upon Robert Whittier, William B. Davidson and Frank Montgomery as Miss Barrymore's leading support in the special release.

"The Promise," With Lockwood and Allison.

"The Promise," the new Metro-Yorkle production starring Harold Lockwood and May Allison, deals with a theme of great interest, making an appeal to every man and woman who visits a motion picture theater. It reaches the fact that a man can rise again, no matter to what depths he has fallen, and points out the means by which he can be rescued for the good of himself and the world at large. In "The Promise," "Broadway Bill" Carmody is devoting his worthless life to the galleries of "The Great White Way." He drinks too much, he is a physical and moral weakling, but he loves a girl, and he makes her a promise that promise is fulfilled.

"The Promise" is a picturization of the novel of the same name by James B. Hendryx, adapted for the screen by Richard V. Spencer, by arrangement with Harper & Bros. Fred J. Baisheder, president of the Yorke Film Corporation, has engaged Oscar Apfel to direct future Lockwood and Allison productions.

CUB COMEDIES AGAIN WITH MUTUAL.

Cub Comedies will again be distributed through the Mutual Film Corporation. This information comes from David Horsley, producer of this brand, who is now in the East on matters of business concerning his productions, to John Jasper, manager of his Los Angeles Studios.

Thursday is to be the release date for the Cubs. The first subject will be released January 4. It is entitled, "Jerry's Double Header," and features George Ovey, who has made a name for himself in Mr. Horsley's brand of comedies.

Essanay's January Releases

Strong List of Interesting Subjects Opens the First of the New Year.

ESSENY'S January program of short subjects include five of the strongest stories published by the Black Cat magazine, five split-reel comedies with scenic and four more of the popular "Is Marriage Sacred?" series.

The January 2, or first Tuesday release, is "The Girl God Made for Jones." This will mark Bryant Washburn's first appearance in a short production for some time. "A Dollar Down" on the following day is a 599-foot Billy Mason comedy with Alaska and the Yukon scenic. On January 6, "When the Man Speaks" is the offering for the "Is Marriage Sacred?" series. Marguerite Clayton, Edward Arnold, Lilian Drew, Sydney Ahlworth and Thomas Commerford form the special stock company for these productions.

All Black Cat features on Tuesday and the "Is Marriage Sacred?" releases on Saturday are designed for a screen time varying from 25 to 30 minutes.


"The Little Missionary," starting the next week, on January 16, is another subject for little Mary V. McAllister, the seven-year-old child star. "One on Him" is the January 17 offering, a split-reel Billy Mason comedy with Yoncote Valley scenic. "The Sinful Marriage" is the Saturday, January 26, offering of "Is Marriage Sacred?" "Three Ways Out" starts off the week on Tuesday, January 23. This is a 27-minute Black Cat feature. Wallace A. Carlson's Cinematized Nooz Pictorial No. 23, with more beautiful Alaska and the Yukon scenic, follows on January 24. "The Magic Mirror" is the "Is Marriage Sacred?" offering for January 27.

NEW SIGNAL DEVICE FOR REFILLING SEATS.

The Schram-Wiederhold Silent Usher Company, of 1-2 Campau Building, Detroit, Mich., advertising the Silent Usher, a foot-flashing lamp especially designed for theater use. By means of an indicator an usher placed at the bottom of the aisle may signal to his chief at the opposite end the number of empty seats available, whether it be one or four. The end of the cylinder is covered, but may be converted into an ordinary flashing by removing the plastic. By means of the device the manufacturers say it is possible to avoid all noise and confusion in filling vacant seats while the play is on.

"THE DEVIL'S PAY DAY" (BLUEBIRD).

The Bluebird for January 29 was made from Fred Myton's scenario of George Hively's story, "The Toll of Vengeance." William Worthington directed. The work deals with the divorce problem and employs an interesting and well sustained plot.

Franklyn Furnum will be the star of the piece, with Leah Baird his leading woman. This will be Miss Baird's first ap-
THE BUTTERFLY GIRL is the latest of the Margarita Fischer series of Mutual Star Productions created at the California studios of the Pollard Picture Plays Company, will be released January 8 by the Strand Company with a new leading star, Miss Lucille Hutton. A little girl in the 1917. This production, which was directed by Henry Otto, Miss Fischer appears as a ragged little urchin, who is adopted by Lucille Hutton and Charles Inns. From the title, "A Limburger Cyclone," one can easily guess the kind of a laugh provoker this comedy is. It is set from start to finish, sensational thrills, mingled with funny situations.

Other releases on the January programme are "Heartstuck at South Beach," with Dan Farnum and Ethel Smith and William Irving in the cast, a very novel picture depicting scenes aboard a ship and showing "Popular Dan" off to great advantage. "Shot in the Excitement," another popular "Dan Russell picture" with an excellent cast consisting of Dan Russell in the lead, ably supported by Marjorie Bay, Vim Moore, William Irving and E. Leserani, is a scream. The scenes are laid on the Mexican border, and one can well imagine the opportunities where Jimmy the dear, Los Angeles, as the able director, sure knows how to get the best there is out of the rich material at his disposal.

In the north the Phil Dunham leading, supported by Lucille Hutton, Myrtle Sterling Vim Moore, a number of novelty comedy situations are introduced, and as one of the newspaper men who is reviewing this picture said, "There are two laughs to every foot.

The L-Ko studios at the Coast are brimming with activity. J. O. Rosenberg who is personally devoted to the film production of the L-Ko Productions, is busy putting the finishing touches on the final episodes of "The Purple Mask," a serial picture in which these two famous stars are making their début in the role of two heroes. Their star is now high, and these two heroes have become the talk of the Gaiety. The L-Ko studio is located in New York, thereby firmly establishing a close co-operation beneficial to the interests of the company.

BROOKS FEATURE FILM ENLARGES.

The Brook Feature Film Corporation, was organized one year ago by Harry A. Gilmore, of the All Star Film Rental Company and William A. Kane, son of the late contractor, and has already opened the doors of the first independent feature film exchange in New York. They employed Jacob Cohen, a well known man in the industry, to represent them. Theoretically the corporation grew to be a large independent exchange, and after attaining this distinction, they looked further into the industry, and starting a saw great possibilities in the heart of the city for quick work, so they moved to the Godfrey Building, 729 Seventh avenue, in order to have the proper equipment.

There has been installed an art department for making animated cartoons, trailers and trick titles. In this department are two cameramen and two cartoonists. Beginning January 1 a new department will be opened which will be known as the New York Library. This department is entirely new to the film industry and will be devoted to exhibitors alone. Its purpose is to furnish trailers to advertise their available "s" funny features, and to make such an appeal to the exhibitor as a whole... The "Truant Soul," being the last big production of Essanay.

This photoplay presents Mr. Walthall in an entirely new type of comedy. He has never been seen treading the screen. "Little Shoes" is a drama of the heart, and the noted actor has thrown all of his wonderful emotional talent into a direct appeal of its own kind.

Mary Chasen, who made such a spectacular success as Mr. Walthall's leading woman in his current superfeature, "The Truant Soul," portrays the leading feminine role in this visualization.

The story was written by Eleanor M. Ingram, the world famed novelist. The adaptation to the screen has lost none of its heart-touching pathos.
BRIEF STORIES OF TRIANGLE JANUARY 21 RELEASES.

Bessie Love and William Desmond are the stars of the Triangle feature releases for January 21. Bessie Love appears in an appealing human interest story of life in the big city, entitled "Nina, the Flower Girl," produced by the Film Arts Company. William Desmond has a distinct novelty in the Kay Bee mystery play, "The Ice Bullet," from the pen of C. Gardner Sullivan and directed by Reginald Barker. As "Nina, the Flower Girl," is written by Mary H. O'Connor and directed by Lloyd Ingraham, Bessie Love has a part in which she appears to unusual advantage. An appealing little love story is worked out between Nina and Jimmie, a crippled newsboy, who creates an atmosphere of ideal unreality for Nina by his stories, in which he appears to her imagination as a Prince Charming. When kind friends take an interest in Nina and prepare her for an operation which will restore her eyesight, Jimmie, who cannot bear the thought that his own deformity will be disclosed to her, tries to commit suicide. However, and in the end he himself is cured of his physical infirmity, so that both of the waifs are able to look forward to a lifetime of love and happiness.

"The Ice Bullet," in which William Desmond is starred, is a serio-comic unwrapping of a unique dramatic fabric, in which an actor's ambitions mingle with a murder mystery. The play narrates the adventures of one T. Chittingham Gall-Worth, a young man who describes himself as an "actor-author-artist," in the maze of "movieland." Gall-Worth forces his way into the Kay Bee studios at Culver City, bent on selling "the screen masterpiece of the century" and enacting the leading role thereof. How he fares in his strenuous quest for fame proves to be both surprising and thrilling in the extreme. Desmond's acting is in thorough keeping with the lively and whimsical character of the play.

"A MODERN CINDERELLA" (Fox).

Bewitching little June Caprice is more charming than ever in her selected sister role which she plays in "A Modern Cinderella," a new and refreshing Photoplay which William Fox announces for release on January 8, 1917. The radiant Fox star whose smile is known in every home acts her latest part with a delightful naturalness, and is ably supported by Frank Morgan. "A Modern Cinderella," incidentally, is Mr. Morgan's first Fox film. The former Vitagraph luminary does splendidly, too, in his premiere photoplay under the William Fox banner. The rest of the cast is made up of Betty Prendergast, Stanhope Wheaton, William Pinkney, Anna Nevin, and Grosskopf.

John G. Adolfi, who completes his first year with Fox Film Corporation's productions, directed the picture. It was for this screen that the Caprice company was sent to Florida on new scenic locations.

"CIVILIZATION" IN THE SOUTH.

The remaining piece of territory which has not been invaded by the Thomas H. Ince spectacle, "Civilization," is the South. The film is making its way all over the rest of the world, but it has been reserved for the Southern States of the U. S. A. to be the last to grasp the opportunity. They are the last to succumb to the lure of the masterpiece.

E. R. Champion, who is in charge of the spectacle for the South, has gone to Florida, in which State the picture will have its first showing. At Orlando, Ormond and Daytona are among some of the cities that will show the Picture forthwith.

Mr. Champion is well known in the commercial world, and will probably make a great record for himself with "Civilization" in the Southern States.
Thanhouser in Retrospection

Head of Thanhouser Film Corporation Also Talks About 1917 Product

In LOOKING back over the recently given Thanhouser-Pathe Gold Rooster plays during 1916, Edwin Thanhouser, president of the Thanhouser Film Corporation, announces that his policies have been observed with the result that a large number of the developed stories adequately directed and staged, has been fully justified by results.

"We are glad to say that the Thanhouser-Pathe policy has been more than upheld," said Mr. Thanhouser. "The public has given its vote for the best kind of pictures, and apart from any financial considerations, it has been a great personal satisfaction to me. Everyone wishes to give the best that's in them in any company—star, director, writers, and actors, when it seems profitable to turn out helter-skelter, ragged work. Here we are keyed up to produce pictures as nearly perfect as possible, no matter the expense.

"We have established the Thanhouser standard before an approving public with our Gold Rooster plays starring in the past year Florence La Badie, Frederick Warde, Gladys Hulette, Valkyrien and Jeanne Engels. We turned out such productions as 'The Fugitive,' 'The Fear of Poverty,' 'Saint, Devil and Woman,' 'The Pillow' and 'Divorce and the Daughter,' starring Florence La Badie. With Miss Hulette we had 'The Shining Girl,' 'Prudence, the Pirate,' Valkyrien (Barbara Denwits) was in 'Hidden Valley,' Miss Engels 'The World and the Woman,' and we closed up the year with our big production of 'King Lear,' with one of the greatest of all King Lear's, Mr. Frederick Warde.

"Miss Hulette's releases for the first six months of 1917 will include 'Peggy O,' 'The Pots and Pans,' now in preparation, and some other stories not yet named. Valkyrien appears in 'The Image Mover,' a story of the work of the Secret Service. We are proving the upholding of the Thanhouser corporation, one of modern times and the other dating back 3,000 years. "'Vincent Serrano in 'A Modern Monte Cristo' is our rousing first February release.

"Miss La Badie in 'The Girl Who Wanted to Live' comes next, followed by our masterpiece classic, the release January 15 of 'The Farmer and the Wife,' which has been called 'Peggy O' the Pots and Pans,' now in preparation, and some other stories not yet named. Valkyrien appears in 'The Image Mover,' a story of the work of the Secret Service. We are proving the upholding of the Thanhouser corporation, one of modern times and the other dating back 3,000 years.

"Beloved Rogues,' a 'Beloved Rogues' (an adaptation from the story of the motion picture industry or my judgment is all wrong.

"Thanhouser will offer Doris Grey and Wayne Arey in 'Her Husband and Enemy,' a well rounded production, in March, and another celebrated star, Charlotte Walker, in 'Mary Lawson's Secret' in April.

"Beloved Rogues' (Mutual)

C. William Kolb and Max Dill have completed the last of their series of Mutual Star Productions at the studios of the American Film Corporation at Santa Barbara. The title of this production is 'Beloved Rogues,' an adaptation from a story by Aaron Hoffman made by Al Santell, the American scenario writer, who also directed the picture in this production. It was released February 15.

"Beloved Rogues' is full of the typical sort of Kolb and Dill humor, coupled with an ample supply ofvicarious romance—sinister car windows, exposed places, etc. The production reports from the studio predict even greater success for this last Kolb and Dill production than for "A Million For Mabel,' 'The Three Pals,' 'Teck O'Pickles,' 'Bluff' and 'Lonesome Town.'

Several members of the same strong cast who have been seen in the earlier productions are seen again in 'Beloved Rogues.' May Cloy will appear as the ingenee and Tom Charterton as the hero. In other roles Harry von Meter and Clarice Burton will be seen.

Over one hundred extras take part in this pretentious production, not the least interesting of whom were George Perlofo, Franklin Simons, and Ashford Davidson, who took part in the last "mob" scenes of the picture just for fun.

THE MAN WHO FORGOT," LATEST WORLD FILM.

The Man Who Forgot," the newest of World pictures Bradley-made, carries an unusual story about a man and a son, and a large number of novel and striking complications. The play, directed by Emile Chautard, has its origin in a novel by James Hay, Jr., occupying a position on the wall of the best sellers" of its time.

"The Man Who Forgot," centers about a man who is the center of interest in this story is called John Smith because he cannot recall any other name or anything of his past beyond the moment when he stumbles into a police headquarters in Chicago a distressed wreck from drunk and opium.

Those who have the mission in charge are struck by the story as being true to life that has darkened his life and they help him in his desperately waged struggle to make himself over. In these efforts to conquer the appetite for alcohol, they regard it as a monster responsible for most human ills, and devotes all his waking faculties to the cause of Prohibition.

Kalems for Week of Jan. 8

Offerings for Second Week of New Year Include Good Serial 'Rivals' and a "Gold Rooster"

With its full cast of funmakers actively participating in the second "The World's Comedy of 1917," it is off to running its second feature. It is against the backdrop of "The Ham and Bud are the rivals. Ethel Tarte, petite comedienne, who is the girl, and Henry Murdoch is the slick matrimonial agent. Com- plementing their work are the contributions of Charlie Force, Famous, and Ethel Tarte to these popular releases. Released January 9 on the General Film program.

Readings of the Saturday evening Post will recognize Charles Van Loan's articles about the lost mining towns of the West. In "The Resurrection of Gold Bar," the latest episode of "The Free Man," Fredric Cook finishes the locale for most of the action of the two reels. "The Man Who Forgot," with the personal welcomes and the reception given to "The Trail of Graft," which is well chosen for the purposes of this story by Robert Wells Rattenbury. Released January 8.

"The Trail of Graft," the episode of "Grant, Police Reporter," which is released January 12th, is enlivened with some originality, which includes the introduction of Peggy Sais, with her special brand of stunts. In this episode the audience shares the suspense with Ollie Kirkby who exhibits considerable nerve for one whose parts rarely call for anything more dangerous than horseback riding "$3,000." This episode is away above the ordinary in that it has all the elements of a powerful drama plus Larkin's thrills.

On the general program for the second Saturday of the New Year is another one of "The Hazards of Helen," with Helen Hulette in the leading role. In "The Man Who Forgot," this week is the overtaking of a runaway engine and a chance leap for a rope that is dangling out of the engineer's window. In "The Man Who Forgot," this week there is a chance for one of the heroine's characters close to the last. The suspect that Helen is thrown violently against the side of the moving engine is discovered while crossing the courtyard.

The title of this "Hazard" is "The Fireman's Nemesis." This comprises the five reels that the Kalem Company will release through their Serial Division Film Corporation in January. An unusually high grade assortment of lighthouse for these releases is available.

KLEINE-EDISON "THE MASTER PASSION.

Fascinating Mabel Trunnelle, the dark-eyed favorite featured in so many successful Edison photodramas, is co-starred with Robert Connell in the latest Kleine-Edison marvel play. This picture actually began production July 6, 1916. Released January 8. "The Master Passion," according to advance reports, tells a gripping story of a beautiful woman's rise and fall. Goaded by ambition, the heroine, played by Miss Trunnelle, leaves her husband and little child to seek fame as an opera singer. Later, with the world at her feet, she learns that her daugh- ter, since grown to fair young womanhood, is to become the bride of a disolute nobleman with whom she herself has had an intrigue.

Then comes a succession of highly dramatic scenes, in which the diva, having been reconciled with her husband, meets her public in the middle of a scene. She is forced to reveal the secrets of her life in order to prevent the marriage of the nobleman from taking place. Infuriated, the husband departs. In the course of the next attempt to marry the daughter of her former husband, the woman's debt has been paid in full; a second reconciliation takes place, and love leads her once more to the family hearth, where she is able to find her peace.

The role of Julia Long offers Miss Trunnelle one of the most congenial parts she has ever had to play. As the banker, Robert Connell, is also splendidly cast. The supporting company is made up of a number of favorite players, among whom are Bignlow Cooper, Helen Brickland, Olive Wright, William Wadsworth and Raymond McKee. Richard Tucker, featured in several successful multiple-reel productions, carries the leading heavy part.

VIGNOLA PICTURE COMPLETED BY KAUFMAN.

The Famous Players adaptation of Charles Dickens' novel, "Great Expectations," in which Louise Huff and Jack Pickford appear, is one of the picture world's most popular. In its pictures history in that the few last scenes were completed by Director Joseph Kaufman after Robert G. Vignola, the director of the picture, was seriously injured. The news came out that Vignola was retarding his own recovery because of the fact that he was worrying over the unfinished portion of his picture. Kaufman went to his former's home and offered to complete the picture for him as he had just finished his own production, "The Traveling Salesman," in which Frank McIntyre of the "mail" offered his acceptance.

PARAMOUNT MAKING SERIES ON PHYSICS.

A series of interesting experiments in physics is being made by Professor F. P. Nichols of Cornell University. It is planned that the atmosphere of the earth is capable of the most extraordinary phenomena when the normal conditions are upset.
Tourneur Staging New Pickford Subject

Work on the Production of "A Poor Little Rich Girl"
Commemrated at Fort Lee Studios.

For the last few weeks the Mary Pickford studio in Fort Lee has been in charge of the carpenters and mechanics working on the construction of new sets for the new Mary Pickford subject, "A Poor Little Rich Girl," the famous Eleanor Gates novel, which also enjoyed a big run as a play. Immediately upon completing the final production, the script was delivered to the new Mary Pickford-Arctate picture, "The Pride of the Clan," to be released January 8. As Gwendolyn, the title character in "A Poor Little Rich Girl," Miss Pickford is a study of a young woman who is particularly adapted to her talents. That Miss Pickford will score another triumph in this subject is readily apparent to all those who are familiar with the story.

NEW UNICORN MANAGERS.

Following the recent tour of President Ike Schlank of the Unicorn Film Service Corporation, throughout the country in the interests of the concern, it was announced that new managers had been appointed in the Unicorn branches at Cincinnati and Buffalo.

F. L. Smith assumes the duties of conducting the Cincinnati branch, and comes to his new post with a comprehensive experience based upon his services as manager for the General Film Corporation and the Mutual Film Corporation at Cincinnati. Mr. Smith enjoys great popularity with the exhibitors in his territory.

Bullet H. Hunter, the new conductor of the destinies of the Buffalo exchange, is also a film man of long experience and marked ability. He was formerly connected with the World Film Corporation at the Boston office of that concern, and was also manager of the General Film Service Corporation at its "Hub" exchange. Mr. Schlank feels that he has been very fortunate in securing these two men, each on account of their broad experience and past successful records in the territory in which they will operate.

ESSANAY ACTORS PLAY ON SPECIAL TRAIN.


Bryant Washburn is playing the leading role in this production. The play will be designed for a screen treatment, at a time of acclaim, and fourteen minutes by Beaumont is directing the drama.

A special train over the Chicago North Western road will be chartered from Chicago to Milwaukee and return in order to get the many interesting railroad coach interiors in the story. A large part of the story hinges on Skinner's progress from the stupor of the compartments to the placid state in the Pullman, so a complete train is required.

This same thoroughness will characterize the rest of the production, over the new extended lobby. Frequent that George K. Spoor's actual words to his technical staff were: "Build the best hotel set ever put into pictures." The same spirit will mark the play throughout.

WILLIAM FOX'S 1917 PROGRAM.

For the next year Mr. Fox will present to the exhibitors the public productions, varying in length from 4,500 to 6,000 feet. These cinema features de luxe will be on a scale of unsurpassed magnificence and will maintain the Fox standard. He also produces 52 comedy features of two reels each, released every week.

Beginning with "The Price of Silence," on January 5, William Fox has established his policy of giving the public film masterpieces starring Theda Bara and William Farnum, each appearing in eight or ten. Miss Bara's premiere production for the legendary star system is "The Price of Silence," a remarkable partial play suggested by Victor Hugo's deathless story, "The Hunchback of Notre Dame." Directed by D.W. Griffith, now playing in its fourth month in New York City to capacity business at the Lyric theater, will have its New York showings at the Academy of Music.

DIXIE COMPANY ENTERS FIELD.

Another producing concern to enter the rights field is the Dixie Film Company of Chicago, which has two productions to its credit and contemplates at least twelve more a year. The two completed productions, "Tempete and Sunshine," and "Just a Song at Twilight," have already been sold in the Southern States to Tandy & Lynch. The territory secured by this concern includes Virginia, North and South Carolina, Georgia, Alabama, Mississippi, Tennessee, Louisiana, Texas, and Oklahoma.

The British and Australian rights to "Tempete and Sunshine" and "Just a Song at Twilight" have already been optioned. John W. Heney, of Heney & Hawkins, is the central distributing authorities for the Dixie products.

WEEK OF JAN. 14 FOR THE GAUMONT COMPANY.

"The Terrible Wedding, what one reviewer calls "a whirlwind of hair-raising. feats," is the final episode of the Gaumont-M slur photo-novel, "The Vampires." It reaches the screen January 18, the big feature of the Gaumont programme of the week of January 14. This chapter marks the end of the organized band known as the arch criminals of Paris. Their capture, which brings about the death of many of them, is the thrilling plot.

The first single-reel release of the week is "Steel Life" No. 37. This issue of the Mutual Magazine in Film has pictures of the Kid Glove band, "Producing Pickles, Carpenters of the Teeth," and Irritating Fish Wheels, showing how fish are kept in the irrigation ditches of the far west.

"The Adventure of the Wily Dutchman" is the screen January 15. It has pictures from "Gibraltar to Algerianat, "In Tunisia," and of the "Boo de Bourgogne," Paris' largest park. The pictures of Gibraltar are particularly timely since this is the gate to the Mediterranean held by the British. At Algerienat is held the European council that grew out of the Assil incident.

"See America First," No. 71, released January 17, takes the spectator for a trip up Mt. Lowe, the popular peak that lies twenty miles from Los Angeles, Cal. On the same reel is a Gaumont Cartoon Comic, animated for the screen by Harry Palmer. It is called "Mr. Common Peepul Investigates." The fourth Gaumont single-reel of the week is the Mutual Weekly. As this is not made up until the day it is issued no advance of its contents is to be had.

"FANTOMAS" STILL BEING BOOKED.

Notwithstanding that the Gaumont company is now releasing a stirring series, "The Vampires," its former photo-novel, "Fantomas," is still being booked in a highly satisfactory manner. The secret of its success lies in the rush of exciting incidents, which crowd each other for a place upon the screen. It is familiar in style to "The Vampires," and the commendatory reviews of the critics have been as highly favorable. The one difference between the two Gaumont series is that in "Fantomas" is that of "feeling" the story. It is the entire band of the arch criminals of Paris in league against the law. Many exhibitors are booking "Fantomas" and following it immediately with "The Vampires." "Fantomas" ran in novel form in a great syndicate of Sunday newspapers during the summer. In this form it is already familiar to millions who are still to welcome the greatest criminal in the world on the screen.

"THE PRINCESS IN PATCHES" (Selig).

"The Princess of Patchels" is the title of a Selig Red Seal play to be released by the Selig Company through the K.E.S.E. The play was written by Mark Swan and was adapted for screen purposes by Gimson Willieta. Director Al Green has produced a wonderful film play according to those who have viewed the production. "The Princess of Patchels" presents an all star cast of players including Vivian Reed, Charles LeMayne, Frank Weed, H. Kelly and others. A special company was sent to Mississippi and film true-to-life plantation scenes called for in the story. It is a strong melodrama which carries both love interest and comedy. A houseboat blown to atoms by dynamite is just one of many sensational episodes.
The Butler's Blunder," a comedy in one act, is being filmed at Universal City under the direction of Allen Curtis featuring Ralph McComas with Eileen Sedgwick and Milton Sims in his supporting roles. The story was written by W. W. Schoenies of the Universal City.

Mary Pickford has been invited by the Women's Press Club, of Pittsburgh, Pa., to participate in the "Review of National Celebrities" to take place in that city on January 11. Women productions of the dramatics of every period, organization, in every part of the United States. A representative of the headliners will be introduced in a prologue, written for the occasion, which is planned by Dr. E. Frank Davis. Harry Davis has given the headliners to devoted members of the newspaper profession who have met with reverses and misfortunes in the past year.

Andy Clark, boy comedian, will be seen in some of the pictures to be released by Edison under the Conquest Pictures brand.

According to William Fox's present plans, Gladys Coburn's second play will be released for the week of January 22, 1917. Fritz Leiber, the Shakspierian actor, plays opposite Miss Coburn in "A Girl's Folly."

The World Film play formerly called "A Movie Romance," in which Robert Warwick in the star, with Doris Kenyon in the leading feminine role, has been changed to "A Girl's Folly."

Edwin Carewe has left Metro and is now with A. H. Jacobs directing Jane Grey.

Louis Chaudet, director of the Universal Nestor Company, has under production a one-act comedy, "A Bundle of Trouble," with Henry Kroll in the lead. Sam Morose will play the featured leads with Edith Roberts and Fred Gamble in their support.

A dramatization of "Gallagher," the newspaper story that first brought the late Richard Davis to the attention of the literary world, is being prepared for the studios of Thomas A. Edison, Inc. and will be released at an early date under the banner of Conquest Pictures.

Director Colin Campbell has received the scenario for another large feature and it will start at once. William N. Selig has selected a story dealing with one of the biggest and most vital subjects of the day. The title and cast for the very latest Selig feature play have not as yet been announced.

Among the writers of stories that are being dramatized for release under the Edison Conquest Pictures and in the coming months, are Louis Stevenson, Richard Harding Davis, Ralph Henry Barbour, John Bennett, Kirk Munroe, Rex Beach and Ellis Parker Barker.

John G. Adolfi, who has directed all of June Caprice's subjects for William Fox, will soon celebrate his first anniversary with Fox Film Corporation.

During the year he has completed seven Fox photoplays. His productions are "Michael Mary Ryan," "A Modern Thelma," "Caprice of the Mountains," "Little Miss Happiness," "The Ragged Princess" and "The Mischief Maker." Selig's latest screen drama is "A Modern Cinderella," June Caprice's fifth film, which will be shown on January 5, 1917.

Clara Kimball Young, the Selznick-Pictures star, has just returned to New York from a trip to Mexico, where she was accompanied by Director Giblyn and her company producing a picturised version of David Graham Phillips's novel, "The Price She Paid." She remained several weeks for the purpose of making exterior scenes for this production.

With Ella Hall as his featured player, Director Jack Conroy is filming at Universal City a five-act drama, "Polly Odeley," written by Edgar Jepson and prepared for the screen by L. O. Crawford, George Gribble, Bob Worthington and James McCandless support the star.

Pedro de Cordoba, who made his latest screen appearance in "Just a Song at Twilight," has been engaged for the big spectacular soon to be seen at the Manhattan Opera House.

Director George Cohan of Universal City has under production a two-act photoplay entitled "Ambition." Violet MacMillan plays the leading role supported by George Berrell, Catherine MacKern and J. Morris. Florence Grace Helen Bailey wrote the story.

The Ivan picture "Enlighten Thy Daughter" will, in all likehood, be the next feature to play Broadway. It will open about January 15th.

Kitty Gordon's new World-Brady play, "The Haunting Shadows," has been released with remarkably good boxoffice business under the summer, although it will be completed within the coming month.

The Universal Joker Company, under the direction of W. W. Beaudine, is filming a one-act comedy, "The M.T. Ranch."
The story was written by Jack Cunningham of the Universal staff.

Frankly, Ritchie has the strong role of "Count de Beaucar" in the forthcoming feature that has been made for the Edison Conquest Pictures program.

Director Charles Swickard is filming at Universal City a five-act drama, "Beyond the Pale," written by J. Grubb Alexander. The featured role is played by Claire McDowell with L. C. Shumway opposite and Hector Barno as the heavy.

William A. Pinkerton, the famous detective, recently was a guest at the Selig Jungle-Zoo, Los Angeles. The camera finally caught him and he will be presented in a forthcoming number of the Selig-Tribune, the twice-a-week news reel.

Ben Wilson is directing and playing the principal role in a two-act comedy drama, "Ildared Poor A. M.," at Universal City. He is supported by Priscilla Dean, Harry Carter, Maude George, Earl Page, Hayward Mack and Virginia Lee. Maie Haye of the Universal staff wrote the story.

There will be a get-together dinner of the members of the National Association of the Motion Picture Industry about January 26. Arrangements for 250 covers are being made. Harry Reichenbach is chairman of the committee.

Russ Baldwin has under production at Universal City a two-act drama, "When Jimmie Straightened Out," featuring Irwin Allen and Clyde Benson. The scenario was written by Male Haye of the Universal staff.

B R I D G E P O R T , CONN.—Stymore Brothers, $53 Wayne street, have the contract to erect a two-story moving picture theater, 36 by 36 feet, for Samuel Dace, to cost $3,000.

L O S A N G E L E S, CALIF.—T. F. Cutter has purchased the O'Keefe theater at 5262 Moliita avenue.

W A S H I N G T O N, D. C.—F. L. Wagner, 1413 H street, N. W., has the contract to erect an auditorium at 18th street and Columbia road, for the Knickerbocker Theater Company, 3520 16th Street. The structure will be four stories in height: reinforced-concrete; stone-trimmed brick front; masonry; build main entrance; seating capacity 1,900 people; cost $65,000.

L I V E O A K, FLA.—H. W. Taylor will erect an opera house, brick, 50 by 100 feet, L. T. Morgan will prepare the plans.

O R L A N D O, FLA.—F. A. Pepperhorn has the contract to erect a theater building; brick; stucco trim; 65 by 118 feet; several stories on first floor for Dr. P. Phillips; cost about $56,000.

A T L A N T A, GA.—George McClure plans to erect a moving picture theater at 15 Houston street.

C A R T H A G E, ILL.—J. E. Jones plans to make alterations and build an addition 46 by 112 feet to his moving picture theater. Cost $10,000.

M I L F O R D, IND.—The Milford theater has been taken over by J. W. Estep.

P O R T O R I C O, IND.—D. A. Hoover, who has recently purchased the Royal theater, will make number of improvements to the house.

R I C H L A N D, IA.—H. D. Vastine has disposed of his interest in the Princess theater.

W A P E L L S, I A.—The Keck Theater is now being operated by Roy L. Cooper.

G R E A T B E N D, KANS.—The Elite Theater, owned by W. S. Nelson & Son, has been remodeled and recarpeted.

N E W O R L E A N S, I A.—The Welma Theater has been purchased by Charles Kuntz.

P L A Q U E M I N E, LA.—A. C. Levy plans to erect a modern moving picture theater, with seating capacity of 1,000.

B A L T I M O R E, MD.—Sparkin & Childs, 502 Law building, are preparing plans for alterations to a one-story theater building at 2,000.

L E B A N O N, N E B.—The Electric Theater Company has remodeled and equipped a commercial building for the exhibit of moving pictures.

O M A H A, Neb.—Charles R. Sherman will erect a new moving picture theater at the corner of Farnam street and thirty-fifth avenue, with seating capacity of 600.


P E N N S G R O V E, N. J.—The contract to erect a new theater here has been awarded to the Peterson Construction Company, at $30,000.

R O C H E S T E R, N. Y.—Robert Jardin, 451 Lake avenue, has plans by John Tyler, 715 German insurance building, for a one-story moving picture theater and store building, 71 by 117 feet, to cost $26,000.

W I L M I N G T O N, N. C.—Howard Wells Amusement Company will remodel and erect an addition to the Victoria Theater. The Royal Theater will also be remodeled.

B E A C H, N. D.—The Beach opera house is being conducted by Charles Halich.

C I N C I N N A T I, O.—The Consolidated Amusement Co., which recently took over the Norwood Theater at 4530 Montgomery road, has made a number of improvements to the house. The seating capacity has also been increased.

K I O W A, OKLA.—The Peoples' Theater is now being conducted by Fred Hewitt and Cecil Rowley.

O K L A H O M A CITY, OKLA.—C. M. Munson, manager of the Auditorium, 501 7 West California avenue, this city, announces that extensive improvements are being made in his theater. The Auditorium has a seating capacity of over 3,000, and is owned by O. W. Connelly & Company. Motion pictures and big road attractions form the bill.

B E L L V E R N O N, PA.—The Belvue Theater has been remodeled and reopened.


M T. UNION, PA.—Shapiro Amusement Company has opened a new moving picture theater, with seating capacity of 1,000.

P H I L A D E L P H I A, PA.—Quality Amusement Company, care E. C. Brown, 427 South Broad street, has plans by Ladman & Murphy, Witherspoon building, for a one-story theater building, 78 by 22 feet.

P H I L A D E L P H I A, PA.—Worden Electric Sign Company has the contract to construct a sign anchor on the west side of Broad street, north of Snyder avenue, for the Broadway Amusement Company, to cost $1,000.

P H I L A D E L P H I A, PA.—Lachman & Murphy are preparing plans for a three-story brick, steel and concrete theater building, 76 by 100 feet, at Broad and Lombard streets, for the Quality Amusement Company, of New York.

W A U P A C A, WIS.—E. E. Knapp, who recently purchased the Colonial Theater, is now conducting the house under the name of the New Grand.

J U S T O F F E S T H E P R E S S.

L O U I S R E E V E S H A R R I S O N'S

S C R E E N C R A F T

or the Making of a Photoplay

A University Education on the Subject.

$2.00 Postage Paid.

Order from nearest office.

M O V I N G P I C T U R E W O R L D

17 Madison Avenue, New York

Schiller Building

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The Atmospheric Screen

The screen of a thousand charms.

Figures that look like painted portraits.

Exterior scenes appear like nature.

Becomes more beautiful in tone the longer it is used.

Its qualities of subtlety and mellowness of tone charm and relieve eye strain.

THE CHARM SCREEN

ATMOSPHERIC SCREEN CO., Inc.

220 WEST 42nd STREET,

NEW YORK CITY
Caribou, Me., Has Fine Theater

New Powers, Opened on December 14, by Exhibitor P. J. Powers, Is a Fine Picture House—Seating Capacity Is 800—Made of Brick, Steel and Concrete—Some Interesting Details of Construction and Decoration.

From John P. Flanagan, 147 Park View Ave., Bangor, Me.

Boston News Letter

By J. J. Phillips, Boston Herald and Traveler.

James Donovan With Metro.

BOSTON, Mass.—James Donovan, connected with the Boston Universal exchange for the last 10 years, is now working on the road for the Boston Metro office.

Artcraft Pictures Get R. E. Barron.

Boston, Mass.—R. E. Barron, formerly of the William Fox exchanges, both in Atlanta, Ga., and New Orleans, La., offices, has been recently acquired by the Arterskta Pictures Corp. in the capacity of assistant manager to Mr. Bellfield of the Boston exchange. Mr. Barron will cover the northern territory, which includes both New Hampshire and Vermont.

Koen Bros. Buy the Columbia.

Salem, Mass.—Koen Brothers, who have amusement and motion picture interests in Salem, Mass., have bought the Columbla theater, which will be run as a high-class motion picture theater, and located in a central part of Haverhill, Mass.

"Daughter of the Gods."

Boston, Mass.—Preparations are being made to show the Fox, Annette Kellermann spectacle, "The Daughter of the Gods," for a limited engagement, starting the week of January 9, at one of Boston's largest theaters.

Universal Starts New Department.

Boston, Mass.—The Boston Universal exchange, under the management of J. M. Mullin, has organized a sales service and publicity department for the New England territory to perform promotion work. The work will come under the personal supervision of Manager Mullin and is designed to get in closer touch with the exhibitor in every way.

Stanly Hand Gives Dinner New Year's Night.

Boston, Mass.—Stanly W. Hand, known to the trade as "Billy Sunday" Hand, the bustling manager of the World Film Boston office, will announce the results of the World salesmen's contest for the greatest amount of business done by them for the year, both on the regular World Program and the Clara Kimball Young specials. Mr. Hand will give a dinner to his sales force on New Year's night at the Quincy House, Boston. Among the invited guests will be several Boston newspaper men.

Pathé Managers to Get Broader Experience.

Boston, Mass.—Ed. Farrell, manager of the Boston Pathé exchange, announces a new efficiency move that will go into effect at Pathé exchange throughout the United States beginning January 1917. In brief, eastern Pathé managers will be sent to the western, Southern and middle West Pathé offices to broaden their experience and spend a certain amount of time in these foreign territories for the study of business methods and conditions in order to give them an insight into the way in which business is done, and gain new ideas for application to their own particular exchanges. Likewise managers from the South and West will be sent East for the same purpose.

Boston Photo Play Sells Out.

Boston, Mass.—It is rumored that The Boston Photo Play Company has sold out its interest to the New England Exhibitors' exchange, which is controlled by Dave Lourie, J. and S. Plinski and their associates. This would indicate that the Selnick, Clara Kimball Young pictures will be shown at the Modern theater. First run Fox Features will then be run at the Boston theater.

Universal Gives a Party to Orphans.

Boston, Mass.—A child is naturally helpless—when orphaned, much more helpless, and who substitute the provision is pitiable. The day after Christ- mas the entire roster of the Catholic Home of Destitute Children numbering over one hundred, will be the guests of the Universal at a specially run juvenile show for them. The Universal, from their large assortment, will arrange a special program particularly adapted for the children on this occasion. This will be a splendid christening for their new fireproof building on Stanhope street, Bos- ton, which contains the best appointed projection room and free public resting room in the city.

Good Business at the Park.

Boston, Mass.—Manager Thos. D. Sor- iero of the Park theater still continues to "produce himself" in the World and Metro features; business has been surpris- ingly good at this house despite the Holiday shopping competition that is be- ing felt by all in the amusement game.

THE MOST PROFITABLE NEW YEAR'S GIFT
TO EVERY FILM MAN AND PICTURE THEATRE MANAGER—A YEAR'S SUBSCRIPTION TO THE MOVING PICTURE WORLD

Send Your Order Today and Begin With First Number.
January 13, 1917

THE MOVING PICTURE WORLD

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Maritime News Letter
By Frederick F. Sully, 63 Lanadowne Ave.,

Courtesy Visit to New Halifax Theater.
S. T. JOHN, N. B.—Fred G. Spencer, owner of the Spencer chain of theaters, Walter C. McKay, manager of the St. John opera house, and present manager of the Gem, made a special trip to Halifax to be present at the opening of its new family entertainment picture theater. The St. John showmen were especially pleased with their trip, and the hospital visit was made by the Halifax exhibitor, and they whispered of Jolly get-together of motion picture men after the more serious things had been talked over.

Big Crowd to See “Somme” Picture.
Glouce Bay, N. S.—One of the largest crowds that ever gathered at the entrance of a small motion picture theater in the Maritime Provinces swept away the two upper posts supporting the arcade at the main entrance and broke two large plate glass windows, here recently in front of the Russell theater, when Matt Nolan, manager, opened the engagement of the special picture picture, “The Battle of the Somme”.

Exhibitor Couner of a Mechanical Turn.
Syracuse, N. Y.—Proctor, the present proprietor and manager of the Couner theater, is an inventive genius, and the best part of it is that he turns his inventions to practical use about his own theater. Since a youth he has devoted his spare moments to mechanical experiments, and the hall is full of marvelous inventions and devices. The latest innovation is a trap to the switchboard in the operating booth, which operates from a button on the board to put the lights to the left or right of the screen. He has also contrivances attached to his motion picture machine that greatly facilitate its operation. It has been said that “The Automat” would not be an inappropriate name for this contrivance.

Truro Exhibitor’s Winter Auto.
Truro, N. B.—Not far behind Mr. Couner of Sydney Mines, N. S., in his mechanical turn, is Mr. Fielding, manager of the Princess theater. During the more balmy days of the winter seasons, Mr. Fielding has introduced into his house the high places. The Weather Man was badly fooled when he thought he was going to deprive Art of his favorite outdoor sport, for the hustling Princess manager has rigged the cycle engine onto a sled, and he is now able to cover a lot of ground in an amazingly short time with his new vehicle.

Good Business Since Xmas.
St. John, N. B.—The holiday season was preceded by a rather long period of only fair business by the St. John exhibitors. Christmas day, however, brought a big change in the outlook, and the theaters with special holiday bills played to capacity. No vehicle was interfered with business so much as originally supposed. The opera house is offering a regular picture program, and the combined bill is taking well.

Business Notes.
Fredericton, N. B.—Ernest Leahman, assistant manager of the Gayety theater, was a recent business visitor in St. John, looking into theater booking. Exhibitors are releasing and sizing up some of the best features that are scheduled for this territory in the near future.

Crown Theater in New Hands.
Baltimore Md.—According to latest bulletins, Nat Keene, owner and manager of the Dixie theater, 312 West Baltimore avenue, has bought a contract for booking Moss Banner Features, which are both experienced film men, have taken over the Crown theater on Columbia avenue, and will open this house with “The Last of the Lumberjacks” and “The Vaudeville Queen” seems to have great confidence in the Mutual program for he has been using it in the Dixie theater with success.

Stenographer Acts as Censor.
Baltimore, Md.—Quite a remarkable thing has come to pass in regard to the august body of Maryland censors. In fact, we were a little surprised when we heard it. For, it is indirectly associated with the Hy-Art, General Film and Eassaney companies, is now connected with the Mutual in the Washington, D. C. branch. He spent several days last week in Baltimore assisting O. D. Weems of the Baltimore branch owing to the large increase in the volume of business which is being done by this office.

High Wind Sweeps Crisfield.
Crisfield, Md.—Early on the morning of December 22, a terrific wind storm swept this city and created a great deal of havoc. The slate shingle roofing which covers the Crisfield opera house was entirely torn off. This theater is owned and operated by Mr. McNally constant attendance.

IN NEWARK, NEW JERSEY.
By Jacob Kolter.
John B. McNally Manages Strand.
Newark, N. J.—The new manager of the Strand theater, 118 Market street, which recently changed its policy to six acts of vaudeville and Triangle pictures, is John B. McNally, Mr. McNally is one of the pioneers in his line and has been associated with such names as the local theatrical p r o m o t e r . He started in this field twenty-five years ago as advertising agent of the Grand Opera House, La Salle in New York City, under Mr. Jacobs. He served Mr. H. Douglass, and he has a great deal of experience at the Columbia. He started in the circus game, at which he remained for eighteen years, after which period Mr. McNally entered the theater business. He will be succeeded by J. B. McNally, who has been a resident of Newark for many years, and who has the confidence of the Strand.”

J. B. McNally
Philadelphia's "Clean Streets"
Over Three Hundred Local Picture Houses Join in Campaign to Promote the Saving of Waste Paper and for Cleaner City Streets.

From F. V. Armato, 144 No. Salford St., West Philadelphia, Pa.

Philadelphia, Pa.—More than three hundred local motion picture houses are showing slides calling attention to a "clean streets" campaign and appealing to patrons particularly not to throw their programs into the streets when they leave at picture theaters. Mayovi Smith, George E. Datesman, director of public works, and Chief William H. Connell, of the Bureau of Highways, have joined in asking the cooperation of exhibitors in the work. A statement issued jointly by the city and the theaters was that if the habit of throwing in the streets in front of motion picture houses is numerous enough to save along with other "waste" paper in the campaign now under way.

Paper Saving Campaign.

In part the statement reads: "Three hundred dollars daily would represent quite a tidy contribution to the recreation centre or any of the other good causes for the benefit of which the present Paper Saving Campaign has been inaugurated. If, instead of throwing waste paper on the streets and thoroughfares from sidewalk to sidewalk, all such material was saved, the amount allotted to the city, it would not only centre interest in the Paper Saving Campaign, but would also serve a useful and important purpose of eliminating the waste paper nuisance..." The method is a matter of 'getting the habit,' and once acquired, we may be assured of the solution of one of the very important factors of the clean streets problem."

Robert Bloomgarden Joins Benedicts.
Philadelphia, Pa.—Bloomgarden, manager of the Imperial theater, recently joined the ranks of the benedicts. His reception was a surprise to his friends. The new Mrs. Bloomgarden, comes of a prominent West Philadelphia family and is now practising domestic science at 5845 DeLancey street. The marriage occurred on December 11th.

Park and Jefferson Theaters Make Good Showing.
Philadelphia, Pa.—Jack Delmar, who is manager of the Park and Jefferson theaters, is to be congratulated on his excellent showing in the weeks preceding Christmas. The ownership of the two houses, is reported to retire from other enterprises to devote his attention to the theaters.

The Belmont Reopens.
Philadelphia, Pa.—The Belmont theater, 52nd and Market streets, after having been closed for a short time, pending the adjustment of certain legal complications, reopened on Christmas under the management of Mr. Olga Petrova in "The Black Butterfly."

Pipe Organ in English Theater.
Philadelphia, Pa.—Alwyn B. Carrick, a recent visitor here, returned from England but a short time ago. His mission there was to open the Super-Cinema theater in London. This house is the first in the city to use one of the large pipe organs such as are employed in first rate American theaters.

B. P. Lyon Will Help With Serial.
Philadelphia, Pa.—B. P. Lyon, district manager of the International Film Service, has been in town for the last week and will assist Earl Swingle, in connection with the Picture Feature Corporation. Recent box office results have almost been achieved and some surprises in the way of publicity work are looked for. "Thieves" was shown on December 27th to a number of leaders in Philadelphia society in the ball room of the Bellevue-Stratford hotel.

J. A. Koepel Goes to Seattle.
Philadelphia, Pa.—J. A. Koepel, manager of the World Film local exchange, has been appointed to the western territory and will make his new headquarters at Seattle, Washington. He leaves with a splendid record and claim of exchange greatly increased. George R. Meeker, of the home office staff, arrived here last week to take up his work as manager.

Royal Palace Theater Being Run by B. Shindler.
Philadelphia, Pa.—The Royal Palace theater, at 2716-18 Girard avenue, has been taken over by Benjamin Shindler, the owner who is now successfully operating the house.

Made-in-Reading Film Has Public Showing.
Reading, Pa.—The first photoplay ever written, produced and played by Reading talent was shown yesterday afternoon at the showing at the benefit for St. Joseph's hospital, the Academy of Music, Dec. 15, 19 and 20, where it will be given a second showing. A headline for a four act entertainment.

Mrs. Harold Printz wrote the scenario, which has been called "A Little Wild Rose," and played the leading character. Harold Printz supervised and directed the production, a work in the Lyric theater, served as cameraman.

Rose Tapley Speaks to Screen Followers.
Reading, Pa.—Rose Tapley, the popular Vitagraph actress, reached Reading, Dec. 15, at noon, from Philadelphia. During the afternoon she was entertained by Mrs. C. L. Carr and Mrs. H. J. Schad. A luncheon was served at the Berksire and then the party proceeded to the Empire theater. Her appearance created enthusiasm among picture patrons, and her talk was interesting.

Philadelphia Evening Telegraph Favorably Impressed.
Philadelphia, Pa.—The principal local theaters here resort to a considerable amount of advertising in the Punch and the Bulletin, the bulk of which is carried by the Evening Telegraph. The paper is notably a motion picture newspaper and does not fail to point out the fact that it appeals to thinking and wealthy readers and strives for high quality rather than large circulation.

Universal Manager Deplores Careless Handling of Paper.
Washington, D. C.—Exchange managers are experiencing a considerable money loss through the placing of photographs and posters, although, they complain, some of the exhibitors offer maximum money for the present high cost of paper the charges against the exchanges for this loss and damage has become a constant item in the overhead charges, running into hundreds of dollars a month.

Business Notes.
Philadelphia, Pa.—H. Osborne, Manager of the Pathe exchange, reports nearly $1500 increase in business over last week. A large percentage of this increase he attributes to the enormous bookings on the local and_Inter-Ocean.

Philadelphia, Pa.—J. Conway, of the Triplex Exchange, on 12th street, has spent a considerable amount in painting and redecorating his theater, which he hopes to get the three theaters to complete the musical features.

Philadelphia, Pa.—"Jimmy" Dale, Alias the Grey Seal," was given a private showing for the benefit of local exhibitors by A. Steen of the Independence theater. The first two reels showed plenty of action, and seemed to please most of those present.

Philadelphia, Pa.—C. Stamper has added the Rickford Theater to the list of those booking through the Stanley company. Another house to come in recently was the Imperial, at 56th and Walnut streets.

Philadelphia, Pa.—J. Conway of the Drake theater has hired his orchestra recently and has spent considerable money in painting and redecorating his theater.

Philadelphia, Pa.—The Exhibitors League of Pennsylvania is scoring a big success with the production "New York," which has been received with much enthusiasm at several local theaters. Many new features are now being negotiated for and it is predicted its manager will release one feature each week.

CAPITAL CITY LETTER.
James L. Brown Becomes Office Manager.
Washington, D. C.—James L. Brown, who recently joined the staff of the Manager of the Famous Players Exchange in this city, has just been appointed office manager of the office to Washington. Mr. Brown, the exhibitor, for a considerable experience in that end of the game in Bluefields, W. Va.

He has been with the Union Bank and Trust Company when he became interested in motion picture and then became a distributor of Euclid theater than not doing a very satisfactory business, and he put it on a pay ing basis in show business, and in 1913 as the owner of this house for a year, he bought a half interest in the Col onial theater and later on, in 1915 at the age of 20, he married his wife who had been a congress of the New Rex theater, then being opened, and this position has kept his tie with the exchange, charges, running into hundreds of dollars a month.

His extensive experience as an exhibitor with one of the largest positions and added to this is a good business education.
The United States Internal Revenue Laws Were Changed by Act of Congress in September, 1916—In Towns with Population of Less Than 5,000 the Tax Is Half that for Larger Towns—Tax Is Now Due.

By Clarence L. Linz, 622 Higgin Building, Washington, D. C.

WASHINGTON, D. C.—The attention of the proprietors and managers of motion picture exhibiting firms was called by the various collectors of customs throughout the United States to the changes in the advertising laws, as made by the Act of Congress approved September 8, 1916, which go into effect with the new year.

Proprietors of theaters are required under the law to pay from $25 to $100 per year for registration, according to the seating capacities, but in cities, towns, and villages, where the population is less than 5,000, the tax is much less and the exhibitors there must pay only one-half of such taxes.

All of these special taxes will be due and collectible in January, 1917, for six months, and the collector's office is now mailing application blanks to all persons known to be liable for these taxes. Failure to receive blank forms, however, does not relieve any person from liability for the payment of the tax.

The law, as applied to theaters, reads in full, as follows: "Sixth. Proprietors of theaters, managers of amusement halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty; having a seating capacity of more than two hundred and fifty and not exceeding five hundred shall pay $25; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; exceeding eight hundred, shall pay $100. Every edifice used for the purpose of dramatic or musical performances, for admission to which entrance money is received, not including admission prices, shall be regarded as a theater; and the communication of dramatic or musical entertainment, whether dramatised or not, in any place at which the aggregate of the pay received by an individual for admission to performances therein is $75 or more, except as temporarily engaged for the performance of music, chorus or special music, unless on a daily or weekly basis, shall be regarded as a theater; and the premises shall be subject to all taxes and penalties under said law.

The law further provides that "no organized company shall be exempt from the payment of said taxes on the ground of being organized to give plays, lectures, recitations, concerts, or other subject matter, unless the excess of the proceeds from said company shall go to the benefit of said company, and not to the benefit of an individual.

Local Metro Exchange Notes.

Washington, D. C.—Samuel E. Bleyer, representative of the Serial Publishing Company, of New York, is in Washington to assist Manager L. M. Day, of the Metro exchange, in making the bookings for the Metro exchange. He will also assist Mr. Sonnichsen, who has been placed by the latter. Mr. Bleyer has been giving a number of private showings for the benefit of the Washington exhibitors.

George Schwartz, special representative from the home office of Metro, is also doing some work out of the Metro exchange. Mr. Schwartz, who comes from Dover, Delaware, is interested in a motion picture theater now being built in a certain place, which will open shortly after the first of the year.

Burned Operator Has Recovered.

Roanoke, Va.—Operator Milton O. Field, who was recently burned in the fire at the Bijou theater, Roanoke, Va., has recovered, and will leave this week for Litchfield, Alabama. The many friends of Mr. Field will be glad to hear of the change and wish him big success.
Smoky City Filmdom Doings


Selznick Exchange Getting Ready.

PITTSBURGH, PA.—The quarters of the Louis J. Selznick Productions at the Sels- tzer Film building, Pittsburgh, are be- ing handsomely equipped with separate offices for Mr. Selznick, his assistants, and the various departments of the branch. The work is being personally supervised by Mr. Harry Williams, formerly of the branch of the A. G. Fontana Productions, Inc., who will occupy a portion of the spacious Selznick exchange.

Miss Jessie Sachs, formerly cashier at the World Film exchange, is now at the Selznick exchange.

Hilltop to Have Double the Capacity.

Pittsburgh, Pa.—The Hilltop theater, Warrington avenue, is about to undergo an extensive remodeling. Preceding the work, Alexander Moore, the owner and manager, an- nounces that the capacity of the house will be doubled. The electric lighting system installed and the theatre beautifully re- decorated throughout. The improvements will cost over $4,000. Work is to be started at once and, in order to avoid sus- pending business, two months will be re- quired for its completion. After the im- provements are made the Hilltop will be one of the largest and most up-to-date theaters in that section of the city.

G. B. Meyers & Son Building New Theater.

Derry, Pa.—A handsome theater is be- ing erected at Derry, Pa., by G. B. Meyers & Son, prominent exhibitors and owners of the Gem theater in Derry. The new house will have a capacity of 500 and will be modern in every respect. The building is of fire-proof construction, attractive in its design; the seats will be one of the finest in its locality. It is hoped to have it ready for opening on or about New Year’s Day. When completed, and opened the Gem theater will be discontinued.

Samuel Thompson Reopens the Bijou.

Pittsburgh, Pa.—The former Bijou the-ater, at 7077 Frankstown avenue, Pitts- burgh, which was dark for several months, has been taken over and reopened by Sam-uel Thompson. The house has been re- named the Star. Mr. Thompson, who was formerly an operator at Hazelwood, is ex- perienced in the exhibiting business and his success in the new venture is assured.

A number of improvements have been made by Mr. Thompson and the Star presents a cozy and inviting appearance.

Peter Demas Believes in Re-Booking.

Pittsburgh, Pa.—Peter J. Demas, mana-ger of the Minerva theater, Fifth avenue, Pittsburgh, has indicated that he is a firm believer in the re-booking policy by his frequent feature author visits on the Paramount program, of which he is the first-run house in the downtown district. Mr. Demas reported a very satisfactory busi- ness on his re-booking days, as a demand has been created through the wide and favorable comment which the pictures re- ceive on their first showing.

Business Notes.

Manager Mayer Silverman, of the Liberty Film Renting Company, 938 Penn avenue, Pittsburgh, reports that the following leading contractors have booked the lead- ing productions during the past few days: the Nixon theater, Tarentum; the Penn theater, Penn- Township; the Nickelodeon theater, Pittsburgh; Wick’s theater, Kittanning; the Lowrey theater, Troy Hill, Pittsburgh. Mr. Selznick has announced that bookings have been secured on the new Christie comedies, to be released soon.

The Toddle Theatre, also handled by the Liberty exchange, are going great throughout this territory.

For the purpose of raising funds for a motor ambulance to be added to the Amer- ican red cross in France, the film “Our Boys in the European War” was shown be- fore large audiences in Carnegie Hall and in the Twentieth Century Club last week. Methods of handling wounded in modern warfare and other interesting war scenes were up-to-date and handled by explanations by a member of the ambul- ance corps who saw many months’ service on the Western front.

Manager McGurty, of the Pittsburgh office of the international, invaded the West Virginia territory on December 29 with the great new preparedness serial “Patria,” featuring Mrs. Vernon Castle. A large group was seen at the Princess theater, Wheeling, and on the three succeeding days at Parkersburg, Wheeling, and Ben Cash. Bookings on the serial have been heavy throughout the entire district, and Mr. McGurty expects to set a new record before the release date, January 1.

Buffalo News Letter.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

Screen Club Ball Prospects.

BUFFALO, N. Y.—A feature of the Buf- falo Screen Club’s annual Elmwod music hall on the evening of January 29 is likely to be the staging of a scene from one of the present war films, as the stars at the ball taking the parts.

C. A. Taylor, general chairman of the ball, recently invited Francis X. Bushman to be present for the evening. Mr. Bush- man’s reply was as follows:

“I will be with you all on January 25, but it is a little early for me to be able to say if it will be possible. Serials make the lives of all who particip- ate most unhappy and uncertain. If I am alive on New Year’s Day at that time, I will bend every effort to make the trip. Both Miss Bayne and myself wish you a very Merry Christmas and a Happy New Year.”

An effort is being made to also have Beverly Bayne at the ball.

Business Slow in Rural New York.

Buffalo, N. Y.—Traveling men say that the moving picture business in several of the smaller towns and villages in Western and Central New York is rather quiet at present. It is said that during the present cold weather the rural population of these places prefer to remain in their homes during the winter evenings than to go into town venturing through the bad roads that lead to their nearest villages. Many of the resi- dents of these towns are retired farmers and the credit that the home produced economy are even sparing with their mov- ing picture money. This economy is in keeping with the fact that the percentage of the people of the manufacturing towns of West, who throng the show houses in the cold weather.

Orphans See “Birth of a Nation” at Star.

Buffalo, N. Y.—Dr. P. C. Cornell, manager of the Star theater, Buffalo, and A. H. Van Zandt, manager of the Star in Brit- ton, which recently played the Star, in- vited several hundred Buffalo orphans to see the show last Sunday, as a part of a Christmas celebration. The children were taken to the theater in autos of chartered street cars.

Small Fire Damages Theater.

Batavia, N. Y.—A small fire completely destroyed the Park theater in Batavia, N. Y. The flames were in the upper part of the building over the theater and the firemen were only reached by the firemen. The damage was estimated at several hundred dollars, cov- ering the front of the building. The origin of the fire is not known.

Business Notes of Interest.

Buffalo, N. Y.—J. R. Stevens, who man- aged the film, “The Unborn,” for the Popu- lar advantage by Al J. Sarinio, leaves on a trip through Central and Northern New York where he showed the production at several theaters.

Exhibitor Miller of Glens Falls Dies.

Glens Falls, N. Y.—Joseph Miller, who was the manager of the Glens Falls, in Glens Falls, N. Y., died recently after a long illness. Mr. Miller had been be- lieving cripple, Mr. Miller took care of a volume of details and gave his patrons first-class service.

Good Business at Famous Resort.

Saratoga, N. Y.—Elis Weilstein, mana- ger of the Broadway Palace moving picture theater of Saratoga Springs, N. Y., reports that his 1916 business was the best in his history. On account of the people who in former years would have visited Europe, spent part of the season at Saratoga. This brought plenty of business and incidentally to Mr. Weilstein’s theater.

Good Trade at Syracuse Theaters.

Syracuse, N. Y.—The excellent organ in the Regent theater, Syracuse, is being used to advantage by Al J. Sarinio, manager of the theater.

Batyia Exhibitor Elected Mayor.

Batavia, N. Y.—William P. Haight, owner and manager of the Delling, has been re- elected mayor of that city. Mr. Haight is connected with several business enterprises in Batavia.

Try-It Theater Will Add Seats.

Batavia, N. Y.—Harry Bidwell will open the Try-It moving picture theater, 1065 Grant street, Buffalo, will add 250 seats to his house, and will charge five cents admission during the week and ten cents on Sundays. When he recently ran war picture the crowds in the theater blocked street car traffic for a time.

Edisonia to Open.

Buffalo, N. Y.—Harry Bidwell will open the Edisonia moving picture theater, Buf- falo, at an early date.

E. D. Bacon May Build New Theater.

Silver Creek, N. Y.—E. D. Bacon, who owns the picture business at Silver Creek, N. Y., is considering a plan to buy a site on Main street, that vil- lage, and erect there a moving picture theater.

Helpmate for Exchange Manager.

Buffalo, N. Y.—Mrs. G. A. Hickey, whose
ATLANTA, Ga.—It is rumored that a new moving picture theater, with a 1200 capacity, may be erected in Medinia, N. Y. It is said that the two houses there are not large enough to take care of the show business of the town properly.

New House in Medina.

Medinia, N.Y.—It is rumored that a new moving picture theater, with a 1200 capacity, may be erected in Medinia, N. Y. It is said that the two houses there are not large enough to take care of the show business of the town properly.

Lovejoy Palace to Be Established.

Buffalo, N. Y.—A property, the former Lovejoy Palace at 120 Lovejoy street, Buffalo, is planning to make a bid for the moving picture trade. Mr. Rappoport, is operator of the Palace. Nine years ago Mr. Rappoport, Sr., opened the Niagara Royal, a three roomed nickelodeon in Niagara street, this city. The capacity was only 157 seats. At one time he conducted four theaters here.

Atlanta News Story

A. M. Beatty, 63 Copenhagen Ave, Atlanta, Ga.

Savoy Theater Managed by W. L. Schmidt.

A. C. Bromberg to Head the Local International.

Atlanta, Ga.—A. C. Bromberg has taken charge of the Atlanta branch of the International, succeeding George Allison. Mr. Bromberg started in the moving picture business even before there were any American productions. He was with the Mutual for a number of years and with the Triangle since its organization. He has been in the distribution end at Atlanta for the last six years.

World Film Assumes Control.

Atlanta, Ga.—The World Film Corporation of New York has assumed control of the World’s business in Atlanta, which office will be the World-Brady pictures in the southern states.

Sam Dembo, in the employ of the World for several years and at one time was manager of the Atlanta branch for this corporation before his transfer to Detroit, has assumed charge of the Atlanta branch succeeding J. L. Marentette. The S. A. Lynch Enterprises formerly owned this branch.

J. Wilson Smith to Manage Alamo No. 1.

Atlanta, Ga.—J. Wilson Smith has taken charge of the Alamo Theater No. 1, Atlanta. Mr. Smith comes to Atlanta from Spartanburg, S. C., where for a number of years he has managed various theaters for the S. A. Lynch Enterprises. He has been manager of the Triangle Film, Buffalo, spent Christmas with her parents in Oswego, N. Y., Mrs. Hickey has made a sole survivor of the business and occasionally aids her husband at the exchanges.

Is C. C. McKibben in Hearing?

Buffalo, N. Y.—"Why doesn’t C. C. McKibben, manager of the Triangle Film, Pittsburgh, come off the air?" asked an exasperated exhibitor in Buffalo. He certainly made many friends when he represented the World Film, Fox and other companies in the Buffalo market.

The Rumor.

This was the statement made by a close friend of Mr. McKibben’s in Buffalo. The speaker added that an item of this kind would be a tip to Mr. McKibben to send his former associates here a line next week.”

The Rialto theater recently screened “The Neptune’s Daughter” for a whole week. The Rialto presented “Less Than the Dust” during Christmas week and a week or two before “The Cowboy and the Devil” and “War as It Really Is.”

All-week features at the Strand, recently, have been “Idle Waves,” “King’s Visit to the Next World,” and others. The Rialto theater recently screened “The Neptune’s Daughter” for a whole week. The Rialto presented “Less Than the Dust” during Christmas week and a week or two before “The Cowboy and the Devil” and “War as It Really Is.”

It is also a fact that very few downtown theaters of Atlanta are changing bills every week. The Regent started out with this schedule but soon dropped to the twice-a-week arrangement and for the past few weeks the attractions at this new house have been run from Monday to Saturday night.

Several of the downtown theaters also run pictures through the entire week. Loew’s Yonge Street theater has been showing features for the past week while the Triangle releases have been the week’s attraction at Shea’s Hippodrome.

A comparatively large number of prominent uptown theaters of Toronto are also adhering to the twice-a-week plan. These include the Madison, Variety, Globe, Beaver and others.

Perkins & Co. to Distribute Gold Fibre Pictures.

Toronto.—Perkins & Company, 11 Temperance street, Toronto, have become exclusive Canadian distributors for Minusa Gold Fibre Screens, Simplex projection machines and Speer carbons. This company also has offices and salesrooms in Montreal and Winnipeg.

James Travis Forms an Independent Company.

Toronto.—James Travis and the Specialty Film Import Limited, distributors in Canada of Pathe releases, have part company. Travis was Toronto branch manager in the exhibitors’ end of the picture business for several years and will not doubt make a big success of the theater.

Unity Film Gets Twicedumed Comedies.

Atlanta, Ga.—R. M. Savini, president of the World Film, Inc., has secured the rights for the Twicedumed Comedies, made by the Eagle Producing Company, Jacksonville, and featuring Perez.

John L. Day Comes as Special Salesman.

Atlanta, Ga.—John L. Day, Jr., who has been in the employ of the Fox Film in the capacity of manager at the Buenos Ayres, has now been transferred to the Atlanta branch of the same corporation in the capacity of special salesman, travelling the entire east and assisting in the big push in the booking of the new Fox special releases.

James Wilbanks Goes to Pathe.

Atlanta, Ga.—James Wilbanks, formerly in the employ of the International, has accepted a position as an assistant to George Allison, manager of the Pathe office.
Dayton's New Strand Now Open

City's New Picture Theater Considered One of the Finest in Ohio—Seating Capacity Is 2,000—Will Be Under Management of Harry Brown—Some of Its Interesting Features—Policy and Programs.

Dayton, Ohio, The new Strand theater, opened on December 23 as the city's newest and finest moving picture house, is considered one of the up-to-date theaters in Ohio devoted exclusively to pictures, as it seats 2,000 persons and its appointments are the last word in luxury and convenience. A $15,000 Wurlihoper Hope-Jones Unit orchestra is a feature and the house is located in the heart of the city, on Main street, near Fifth. The color scheme followed is in the decoration of the lobby and damask rose, with dull metallic medallions and finish. The boxes are finished in the Caen stone effect. Harry Brown is manager. Features exclusively will be run, the management having arranged to use first-run Paramount releases the first half of each week, and on Friday and Saturday, with Fox film on Wednesday and Thursday. The hundred or more large red seats and the house has the most favorable prospects possible for success. The opening program featured Lou Tellegen in "The Victoria Cross."

Youngstown Operators Elect

Youngstown, O.—Youngstown moving-picture operators have elected the following officers: an executive committee of six: President, James M. Steadman; vice-president, Albert Wiser; treasurer, Frank Cook; secretary, Henry J. Ham; business agent, Albert Diana. The operators claim a hundred per cent membership, with existing members utilizing the new association as a member. Relations with exhibitors are now on a satisfactory and a friendly basis.

The newly-opened Strand theater looks forward to a highly successful year.

Manager Holah as Society Light

Cincinnati, O.—The special-invitation showing of the first three installments of International's new serial, "Patricia," featuring Mrs. Vernon Castle, was a pronounced success, over six hundred persons filling the ball-room at the Hotel Sinton on the afternoon of December 22, to view the widely-heralded film. The social prestige of Mrs. Castle was of course largely responsible for the interest shown, and was cleverly utilized by Manager C. E. Holah, in charge of the Cincinnati operation of the International. The social register constituted its mailing list extending invitations to the direction of the show to many prominent people accepted. A telegram from Mrs. Castle was read between reels by Mr. Holah. It has not yet been fully determined what house will get the first run of the serial, and this may not be settled for some time, as it is understood the release company is interested in the installment and subsequent numbers may be postponed, on account of unexpected delays encountered on the Coast in filming the fourth and other installments.

"Whoozoo" Gets Across Big

Cincinnati, O.—The Cincinnati Motion Picture Exhibitors' League has convincingly demonstrated its ability to turn producer in highly successful fashion. Its one-reel animal comedy, "Whoozoo?", based on a clever scenario by J. S. Haughting, otherwise "Luke McClure," is literally a howling success, due to the participation of the wolves, hyenas and other amatures out at the Zoo, and there was a real scramble for the first run, the hoser ofing to Manager J. L. Hahnson, of the Family. Of course the fact that the rentals all went to the "Save the Zoo" fund account somewhat fort the rush to use the picture and to pay high prices for it, but none the less the exhibitors found they could get into this next season at a profit.

The real merit of the film may be gathered from what was said in a wire from W. H. Wilson, of the Ohio Board of Censors, to Enlarged Local Keith Theater

Cincinnati, O.—Announcement has been made that the R. F. Keith Cincinnati house is to be enlarged and remodeled, in connection with the construction on the site and adjoining ground of one of the finest and largest office buildings in Cincinnati. Additional ground extending from the Strand theater, which is north of the Keith theater, on Walnut street, to the alley north of Fifth street, has been acquired and will give ample room for the new building, as well as for all of the changes projected in connection with the theater proper. The building will have a frontage of 123 feet on Walnut street. Work on the theater will not begin until after the close of the current season next spring.

People's Theater to Be Sold

Cincinnati, O.—The People's theater property, owned by the Heuck interests, at Thirteenth and Vine streets, is for sale. The house is one of the oldest in the city, and has had a varied career, running through stock, vaudeville, burlesque and moving pictures.

Nashville Producing Company Releases Film

First Five-Reel Production, Entitled "God's Greatest Creation," Exhibited for Two Days Running at the Vendome, a Local House.

Nashville, Tenn.—The first five-reel production of the Dixie Film Company, entitled "God's Greatest Creation," was released on December 15, and ran for two days at the Vendome theater, which was leased especially for the occasion. Following the completion of this picture, President James Calnay announced the incorporation of an associate of Central Cinema Corporation. Mr. Calnay is president of the company; Halsey H. Tower, vice-president, and W. A. Harrison, secretary-treasurer. One five-reel feature will be produced monthly and distributed from the Nashville office. Work has been begun on "Man's Past Is Woman," under the direction of Mr. Calnay, with Halsey H. Tower in the lead.

Pending the operation of a larger studio, the majority of the interior scenes

Dayton to Have Another Picture Theater

Dayton Theater Company Formed—Will Seat 2,500 Persons—Capital $250,000.

DAYTON, O.—The attractiveness of Dayton as a moving-picture exhibition center, due to the high wages prevalent and the prosperity of the city, has led to plans for the construction of a handsome theater. The Dayton Theater Company, recently organized, has been formed to handle the matter with a capitalization of $550,000, and a 99-year lease has been acquired on Main street, between First and Second streets. The property is now occupied by the old First Baptist Church, and this property will be razed to make room for the new house, which is to seat 2,500 persons. Among those interested in Dayton are Fred Rike, Harry Schenck and Sidney O. Kusworm, while Sherman Marshall, Mayor of Dayton, and the Indianapolis, Meyer Effrymond and Idaire Feltman are other Hoosier capitalists. The company is said to have a special status of its plans is indicated by the fact that a preferred stock issue has been prepared by a leading Cincinnati brokerage house.

James Calnay.

company has opened a studio adapted to winter production. Negotiations are under way with several northern film companies for capable camera and laboratory equipment.

A MOST ACCEPTABLE NEW YEAR'S GIFT

TO YOUR THEATRE MANAGERS

A YEAR'S SUBSCRIPTION TO THIS PAPER

START WITH THIS ISSUE

Send Your Remittance Today.
New Color Process, Capitalized


Ohio Valley News Service, 1401 Starks Building, Louisville, Ky.

Kentucky Theatre Notes.

Providence, Ky.—Dr. W. T. Hayes has purchased the property of L. J. Fox, and taken charge of the active management.

Nashville, Tenn.—The Capital theater, on December 20, arranged a potato admission under which children were charged three potatoes and grown-ups four potatoes. The accumulated wealth in tubers was being donated for the relief of the poor.

Nashville, Tenn.—(For the Columbus Citizen) Mr. Dittmar has closed a deal with George Brothers for the lease on the Colonial theater, which he opened on December 14.

Harlan, Ky.—The management of the Cumberland theater recently offered a unique "give away" consisting of a young deer, captured in Florida a few months ago.

Nashville, Tenn.—(For the Birmingham Advertiser) The property of a Nashville night club, on June 9, was turned over to a group of investors, resulting in the opening of a new theater.

New Color Process Capitalized

Louis J. Dittmar, a leading film man in Louisville, is backing a new color process, which he has just incorporated in Kentucky. The process, which is known as the "New Arts Picture Co.," was discovered by L. I. Fox, a young chemist, formerly connected with the American Kinemacolor Co., who for five years has been experimenting with the process in an effort to perfect a process.

The new company has 1,250 shares of stock outstanding, all of which were sold with authority to incur an indebtedness of $50,000. In addition to Mr. Dittmar the incorporators are John G. Maysville, president of a large Louisville national bank, and Edward J. Humphreys, one of the prominent attorneys here.

It is stated that while the home office of the company will be in Nashville, all production will be made in New York. In addition to the manufacture of films the company plans to operate as many moving picture theaters, and do a general theatrical business.

Louis J. Dittmar recognized that the new process promised a new epoch in picture producing, and therefore contracted for the exclusive use of the new processes for five years. For the purpose of associating himself with local capital Mr. Dittmar organized the company, and exhibited the first complete proof of the new process here before the country was wise.

It is understood that under the new process all picture prints will be made on a gelatinoid strip, in the same manner as at present black and white picture are produced. They are to be used in such a way that the original prints, in which the real secret lies.

Mr. Dittmar has charge of the property for the East, and is expected to return shortly.

Defer Action on Second Story Shows.

Shelbyville, Ky.—Action has been deferred on ordnance relative to forcing all moving picture theaters to operate on the ground floor. It has been shown that R. M. Brown, deceased, executed a long time lease for a building at an annual rental of $3,000, with the Louisville owners as a picture house. The Shelbyville council has repeatedly renewed the license, and the house was sub-leased to the present operators in good faith, and their interests should be considered. The lease runs until February 24, and if the council believe that time must carry insurance of $25,000 on the property, and keep it in repair. Attorneys for the estate of Mr. Brown, also representing the lessees are making a hard fight to keep the ordinance from being passed. It was stated at a recent meeting of the council that the operators of the theater had agreed to put in every modern improvement suggested to put the building in safe condition.

Enter Adrian C. Humphrey, Jr.

Louisville, Ky.—Adrian C. Humphrey, Jr., head of the Strand Amusement Co., operating the Strand theater, is the proud father of Adrian C. Humphrey, Jr., who was born early in December.

Men, and the officers of the company state that the forthcoming subjects will compare favorably with the best independent features on the market.

Improvements at Fifth Avenue

Nashville, Tenn.—Nashville's new and improved appearance. The lighting arrangement, fresh paint and wicker furniture, etc., to make a decided hit with the public, and it is proposed to make this a permanent addition to the program service.

Changes in Local General Film

Memphis, Tenn.—A shake-up at the local office of the General Film Company, following the appointment of a new manager some weeks ago, has resulted in a number of the employees at this branch being released, announcement having been made that five or six employees will be used merely as a commercial distributing point for General films. It is planned to open schoolhouses in approved business, including big booking deals, etc., from either the Atlanta or New Orleans offices. The head of the Memphis branch since November 20.

Knickerbocker's Advance Bulletin.

Nashville, Tenn.—The Knickerbocker has tripled its display cage immediately inside the vestibule to exploit programs for the ensuing week. A compartment of sufficient size to accommodate a one-sheet poster has been constructed, set back in about a foot in front of the door of the auditorium. It is the first thing to catch the patron's eye, and is proving a valuable asset to the cause of advance publicity.

Crescent, Can Miss Man Visit Nashville.

Nashville, Tenn.—Through the co-operation of the Nashville Industrial Bureau, the Gaumont Company sent a representative to the principal points of industrial and historical interest in the city. These scenes will be shown weekly at the See America First" weekly serial series.

United to Handle "Snow White." Memphis, Tenn.—The United Film Service has contracted with the Educational Film Corporation to distribute "Snow White," the new Disney production. The film is to be made in Mississipp, Arkansas and Kentucky. Booking dates to be announced are unusually early for this class of feature, and Manager Kaufman forecasts a record run of the picture.

"War Brides" Runs Strong.

Chattanooga, Tenn.—Selznick's "War Brides" met with marked success during its opening week, and are expected to do even better after the "Yellow Menace" showing.

Nashville, Tenn.—One of Manager Wassman's pet schemes is the employment of a goat team and wagon to carry posters for the Knickerbocker. The gorilla is employed to go about the streets at any hour during the day with large posters erected on the wagon body, exploiting the current productions at the Knickerbocker.

Tennessee Business Notes.

Memphis, Tenn.—More than five hundred people were turned away from the Princess theater on Monday night during the "Yellow Menace" showing.

Nashville, Tenn.—One of Manager Wassman’s pet schemes is the employment of a goat team and wagon to carry posters for the Knickerbocker. The gorilla is employed to go about the streets at any hour during the day with large posters erected on the wagon body, exploiting the current productions at the Knickerbocker.
Three of City's Important Theaters Will Raise Admission Prices.— Majestic
Double Prices of Dress Circle Seats— Washington Will Run the Biggest 
Features at Increased Rates — The Broadway Also in Line.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, Mich.—December 24th is an 
exceedingly important date for three of 
Detroit's leading theaters, as on that 
day the Majestic theater inaugurated a 
new schedule of prices, getting 50% cen 
s for the dress circle and formerly sold at 
25 cents. It will mean a difference in 
the course of a week of sever 
cents. Ticket sales in Detroit are often 
as heretofore.

On the same day the Washington the 
ater inaugurated a complete change of 
policy, playing the biggest features for 
indebted runs, and establishing a schedul 
e of prices of 25 cents to $1 afterwards, 
and 25 cents to $1.50 at nights—two per 
formances daily, and all seats reserved.

The sale on “A Daughter of the Gods” 
opened Dec. 14 and the demand thus far 
having been greater than expected, the picture will run for four weeks at least. 

While the “Twentieth Century” has come to 
the Hoffman Brothers. Several exhibitions 
from other cities are negotiating to take 
over the picture.

Film Credit Bureau of Detroit.

Detroit, Mich.—Sidney L. Alexander, has 
opened a Detroit office about the first of 
the year which will handle the publicity, 
booking of pictures, and exchanges in the 
theaters. Detroit, being the exchange 
center of Michigan, is the logical place 
to establish such an office.

Manager C. W. Porter Resigns.

Detroit, Mich.—Mr. T. L. Porter, man 
ger of the Regent theater, Detroit, has 
resigned and no manager in his place has 
yet been appointed. Tone theater is 
owned and controlled by William F. Klaat.

Wolverine Gets Ivan Film Franchise.

Detroit, Mich.—The Wolverine Feature 
Film Co., at Campau building, Detroit, 
Edward Geller, manager, announces that 
it has secured the Michigan rights to the 
productions of the Ivan Film Corpora 
tion. Earlier Mr. Meade is assistant 
manager of the Wolverine.

Two Saginaw Theaters Quit.

Saginaw, Mich.—The Princess theater 
in Marshall, Mich., and the Palace Hippo 
дрет, Saginaw, have both been 
estricted during the past week. Poor busi 
ness and too much competition is given as 
the reason for the closing. Broadway 
the public,♦. Several exhibitors 
from other cities are negotiating to take 
over the picture.

KANSAS CITY, Mo.—John G. Hiatt, pro 
prietor of the Gladstone Theater, says All 
Producers Ought to Have Special Scores Arranged to Go With Features.

From Kansas City News Service, 205 
Corn Belt Building, Kansas City.

“There is just one way to get this suit 
ably done, and that is to have the music 
specialists be instrumentalists, and the 
specialists can play in harmony with the pic 
ture on the first performance. That is for 
the producers, and the music is especially 
composed for each picture. They could 
rent the music perhaps issuing only the 
descriptions, or even better, it could be 
small price, and they might even require full 
payment if the sheets were not returned in 
good condition. The exhibitors should 
undoubtedly be willing to stand any reason 
ble obligation, if they knew that the music 
would add 95 percent to the satisfac 
tion of the people who pay their dime.”

Mr. Hiatt has employed the services of 
men, or two producers, who see the point.

J. P. Bardwell a Lucky Exhibitor.

El Dorado, Kan.—J. P. Bardwell, Royal 
theater, El Dorado, Kansas, is now in the 
moves picture frame, having bought the 
Royal recently. Mr. Bardwell is a success 
ful business man of the town, and rec 
ognized as one of the leading theatrical 
producers in the state. He had sought to 
get the full appreciation of the enter 
tainment — the incomplete music actually 
troubling the patrons of the house.

“We all know, too, that every once in a 
while, we come upon a picture that we shouldn't 
think are good, but don't. We have to explain it. 
If such a picture had good music, the music 
would be a more valuable property, and we 
know this. The music would hold up the 
picture, and the patrons would go away

ment in the film business, resulting in 
closer co-operation between the ex 
changes and the exhibitors.

H. I. Garson Gets "The Witching Hour." 

Detroit, Mich.—Harry I. Garson has 
purchased the Michigan rights to "The 
Witching Hour." The picture opens Sat 
urday, showing at a Floren 
Strand theater.

Fox Film Officials Visit.

Detroit, Mich.—Herbert Robbins, as 
sisting general manager of the Fox Film 
Corporation, and Paul C. Kooney, central 
manager of that company, were recent 
visitors in Detroit. They spent a day in 
Exchanges on the Michigan and 
Farnum special productions is going out big in Michigan.

C. A. Meade With Pathe.

Detroit, Mich.—C. R. Seelie, general 
sales manager of Pathe, while in Detroit 
recently announced that C. A. Meade, 
former central division manager at Cle 
veland for the Greater Vitagraph, had been 
appointed to a similar position for Pathe.


Detroit, Mich.—Mr. Cohen, formerly 
associated with Metro in Detroit, is with 
Universal in charge of the serial depart 
ment. He is giving all of his attention 
just now to "The Purple Mask," on which 
he reports more than 30 bookings in Det 
roIT alone.

Col. Selig Visits Detroit.

Detroit, Mich.—Col. Selig, of Chicago, 
was at Detroit on December 24th for a 
private screening of "The Garden of 
Allah," for John H. Kunsky, A. J. Gill 
hard, and Horace Trendle, M. H. Starr 
and J. O. Brooks.

E. M. Simons Leases Opera House.

Adrian, Mich.—E. M. Simons, of Adrian, Mich., has leased the 
Crawford opera house for big features exclusively.

Kansas Exhibitor Wants Special Music John C. Hyatt, Owner of the Gladstone Theater, Says All Producers Ought to Have Special Scores Arranged to Go With Features.

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would add 95 percent to the satisfac 
tion of the people who pay their dime.”

Mr. Hiatt has employed the services of 
men, or two producers, who see the point.

J. P. Bardwell a Lucky Exhibitor.

El Dorado, Kan.—J. P. Bardwell, Royal 
theater, El Dorado, Kansas, is now in the 
moves picture frame, having bought the 
Royal recently. Mr. Bardwell is a success 
ful business man of the town, and rec 
ognized as one of the leading theatrical 
producers in the state. He had sought to 
get the full appreciation of the enter 
tainment — the incomplete music actually 
troubling the patrons of the house.

“We all know, too, that every once in a 
while, we come upon a picture that we shouldn't 
think are good, but don't. We have to explain it. 
If such a picture had good music, the music 
would be a more valuable property, and we 
know this. The music would hold up the 
picture, and the patrons would go away

ment in the film business, resulting in 
closer co-operation between the ex 
changes and the exhibitors.

H. I. Garson Gets "The Witching Hour." 

Detroit, Mich.—Harry I. Garson has 
purchased the Michigan rights to "The 
Witching Hour." The picture opens Sat 
urday, showing at a Floren 
Strand theater.

Fox Film Officials Visit.

Detroit, Mich.—Herbert Robbins, as 
sisting general manager of the Fox Film 
Corporation, and Paul C. Kooney, central 
manager of that company, were recent 
visitors in Detroit. They spent a day in 
Exchanges on the Michigan and 
Farnum special productions is going out big in Michigan.

C. A. Meade With Pathe.

Detroit, Mich.—C. R. Seelie, general 
sales manager of Pathe, while in Detroit 
recently announced that C. A. Meade, 
former central division manager at Cle 
veland for the Greater Vitagraph, had been 
appointed to a similar position for Pathe.


Detroit, Mich.—Mr. Cohen, formerly 
associated with Metro in Detroit, is with 
Universal in charge of the serial depart 
ment. He is giving all of his attention 
just now to "The Purple Mask," on which 
he reports more than 30 bookings in Det 
roIT alone.

Col. Selig Visits Detroit.

Detroit, Mich.—Col. Selig, of Chicago, 
was at Detroit on December 24th for a 
private screening of "The Garden of 
Allah," for John H. Kunsky, A. J. Gill 
hard, and Horace Trendle, M. H. Starr 
and J. O. Brooks.

E. M. Simons Leases Opera House.

Adrian, Mich.—E. M. Simons, of Adrian, Mich., has leased the 
Crawford opera house for big features exclusively.

Kansas Exhibitor Wants Special Music John C. Hyatt, Owner of the Gladstone Theater, Says All Producers Ought to Have Special Scores Arranged to Go With Features.
January 13, 1917

THE MOVING PICTURE WORLD

How Dick Liggett Advertises Coming Features.

Kansas City, Mo.—Dick Liggett, manager of the Freeman, in Kansas City, Kansas, has a new method of exploiting his pictures. For each feature of the Freeman he has gone to the Indianapolis Exposition, and what he has made about fifteen feet of film, stating the title of the picture, the date, price of admission, and where it is showing. This plan has worked out very satisfactorily, and is much appreciated by those who attend, proving a very good advertisement.

C. S. Stevenson Visits.

Kansas City, Mo.—Charles S. Stevenson, head of the advertising department of the Laemmle Film Service In Des Moines, was a visitor in Kansas City during Christmas week. Mr. Stevenson was in Kansas City for two weeks previous to that time, but owing to an accident was unable to make very many of the exchanges to meet old friends.

Business Notes.

Kansas City, Mo.—C. W. Hardin, manager of the Kansas City Metro exchange, left for Chicago recently to attend the ceremonies on the opening of the Metro Picture Service, relative to the release of the new Bushman Daylight. Seven of the first three episodes will be given in Kansas City at the New Center theater at 11 a.m. "Trouble in Texas," a story of those who want the saloons suppressed.

Mayor W. W. Bennett is credited with having been instrumental in having the aldermen opposed to Sunday pictures shown at any time or all times, and is credited by some papers as having been instrumental in having the aldermen. Justification is sought in the fact that petitions were circulated asking that the city council block Sunday showings. It is pointed out; however, that these petitions representing a biased element, ought not to be given more weight than the legal city-wide vote.

The shows have been operated from two to five o'clock on Sunday afternoons and early evenings. The ordinance as amended by a vote of the council limits the showing of films only between one o'clock and six o'clock. Some members of the city council were absent at the time of the meeting and their absence of Sunday night shows believe the ordinance will be restored.

An amendment changing the hours to one-thirty to five-thirty and seven to eleven was offered at a subsequent meeting but the matter was laid over for a week.

The Rockford ministers have rushed in with a set of resolutions commending the action of the council. Rev. Charles Parker of the Central Christian U. Church, made it known that he did not believe the commendation of the action of the council would advance the cause of the church.

Commenting on the situation the Rockford Register-Telegraph states that Bennett proudly acknowledges that he is unalterably opposed to Sunday pictures moving pictures and all shows of a similar character. Remaining a personal conviction, the mayor is within his right. The moment it becomes the subject of legislative council action, under the lash of the mayor's whip against the expressed popular will taken three years ago, it becomes the most flagrant abuse of executive power seen here within the writer's memory.

If the mayor's attitude is permitted to stand against the people of Rockford there will be no longer here any government, as they are here for the people. It will be a government of the mayor, by the mayor and for a special class of people.

The Rockford Star, declares:—"This is still a republic. The government of government. Majors or the people's lottery are still popular. Supermen and super-bodies have possessed the government years. Day by day all of aldermen can close the moving picture shows by arbitrary will. He can go before a rubber city council, another set of aldermen could justify opening the saloons although a majority has voted them closed.

The Register Gazette sees no excuse:—"It must be decidedly embarrassing to certain churches not to be forced to face these days with those of their constituents who voted to give Rockford motion picture entertainment on Sundays."

"Betrayal of an obligation, solemnly imposed by the people in the best way they have of imposing it,—at the ballot box,—is not a thing to be excused lightly, it is not a thing to be excused at all. The aldermen who voted to defy the will of the electorate and in a curious light.

The Sunday motion picture question was settled by a referendum vote. The will of the people was spoken emphatically—nearly 5000 voted to the polls and an impressive majority favored the shows. For the people now not wanting to nullify even in part, the wish of the majority by closing the theaters on Sunday evenings is practically to abandon their oath of office. Nothing will explain away such an action.

If the moving pictures are objectionable on Sunday nights, they must be equally bad on Sunday afternoons. The billing of the same picture is equally as bad. If the advocates of defiance of the will of the majority sincerely believe they are in the right, why not compromise with wrong by permitting the afternoon show?"}

"Held the Sunday opening; it is understood, contend that theater managers have not kept their promise to provide strong local meetings and the people pass on that point as they did on the original question. Do not overthrow our own law by the people now, without want of power and gave the patrons all the effects. A surgeon stood by and as soon as the show was over Charlestown went to the hospital where an operation for his relief was performed.

Schools Come Under Theater Tax.

Decatur, Ill.—Schools and other educational institutions, as well as theaters, are subject to license fees and charge admission fees are likely to be confronted with a request from Uncle Sam to pay $150 internal revenue tax.

The high school here has a spacious auditorium. It also possesses moving picture equipment. Educational films were shown with a five cent charge, the idea being to defray part of the expenses. No person profited. The board of education was visited by an internal revenue collector who announced that the fee of $150 was due.

Had Apparatus But Stuck to Job.

Rockford, Ill.—Although afflicted with appendicitis, Arthur C. Charlesworth, stage manager of the "Birth of a Nation," stuck to his job until the end of the performance and gave the patrons all the effects. A surgeon stood by and as soon as the show was over Charlestown went to the hospital where an operation for his relief was performed.

New Chicago Company.

Springfield, Ill.—Michigan Theater Corporation, Chicago, capital, $50,000; incorporators, Mark J. Goodman, J. M. Arvey, J. Korn, has just received its certificate.

Illinois Theater Changes and Notes.

Staunton, Ill.—Joseph A. Custer, who recently purchased the Majestic, is overhauling and changing it into a moving picture house.

Taylorsville, Ill.—Dominic Frisina, who operates the theater at Kinkaid, Bulipit and Tovey, new towns with the Chicago & Illinois Midland Railways, plans to erect a $2000 theater which will be of brick, 20×100, and will seat 600.

Monmouth, Ill.—Manager Stults of the Princess, who has 200 tickets in circulation for the play "Civilization" and the schools were closed early so children could attend the matinee.

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Rockford's Mayor Closes Shows

Sunday Evening Shows Prohibited—People Had Voted to Permit Them—Picture Show Problem Now Tangled Up With Other Political Questions—High-Bailed Action Brings Peck of Trouble—Local Editorial Comment.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

ROCKFORD, Ill.—Local papers have agreed that the people have ignored popular government in the face," when it summary voted to close moving picture shows in Rockford because of the fact that on April 15, 1912, voters of the city decided at a referendum election to keep the theaters open. A snap action has made Sunday closing the most important civic issue in Rockford. It has brought about a battle of political power into local politics. Already the Sunday closing has been brought up with the local option as a speculation, and what, they say, is not a thing to be excused at all. The aldermen who voted to defy the will of the electorate and in a curious light.

"The Sunday motion picture question was settled by a referendum vote. The will of the people was spoken emphatically—nearly 5000 voted to the polls and an impressive majority favored the shows. For the people now not wanting to nullify even in part, the wish of the majority by closing the theaters on Sunday evenings is practically to abandon their oath of office. Nothing will explain away such an action.

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A Censor That Film Men Condemn

Mrs. Margaret Conway of Denver, Colo., Champions Moving Pictures—Tells Members of Mothers' Congress a Few Truths—Committee Appointed to Confer With Exhibitors in Regard to Special Children's Shows.

By E. C. Day, Denver Correspondent.

DENVER, Colo.—A moving picture producer is not the only censors of the industry. Denver has a moving picture censor who is an exception to this rule.

She is Mrs. Margaret Conway. She is an accredited employee of the city and has been variously known as the neighborhood amusement inspector and moving picture censor. Originally another woman was engaged to look after the welfare of young girls, but when the growth of the moving picture industry up to the establishment of the city's board of education, her duties were extended to cover all branches of amusement.

She is the strict censor—but not a narrow minded one. She has established a high moral standard for amusements, but she does not believe that her duties as an amusement censor require her to misinterpret the law in order to find fault.

As a result of Miss Conway's fair minded conduct of her office every moving picture exchange man exhibited in Denver has gone out of his way to cooperate with her in maintaining the high standard of Denver's moving picture business. There has never been any friction between the censor and the men of the trade, but no member of this city's screen family realized what a staunch friend the film industry had in Miss Conway until she came out publicly at the death of her father, Dr. F. B. Foster, recently and in strong speeches endorsed moving pictures.

The incident occurred at a special gathering of the Mothers' Congress which was held for the purpose of considering all phases of neighborhood cooperation, and Special children's programs. A number of the state's leading educators were present at a representative gathering of film men.

Speeches were made by Prof. F. A. Bogus of Boulder and Ralph Pitts, Denver high school teacher, in which moving pictures were mercilessly bayed.

Miss Conway refused their arguments at every turn. "The moving picture is improving every day and the film men are doing everything in their power to make them still better," said Miss Conway in answer to statements that the quality of screen productions is deteriorating.

She rebutted their arguments that moving pictures tended to destroy the love of reading in children. She said that it would be a good thing if "the competition would cause teachers to make more of an effort to urge good reading in the schools.

"Reading can never take the place of the moving picture, but the moving picture ever take the place of reading," said Miss Conway. "And so far as reading is concerned, there is no danger of books that children read," she added.

Miss Conway declared that the picture theater was the greatest competitor of the saloon and if it had done nothing else to commend it should hold the respect of every moral leader and for having weakened the influence of liquor.

In reply to arguments of the educators to the effect that the moving picture had bred extramural temptations, she suggested that the practice of watching moving pictures was harmful to the eyes Miss Conway said:

"The expenditure of money for amusement is for the mothers of children to look after. I am not concerned with the theatrical producers whether they be in the moving picture business or in the legitimate theater."

"And as to the alleged harmful effect on the eyes, moving pictures are no harder on the eyes than is excessive reading."

The outcome of the discussion was the appointment of a committee by the Mothers' Congress to confer with exhibitors for the purpose of arranging for the special showing of children's pictures on Saturday mornings.

The following moving picture men attended the meeting: Ward Scott, Mont; Charles R. Gilmour, Pathe; W. S. Rand, Triangle; Albert Eden, Fox, F. H. Cowell, Paris theater and William T. Binford, Metropolitan theater.

Metro Gets Two New Road Men.

DENVER, Colo.—Harring Lustig, manager of the Metro exchange, announced two important additions to his staff this week. Charles Klein, former solicitor in New York City, has joined the company, and has been employed as road man. Frank Murphy, former booking clerk for the Vitagraph at Dallas, Texas, has been moved here and filled a similar position here. Manager Lustig and his aides are busily arranging for the opening of "The Great Gatsby," the Metro's serial of the novels, and Mrs. Conway is starrred.

Midwest to Handle "Civilization."

The Midwest corporation has been formed in Denver to take the place of handling "Civilization," Thomas H. Ince's production. The company has the rights for the state of Colorado, Utah, Wyoming, Kansas, Nebraska and Texas. The officers of the Midwest company are: J. W. Burke, president; John Mowry, vice-president, secretary and treasurer, and Max Schubach, manager.

Yuma Exhibitor Believes in Music.

Yuma, Ariz.—John Johansen, owner of the theater here, feels so strongly about music that he is making his own electricity using a Fairbanks-Morse equipment and has just put into one of his houses a new Style K Wurlitzer Duplex organ. He says that with good pictures, it is one of the best investments an exhibitor could make.

**Wisconsin Notes of Interest**

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Exhibitors Put on Their Honor.

Milwaukee, Wis.—It has been revealed that the citizens' commission on motion pictures will prohibit after March 31, the exhibition of white slave plays. It is also planned to give more attention to photoplay acts which are given in photoplays but confined out by placing the manager of the theater upon his honor to use only respectable acts.

"Pay as You Exit" Plan in LaCrosse.

La Crosse, Wis.—The "Pay as you exit" plan was used by the Casino theater the other day. It was "The Shine Girls." Manager McWilliams is in favor of this arrangement as it would please that he took this means of guaranteeing satisfaction.

**Wisconsin Theater Notes.**

Milwaukee, Wis.—The Merrill theater has a big Christmas tree in the rear of its theater and recently held a gathering of admission for children so that they could enjoy it during the holidays.

Milwaukee, Wis.—Thomas Saxe, local photographer, promised to aid the Home Economics club of this city in any fight it might make against the high cost of living by taking in Examination for slides which were selected by the women. Rhinelander, Wis.—Herman Zander, proprietor of the Civic theater has taken over the lease on the Cosy theater on Davenport street and will use it about four nights a week.

Sheboygan Falls, Wis.—The high school has installed a moving picture machine, and is going to book "The Ten Commandments" as the opening attraction at the Armory theater which is now the home of the picture. The former management was taken over by Manager Hickey at the Ripon theater.

Tomah, Wis.—The firm of Bierbauer & Peary, Inc., at Tomah, Wis., has been dissolved. Tyler assumes control of the theater.

Ripon, Wis.—L. O. Ramsted has sold the Star theater to Mr. Glassnap of Bowman.

California Notes.

Monte Rio, Cal.—Plans are being prepared for a new moving picture theater to be erected for Elrod & Murphy, the present owners. The building will be a theater for the use of the entire community.

Tulare, Cal.—S. J. Greenwood, manager of the Theater Tulare, has installed a heating system which will make that theater one of the best equipped in Tulare and has made other improvements, following his recent trip to New York.

Lindsay, Cal.—William Dougherty is erecting a brick theater and it is announced that this has been leased by J. H. Stubblefield and will be conducted under the management of Frank Hyde.

Taft, Cal.—Fox has purchased the Optic theater.

Bowling Green, Cal.—An eighteen-foot addition is being made to the Noveltie theater. Carl Johnson of Bowling Green has purchased property on the southern end of the block and plans to remodel the building as a moving picture house.

Chester Cole is the architect.

San Angelo, Cal.—The new Colosseum theater has been purchased by R. J. Royston.

Sacramento, Cal.—The Sequoia theater is being remodeled, a gallery added, and the seating capacity increased from 900 to 900.

"Crisis" Booked for Infinite Run.

San Francisco, Cal.—The "Crisis" from Attractions, which controls the rights in California to "The Crisis," has booked this feature for an indefinite period at the Columbia theater, commencing January 28. S. L. Warner, formerly of New York and
February 13, 1917

THE MOVING PICTURE WORLD

Film Exchange Board's Year

San Francisco Board of Trade Sums Up a Year's Activities—Has Been of Great Usefulness—Sees Plenty of Work Cut Out for the Coming Twelve Months—Need of Increased Membership—Present Members.

By T. A. Church, 1507 North Street, Berkeley, Calif.

SAN FRANCISCO, CAL.—In summing up the accomplishments of the Film Exchange Board of Trade of San Francisco during the past year Manager Fred S. Peachy calls special attention to the abolition of the Board of Consularion and the victory over the express companies in the matter of the carrying of films as hand baggage. While these two questions were probably the most important, others handled the board has been busy on others of interest to exchange men and exhibitors and the benefits of organized work have been shown in a striking manner. In securing a modification of the orders issued by transportation companies regarding the carrying of films on boats and trains, thousands of dollars has been saved to the exhibitors of the metropolitan district, while a great moral victory was achieved when censorship of moving pictures was abolished.

The new year promises to be fully as active as the one just closed and several important changes may be expected for action. Transportation companies are working to secure new rules for the packing of film cans so that they may be sent by express and placed in a separate tin case, beside being shipped in the regulation fiber and metal shipping cases. Early in January the State Legislature meets and the Film Exchange Board of Trade is preparing to oppose several bills that are to be introduced. Among these are measures for state-wide censorship of moving pictures, Sunday closures, and an age limit law. In order to be in a position to oppose the passage of these effectively the board is working to increase its membership and several concerns will be added to the list shortly. The present members are: the All Star Feature Distributors, Inc., the California Film Exchange, Inc., the Golden Gate Film Exchange, the Independent Film Exchange, the Mutual Film Corporation, the Metro Film Corporation, the Victor Motion Picture Co., Pathe Exchange, Inc., the Walter G. Preddy Co. and the World Film Corporation. The protection of copyright, the prevention of violation of the contract of joining and the applications of still others are expected shortly.

Judge A. I. Pearson appeared before this body again recently and asked that its members affiliate with the National Association of Motion Picture Industry. His remarks were well received, but the general expression of opinion was that this city was so far from headquarters and conditions were so different here that the advantages of joining were limited. Members expressed themselves as in favor of cooperating, however, should the national movement become so in reality, as well as in name.

Imperial Theater Makes Changes

San Francisco, Calif.—Extensive changes and additions of late in the Imperial theater on Market street under the direction of manager J. L. Partington have been designed to secure the services of the "Orpheus Four," a noted male quartet that won the international grand prize at the San Francisco Exposition.

A Profitable New Year's Gift

For Your Manager is a Subscription to this Paper

Start Now—With the First Issue.
"German Atmosphere" and Censors

In Different Parts of the Dominion of Canada Censors Show Differing Minds and Opinions—Goes to Prove the Inherent Disability in Censorship Everywhere—A Recent Case with German Atmosphere.

BY E. C. THOMAS, 821 ROGERS BLZD., VANCOUVER, B. C.

Winnipeg, Man.—The Triangle-Kay feature, "She Who Shadows," was recently submitted to the Manitoba and Saskatchewan censors, and rejected on account of its "German atmosphere." This was after the entire production, and the apparently pro-German feelings and activities of the leading characters played by H. B. Warner. The fact that the final scenes revealed that he was really in the secret service of a German espionage agent working in the interests of that country, was apparently lost sight of, and the censors did not consider it a suitable picture for British audiences.

This viewpoint almost (but not quite) equals the famous judgment of the British Columbia censors in condemning Universal's "Judy Forgot" because the bride and groom went to Heidelberg on their honeymoon, and thus rendered the marriage "unsuitable for the structure of the film.

In the case of "Shell Forty-Three," a private showing was given at the Provincial Theatre for the production of a new film, at which were present the members of the appeal board and military officials of the Department of Munitions. It was sufficiently situated. The unanimous opinion of those present was that the picture should be passed immediately by the appeal board, as the appeal board, which made only a few minor deletions.

Previous bookings further west made it impossible to hold the film longer in Winnipeg. It was booked at a later date, for a run at the Province.

Council of Women Want One Woman Censor.

Vancouver, B. C.—The Local Council of Women of Vancouver has requested the new provincial government to appoint one woman to the board of censors, and has chosen Mrs. J. O. Perry as the most suitable candidate. This was the matter which was taken up about three years ago by the National Council of Women of Canada.

It was stated, however, that on several occasions Mrs. Perry has been called in by the censorship office, and her opinions, or lack of opinion, on matters of censorship, were not always the same.

The proposal is not a new one, as the matter was taken up about three years ago by the National Council of Women of Canada.

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THE OPPORTUNITY IS AFFORDED EVERY MOTION PICTURE EXHIBITOR AND OPERATOR TO IMPROVE THE PROJECTION OF THEIR THEATRE BY THE ADOPTION OF SPEER HOLD-ARK CARBONS

 Constructed with a Hard Core and Metal Coating, the "Hold-Ark" Carbons assure a permanent arc, prevent wandering, assist in producing a clear, bright, flickerless light, and give to the operator the ideal lower carbon he has for years desired.

The Most Modern Achievement of the Motion Picture Industry—the Wonder of the Age

The best combination for light-producing qualities either on D. C. or A. C. Current, is a Speer Cored Carbon for the positive carbon and a Speer "Hold-Ark" is the negative carbon. Further information should be secured from distributors and dealers.

Sold by the Leading Motion Picture Supply Houses:

SPEER CARBON CARBON CO.
ST. MARYS, PA.
Calendar of Daily Program Releases

Releases for Weeks Ending January 13, and January 20

(For Extended Table of Current Releases See Pages 286, 288, 290, 292.)

General Film Company

Current Releases
MONDAY, JANUARY 9, 1917.

SELIG—Starring in Western Stuff (Two parts—Comedy-Drama).

SELIG—Selig-Tribune No. 3 (Topical).

VITAGRAPH—The Man of Mystery (Drama).

TUESDAY, JANUARY 10, 1917.

ESSANAY—Among Those Present (Two parts—"Black Cat Feature") (Drama).

KALEM—Rival Roméo (Comedy).

WEDNESDAY, JANUARY 11, 1917.

ESSANAY—Animated Noon Pictorial No. 22 (Cartoon Comedy).

—Yosemite Valley No. 2 (Scenic).

VIM FEATURE COMEDY—Title not reported.

KALEM—The Resurrection of Gold Bar (No. 22 of "The Girl from Frisco") (Two parts—Drama).

THURSDAY, JANUARY 12, 1917.

SELIG—Selig-Tribune No. 4 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 13, 1917.

KALEM—The Trail of Graft (No. 13 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Title not reported.

VIM—The Property Man (Comedy).

SATURDAY, JANUARY 14, 1917.

ESSANAY—The Sinful Marriage (Fifth of "Is Marriage Sacred") (Two parts—Drama).

KALEM—The Fireman's Nemesis (No. 114 of "The Hazards of Helen") (Drama).

SELIG—The Making of Bob Mason's Wife (Drama).

Advance Releases
MONDAY, JANUARY 15, 1917.

SELIG—Title not reported.

SELIG—Selig-Tribune No. 5 (Topical).

VITAGRAPH—The Glory of Iolana (Drama).

TUESDAY, JANUARY 16, 1917.

ESSANAY—The Little Missionary ("Black Cat Feature") (Dr.).

KALEM—Cupid's Caddies (Comedy).

WEDNESDAY, JANUARY 17, 1917.

KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl From Frisco") (Two parts—Drama).

VIM FEATURE COMEDY—Title not reported.

ESSANAY—One on Him (Comedy).

—Scenic on same reel.

THURSDAY, JANUARY 18, 1917.

SELIG—Selig-Tribune No. 6 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 19, 1917.

KALEM—The Black Circle (Episode No. 14 of "Grant, Police Reporter") (Drama).

VITAGRAPH—Title not reported.

VIM—Title not reported.

SATURDAY, JANUARY 20, 1917.

ESSANAY—The Wide Wrong Way (Sixth of "Is Marriage Sacred") (Two parts—Drama).

KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama).

SELIG—Title not reported.

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Calendar of Daily Program Releases

Releases for Weeks Ending January 13 and January 20

(For Extended Table of Current Releases See Pages 286, 288, 290, 292.)

Universal Film Mfg. Company

SUNDAY, JANUARY 7, 1917.

REX—No release this day.
IMF—The Whelp (Drama) ........................................ 02064
POWERS—The Trials of Willie Winks (Cartoon Comedy) .......... 02065
—The Forbidden City (Educational) ................................ 02066
BIG U—The Jewel of Death (Two parts—Reissue Drama) ........ 02067
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 2—"Suspected"—Two parts—Drama) .............. 02068

MONDAY, JANUARY 8, 1917.

RED FEATHER—Fighting for Love (Five parts—Drama) ............ 02069
NESTOR—One Thousand Miles an Hour (Comedy) .................. 02070

TUESDAY, JANUARY 9, 1917.

GOLD SEAL—The Mystery of My Lady's Boudoir (Three parts—Drama) ............... 02071
VICTOR—A Gentleman of Nerve (Comedy) ....................... 02072

WEDNESDAY, JANUARY 10, 1917.

LAEMMLE—No regular Laemmle this day.
L-KO—A Limburger Cyclone (Two parts—Comedy) .............. 02073
UNIVERSAL—Animated Weekly No. 54 (Topical) ............. 02074
LAEMMLE—The Face Downstairs (Reissue—Drama) ............. 02075

THURSDAY, JANUARY 11, 1917.

JOKER—When Damon Fell for Pythias (Two parts—Comedy) .... 02076
BIG U—No regular Big U this day.
POWERS—No regular Powers this day.
BIG U—Shattered Ideals (Reissue—Drama) ...................... 02077

FRIDAY, JANUARY 12, 1917.

IMF—Honorary Discharged (Drama) .............................. 02078
REX—The Whispered Name (Two parts—Drama) .................. 02079
VICTOR—The Wrong Mary Wright (Comedy—Drama) ............. 02080

SATURDAY, JANUARY 13, 1917.

BISON—The Bad Man (Two parts—Drama) ....................... 02081
LAEMMLE—No regular Laemmle this day.
JOKER—Minx and Matrimony (Comedy) ........................... 02082
IMF—John Bates' Secret (Drama) ................................. 02083

SUNDAY, JANUARY 14, 1917.

REX—No release this day.
IMF—Midnight (Drama) ............................................. 02084
POWERS—Mr. Fuller Pop, He Celebrates His Wedding Anniversary (Cartoon Comedy) .................. 02085
—Wonders of the Orient as Seen by Dr. Dorsev (Educational) .... 02086
BIG U—The Call for Help (Two parts—Reissue Drama) ......... 02087
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 3—"The Capture"—Two parts—Drama) ........... 02088

MONDAY, JANUARY 15, 1917.

RED FEATHER—The Double Room Mystery (Five parts—Drama) .... 02089
NESTOR—Treat 'Em Rough (Comedy) .............................. 02090

TUESDAY, JANUARY 16, 1917.

GOLD SEAL—The Prodigal Widow (Three parts—Drama) .......... 02091
VICTOR—No regular Victor this day.
VICTOR—The Masked Cupid (Reissue Comedy) .................. 02092

WEDNESDAY, JANUARY 17, 1917.

IMF—A Slave of Fear (Two parts—Drama) ...................... 02093
L-KO—Heartsick at Sea (Comedy) ............................... 02094
UNIVERSAL—Animated Weekly No. 55 (Topical) ............. 02095

THURSDAY, JANUARY 18, 1917.

VICTOR—Putting One Over on Ignatz (Comedy) ................. 02096
POWERS—No release this day.
BIG U—Bloodhounds of the North (Two parts—Drama) .......... 02097

FRIDAY, JANUARY 19, 1917.

VICTOR—His Little Room Mate (Two parts—Comedy) ........... 02098
UNIVERSAL—Screen Magazine No. 5 (Topical) ............. 02099
NESTOR—No release this day.
BIG U—The Little Rebel's Sacrifice (Reissue Drama) ......... 02100

SATURDAY, JANUARY 20, 1917.

BISON—Brute Force (Two parts—Drama) ........................ 02101
LAEMMLE—No regular Laemmle this day.
JOKER—Barred From the Bar (Comedy) ......................... 02102
LAEMMLE—Homeless (Reissue Drama) ............................ 02103

Mutual Film Corporation

SUNDAY, JANUARY 7, 1917.

VOGUE—The Land of Nowhere (Two parts—Comedy) .......... 02104
GAUMONT—Real Life No. 36 (Subjects on Real—Turpentine from Waste Timber; An Argosy from the Arctic; English Walnuts in the U. S.; Design Your Own Gown) (Mutual Film Magazine) ............. 02105

MONDAY, JANUARY 8, 1917.

MUTUAL STAR PRODUCTION—The Butterfly Girl (Five parts—Fisher—Drama) (No. 164) .......................... 02106
MUTUAL—When Hands Are Idle (Two parts—Drama) ........ 02107

TUESDAY, JANUARY 9, 1917.

GAUMONT—Tours Around the World No. 10 (Subjects on Reel: In the Heart of the Blue Ridge and Gaumont Kortoon Komic) .............. 02108

WEDNESDAY, JANUARY 10, 1917.

MUTUAL—Mutual Weekly No. 165 (Topical) ........................ 02109
GAUMONT—See America First No. 70 (Subjects on Reel: In the Heart of the Blue Ridge and Gaumont Kortoon Komic) .............. 02110

THURSDAY, JANUARY 11, 1917.

CUB—Title not yet reported ................................. 02111

FRIDAY, JANUARY 12, 1917.

MUTUAL—Uncle Sam's Defenders No. 2 ("Our Boys At the Border"—Topical) .......................... 02112

SATURDAY, JANUARY 13, 1917.

STAR COMEDY—The Honeymooners (Comedy) ................. 02113

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BIOGRAPH.

THE REHEARSAL (Reiesen—Two Parts—Dec. 27).—The cast: Evelyn Payne (Vera Ross); Cecil King (Jose Ruben); His mother (Kate Bruce); His sister (Irina Dankowska); Mabel Gray (Midge Kopp). Directed by John Raymond Nye.

Cecil King, a young playwright, sees a girl attacked by footpads, and rescues her. She is an orphan, Evelyn Payne, the daughter of a former great actress. King takes her to the studio behind the scenes, where he lives and introduces her to Mabel Grey, his fiancée, an artist with a studio across the hall. John Raymond Nye, Mabel with all grace, counsels to take care of Evelyn for a few days. Cecil requests his mother and sister, who live in the country, to take the girl in; and when they consent, Evelyn goes to the studio. Cecil takes his play to a manager, who reports that while it has a good idea, it is not rightly constructed. On hearing of his disappointment, Mabel tells Cecil that she has no time for failure; but he vows always to wear her picture, for her memory will inspire him. But this does not come, and he returns home. Evelyn finds his discarded play in a waste basket, and is moved by one of the scenes where his great actress is about to react the principal role. Cecil overhears and gives her the part. She is induced by his inherent dramatic instinct, he revives the play and it is a success. During his absence, Mabel has an interview with Evelyn, in which she poisons her mind against Cecil. When he returns, he suggests that they rehearse the big scene of the play. Mabel declares positively, he shall play the part of the avenging fury with such passion that Cecil has to give up the part. The besotted manager, in a fit of jealousy, drives Mabel from his sight. "You meant to kill me," he screams at theMorals, but Mabel is unfettered by Cecil. "She said you carry your picture, and I wouldn't have the thought that you were false to me." Thereupon, Cecil draws from his pocket the picture which Mabel once loved, so simply but truly in the portrait of Evelyn, not of Mabel. For months he carries it, ever since he realized Evelyn's nobility and the shallowness of the girl he once thought he loved. Mabel, her scheme exposed, sees Evelyn happy in Cecil's love.

SELIG-TRIBUNE NO. 102 (Dec. 31).—Turk's Tree, the largest and latest in a chain of caterpillar tractors about to start for Mexico with supplies for many thousands of Christmas trees.

SELIG-TRIBUNE NO. 103 (Dec. 31).—The cast: Tom Sage (Tom Mix); Vivian (Ruby Benda); Smith Drake (Pete Benda); Bill Spruce (Sid Jordan); Harry McNutt (Pat Christian); Jane Hope (Mary Jane) [L. Payne].—Army officers inspect new type of Selig-Tribune journalist by Tom Mix.

Tom Sage, a cowpuncher, likes motion pictures and decides to write a letter to Vivian Larkin, a cowgirl. In his letter he expresses a hope that some day he can be present at the rodeo which his friend, the great cowboy, is to attend. Tom's letter the Pinto Film Stock Company, headed by Vivian, intercepted. The motion picture actors arrive at an Arizona town near where Tom Sage is employed. Their arrival is attended by the great excitement where Bill Spruce, the "heavy," is called upon to o choke Vivian Larkin, a cowgirl, but instead of going to the slaughter he goes along, and believing it a real struggle, knocks Sage out. The cowpuncher and the movie star meet for the first time, and Tom Sage recognizes the actress as the girl of his dreams.

Becoming jealous of Percy Brown, the leading man, Tom Sage plans to use the love he has for Vivian, Tom plans to put Brown out of the way, so that he can have the leading role. Failing in this, Tom plots to become a hero in the eyes of his girl by saving her from an attack. One day, the movie company is rehearsing in a lonely spot. Strangers, evidently outlaws, attack the team, and Vivian Larkin, the star, is in mortal danger by being taken hostage. Tom rescues her. As the remaining members of the Pinto Stock Company overlook no opportunity to escape from such a wild locality, Tom Sage wins the gratitude and love of Vivian Larkin.

THE MAKING OF BOB MASON'S WIFE (Jan. 15).—The cast: Bob Mason (Robert Adair); Vickie (Virginia Klutzy); Jack Dunn (E. J. Brady). Written by Marie W. Feller. Produced by Burton L. King.

Bob Mason, after a big success, builds a fine home for himself, to the surprise and disgust of the townspeople. The facts are that they are overtaken by the inhuman husband, who, while he spares Dunne's life, thrashes him within an inch of his life. Kittle returns with her husband. She really loves him, but because of his wife's jealousy, she has to leave. She goes to the sheriff, who, with Pedo, an outlaw, and they visit the ranch house one night, planning to take the girl away by force. Kittle coerces them with a revolver, and the house is broken into. Kittle's husband, Jack Dunn, his her and friends arrive, and the sheriff is brought to the rescue. Bob Mason appreciates the faithfulness and love of his wife.

Universal Film Mfg. Co.

RED FEATHER.

FIGHTING FOR LOVE (Five Parts—Jan. 31).

The cast: Sylvia (Ruth Stonehouse); Jim (Jack Mallon); Marie (Jean Herbour); Johnny Little Bear (Noble Johnson); Billguard (J. F. Bricco); King's Favorite (Ruby Marshall). Produced by Raymond Wells.

Of two Indians, Billguard is of the Lenape tribe, and King, of the Siouan branch, believe in the right of the white man to interfere with their property. Billguard loves Sylvia, beloved of her people, and Ferdinand, who is forced to leave because of his subjects. He spends his life in rime living. One day he seizes, and straightway Ferdinand decides that he will marry the queen, sending his prime minister with the proposal. But she refuses it; and then promises to meet him at a certain place, and bring whatever he needs.

In America two cowboys, Jim and Johnny Little Bear, discover a rich mine and ride to spend some of the money traveling. The two start out. It happens that during their travels they stop near the house of Sylvia, and Jim, wishing to see a real queen, makes Bold murder. He tells Sylvia that he is a lady, who is none other than Sylvia herself, but that she must leave her home of the court ladies. She finally confides the predication of the queen, and he tells her that he will come to the assistance of the great lady. He writes to one of the cowboys, and tells him to come with him. The cowboys arrive, and by an agreement with a palace to tell the lady, she finds that she is the

Meantime, Ferdinand's favorite, seeing that her reign is coming to an end, tries to hold him, but he refuses to have more to do with her. Both sides prepare for battle. Ferdinand, with his army attacks Sylvia's force before the cowboys arrive, and they are being forced out. The cowboys return, and at a time return, telling him that they have captured the whole of the American force, and that now he is the king. Sylvia is informed of this, and with queenly dignity places her crown upon Jim's hand—and so accepts his proposal of marriage.

IMP.

HONORABLY DISCHARGED (Jan. 12).

The cast: George Hillar (L. C. Shumway); Driver (Fred A. Kelsey) Judge (L. M. Wells); Sergeant (R. A. Kelsey). Produced by F. A. Kelsey.

George Hillar, who had served in the army, is finally honorably discharged. He is very much attached to his mount, Patsy, also has been taken out of active service. Hillar goes to the captain to buy the horse so that he will be certain it will always have good care, but discovers that he has not sufficient money. He determines to work the job and buy the horse.

Some time elapses. Hillar now has charge of a gang of men and while he is standing near the street he sees a truck driver beating his horse, and Hillar tells him to discontinue this cruel treatment, and before long they become friends. The captain gives him a good beating. Much to his surprise he finds that the horse is the same driver. The driver has Hillar arrested and when taking more than the man is willing to pay to the fine and gracefully relates the experiences of Patsy and himself while in the army. Hillar promises to take Patsy home, and requests the driver to name his price for the horse. The driver says, Patsy becomes the property of Hillar.

The Moving Picture World

January 13, 1917

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THE MIDNIGHT (Jan. 14.)—The cast: Priest (Abraham Willard); Lawyer (J. B. Deane). Scenario by E. J. Clason. Produced by Allen Holubar. A melodrama in three acts. The action takes place in a small New England town in the spring of the year, in a court room, and on a farm. The story involves the courtship of a young priest and a girl who is later to be his wife. The principal characters are a young priest, a lawyer, a girl, and a farmer and his daughter.

THE STRUGGLE (Jan. 15.)—The cast: Father (Charles L. Camp); Son (Alfred Lunt); Mother (Lillian Gish). Scenario by Edna Rollins. Produced by W. C. Handy. A drama in two acts. The action takes place in a Boston hotel. The story concerns the efforts of a young boy to make a living by doing odd jobs and the attempt of his father to help him. The principal characters are a father, a son, and a housekeeper.

THE CHILD (Jan. 16.)—The cast: Father (Karlbounding J.); Mother (Helen M.); Daughter (Tillie). Scenario by Lillian Hellman. Produced by Vida Hope. A comedy in two acts. The action takes place in a small town in New England. The story concerns the efforts of a father to protect his daughter from a suitor. The principal characters are a father, a mother, and a daughter.

THE NEWS (Jan. 17.)—The cast: Editor (J. B. Deane); Reporter (J. W. Brown); Clerk (E. J. Clason). Scenario by E. J. Clason. Produced by Allen Holubar. A comedy in two acts. The action takes place in a newspaper office. The story concerns the efforts of a reporter to get a scoop and the attempts of the editor to prevent him. The principal characters are a editor, a reporter, and a clerk.

THE TWILIGHT (Jan. 18.)—The cast: Prosecutor (J. B. Deane); Defendant (J. W. Brown). Scenario by E. J. Clason. Produced by Allen Holubar. A drama in two acts. The action takes place in a courtroom. The story concerns a trial for murder. The principal characters are a prosecutor, a defendant, and a judge.

THE NIGHT (Jan. 19.)—The cast: Husband (J. B. Deane); Wife (Helen M.). Scenario by E. J. Clason. Produced by Allen Holubar. A drama in two acts. The action takes place in a New England town. The story concerns the efforts of a man to protect his wife from a suitor. The principal characters are a husband and a wife.

THE STORM (Jan. 20.)—The cast: Father (J. W. Brown); Son (J. B. Deane); Daughter (Tillie). Scenario by Lillian Hellman. Produced by Vida Hope. A drama in two acts. The action takes place in a New England town. The story concerns the efforts of a father to protect his daughter from the attentions of a suitor. The principal characters are a father, a son, and a daughter.

THE CLASH (Jan. 21.)—The cast: Father (J. W. Brown); Mother (Helen M.); Son (J. B. Deane); Daughter (Tillie). Scenario by Lillian Hellman. Produced by Vida Hope. A comedy in two acts. The action takes place in a New England town. The story concerns the efforts of a family to prevent a marriage between a son and a daughter's suitor. The principal characters are a father, a mother, a son, and a daughter.

THE STRUGGLE (Jan. 22.)—The cast: Father (J. W. Brown); Mother (Helen M.); Son (J. B. Deane); Daughter (Tillie). Scenario by Lillian Hellman. Produced by Vida Hope. A drama in two acts. The action takes place in a New England town. The story concerns the efforts of a family to protect their children from the attentions of a suitor. The principal characters are a father, a mother, a son, and a daughter.
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GAUMONT.
TOURS AROUND THE WORLD, No. 11 (Jan. 14).—A film that has been a subject of strong reactions, a picture of life, love and adventure in a variety of costumes at the western entrance to the Mediterranean, with a glimpse of Spanish seaports and Algerian cities, six miles west of Algiers. It was at Algiers that a European conference was held to discuss the Agadir incident which Germany almost succeeded in making a cause for war several years before the great conflict.

Typical of the pictures is the French Protectorate of Tunis which are also shown in this issue. These include street scenes, with their own unique flavor, Arab womei, and "kit" smokers. Olives are raised in large quantities along the sea coast, and there is an opportunity to contrast olive groves with those of California shown in Gaumont's "Ripe Life," No. 82.

The Bote de Boulogne is the largest park in Paris. In this reel are shown the Avenue du Bois de Boulogne, leading to the Park, as seen from the Arch of Triumph, and the Dauphine Entrance to the Park.

SEE AMERICA FIRST, No. 71 (Jan. 14).—A popular trip made by an expert. Los Angeles, Cal., is the clip-up Mt. Lowe, situated twenty miles from the city and reached by first taking an incline cable railway, an electric railway and then transferring to the back of a burro. Pictures of the trip are shown in this issue of "See America First." The mountain top is 1,300 feet above sea-level, and from it a wonderful view of the coastal plain, the ocean, and the mountains to the east—these mountains are obtained.

The incline railway runs from Ruble Canyon to Eastbound. With the exception of the mountain, with a maximum grade of 60 per cent. At Ruble Canyon Station, 1,300 feet above, the electric railway is taken for Alpine, the terminus. The railway is four miles long, and has 127 curves and 15 bridges. The longest strait of straight track is only 225 feet. The project is an immense undertaking, it is the only railroad in the United States which is the site of the 3,000,000 candle-power searchlight that flashes over the valley every night. On the same reel is an animated drawing in the humorous Cartoon Rowerson series by Harry Palmer. The title, "Mr. Common Sense Investigates," more than hints at the humorous search for the conspired for the present high coast of living.

REEL LIFE, No. 31 (Jan. 14).—No doubt every person who has ever drawn on a pair of fine kid gloves has wondered about what manufacturing processes the well-fitting hand covering is. The Gaumont Company sent a cameraman through one of the finest French factories, and what his lens caught has been introduced into "Reel Life," No. 31. The gamboiling kid in the meadow is first shown, and the last picture is milky as she draws on her elegant sixteen-button gloves preparatory to going out for the evening. It is a remarkable revelation in pictures. First is shown the selection of the skins, the scraping, the tanning and the smoothing on the stones. Then the cutting of the pattern, the decoration of the art, the attachment of ribbons and the embroidering.

Another section shows how pickles are prepared for market in one of America's biggest plants. Everything is shown from the picking of the cucumbers to the labeling of the jars. The picture is a worthy companion to the previous set, "The Great American Dill—"park and beans.

Both models and graphic drawings have been employed in the selection of the reel showing how to preserve the teeth. There are pictures of the teeth, as teeth are, and as-sections of a tooth which show how decay makes its way through the cusps, the incisors, the molars and teeth and the wisdom teeth. How fish are protected in irrigating ditches is also shown in this reel. Other sections cover where the water flows out of the land beneath the soil. The new water-wheel gate that cleanses itself and prevents the passage of fish is pictured.

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THE VAMPIRES.—No. 8, "The Poison Man."
BY EDITH NORMAND.—Directed by John Ford, with Mrs. band Guard (Edmond Mathieu, Normanand (Marcel Loussert, David Courtois, Jean Langevin, Paul Lebret, Germaine Massin, Madame Lebret, Robert Vidal, Madame Vidal (Juliet Madouller); Mrs. Guard (Florence Signoni).

During the performance, having committed suicide in prison, Veneus becomes the head of the Vampires. He learns that Philip is engaged to be married and orders Irma Vep to take an apartment in the same building as the girl. Irma learns that the betrothal dinner is soon to be celebrated by Veneus and takes the delicious dinner, which she will never have again, that Irma is to be at a dinner that the dinner has been postponed one day. The Vampires are served by women in old costumes and they poison the wine, and the Junior, who has been given some, drinks it and dies. His wife calls the police. Irma says it was just in time to save the guests, who are about to be served poison. Irma now switches off the lights and escapes.

Philip, writing in curb street language, arranges Irma to go to her mother's apartment and tells her to fetch a woman to a villa at Challly. Irma Vep, accompanied by Irma, goes in a car to the house. The chauffeur arrives with a ward-robe trunk strapped upright on the running board. Irma is asked to take a rear seat of the automobile with a powerful auralistic voice that Normandin steps out of the trunk. The women overpower him and Irma hides in the trunk.

On arrival at Challly, Irma telephones to Veneus, and is afterward, captured by Philip Guard, who is soon joined by Normandin, who has escaped from the Vampires. Veneus rescues Irma and the pair escape in an automobile and then separate. Irma keeps the automobile because she is the one to drive. Irma is always the woman in the rear seat. Irma jumps from a bridge to a moving train and eludes Philip and Normandin.

MUTUAL STUDIO COMEDY.

THE GIRL WHO CAN COOK: (Jan. 6.)—The cast: Mrs. Mary Sheldon (Elsie Moon); Robert Blake (Theodore Babcock). His uncle (Paul Green); Julia Banks (Mrs. Babcock). The wealthy bachelor, Robert Blake, and his uncle are guests at a house party. Julia Wilks, a lovely, dainty girl, is the new love interest for a husband, because he can pay her bills. She is engaged by Dr. Jekyll and the doctor tells Robert to marry the girl. The bachelor then offers the girl a place to propose to Julia, the cook leaves and someone must take her place. At last, the uncle is a man of his word and falls to Julia and the results are terrible. Mary Sheldon, a prim and shy girl, volunteers. Blake's uncle is skeptical, but the testing proves her attention to Mary and before the house party is over Mary has won the rich bachelor.

MUTUAL.

MUTUAL WEEKLY No. 104. (Dec. 27).—A country town, called South Solider at the Frost. Subtitles: (1) There are no restrictions placed upon the use of the enormous stores of ammunition; (2) The big shells are loaded with little cartloads; loaded to the gunners at the front; (3) An attack started at 9 o'clock this morning. Observation balloons were sent to locate the enemy planes, and the enemy were spotted; (4) The German could not longer stand the terrible bombardment and came running toward our trenches; (5) From the trenches "Kamrad!"; (6) Notwithstanding unfavorable weather conditions, our aviators took a brilliant part in the fighting; (9) Bringing down two enemy planes; (7) Late this afternoon a battalion passed us on their return after capturing the village of Rancourt. These brave little "police" were singing the "Marcelle" in German; (9) Portland, Me.—C. Hanson instructs boys to shoot only boys from 7 to 10 years.

NORFOLK, Va.—The Atlantic Squadron mobiles as the Southern Commercial Congress meets, the ship, with passengers, D. A. South and coast sailors. Youngest and oldest in the Atlantic Frigate is at the podium and the size of the ship. South Los Angeles, Cal.—New city christens largest mail box ever made. It is 32 feet high and on the regular call of Uncle Sam. Intention—Mailing of chemical waste. It resembles natural ice but is warmer and colder.

PARIS, France.—An exhibition of designs for Edith Cavell's monument. This year, Canadian Red Rangers given farewell. His Grace, the Duke of Devonshire, bids God-speed to officers and men.
Oakland, Cal.—Building the largest wooden ship in the world. Huge five-master will fly Norwegian flag.

Mare Island, Cal.,—U. S. destroyer Shaw launched here. Kirk pumps successful for new fighting era.

Philadelphia, Pa.—The Santa Claus Girl. Olive Mack, with silver tinsel, flew Saturday night as Snowy Christmas to more than 25,000 children. Her work now mission.

San Francisco, Cal.—Christmas joy for needy children. Unique desert caravan brings toys to little tots.

San Antonio, Tex.—Strong man gives unique exhibition. With rope around neck he pulls ten vehicles through San Antonio.

San Diego, Cal.—Soldiers and jackies in shambles battle. Sailors and regular entertain exposition crowd.

MUTUAL STAR PRODUCTION.

The Innocence of Lizette (American—Fligh pictures Co.), cast: Lizette Faure as Lisette Fleur; Miles Minter; Paul (Eugene Ford); Faure (Harvey Clark); Grange's Page (Eugene Porter); Dan Nye (Ashton Dearbont); Mrs. Dunn-Blanche Hanson. Directed by James Kirkwood.

Ashby Leone, once a famous actor, but now poverty stricken, dies, leaving his grandchild, Lizette, in the care of Granny Page, his landlady. Lizette's new home is one of happiness and she becomes a friend of Paul, Granny's young nephew, who runs a newspaper. Remembering her promise, Granny spends a good deal of time at the newshand and Paul is away on deliveries. She resents Dan Nye's attentions to Lizette.

One day Lizette sells a paper to Henry Faure, an elderly millionaire, who is attracted to the bright-faced girl. Faure has been mentally depressed since the death of his wife and little girl. Longing for some one to love, Faure offers to adopt Lizette as his own daughter. Though Paul and Granny are heartbroken, they consent.

For a time Lizette is happy in her new home. While Faure is away on business, Lizette visits her old friends, Faure unexpectedly returns. To his dismay, Lizette urges that he let her stay a while longer with Granny. He reluctantly concedes.

His old depression returns. The housekeeper finally writes Lizette, begging her to return for her own sake.

Lizette finds an abandoned infant on the door-step upon her return. She is overjoyed. She is adopted by the Faure. Little girl is a gift to see that she has returned with a baby. When questioned about the baby's mother, Faure asks her about the child's father. Lizette innocently answers that she does not know. She realizes in a vague way that babies have fathers and, seeing that everyone is greatly upset, she decides that if the baby must have a father she will give Dan Nye the honor of being it. The Faure loves her so much that he cannot find it in his heart to denounce her. Nor can the kind old housekeeper, who is blissfully amused at Lizette's lack of knowledge about babies.

Dan Nye is amused when Faure calls to see him and charges him with being the father of Lizette's baby. He conceals his astonishment, quick to realize that he has an unusual opportunity to raise the Faure's reputation. When Faure declares he must marry Lizette for the sake of her good name, Nye admits he is her father, but refuses to marry the girl unless Faure removes all obstacles. Faure agrees to this, upon the condition that he accompany him and marry Lizette at once.

The young woman who abandoned the child calls to reclaim it, but Lizette is unwilling to give it up. She is finally induced to give it back to the rightful mother. Nye is thrown out of the house, and Paul, who has long cherished a love for Lizette, is made happy by her acceptance of him.

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GREAT VITAVIAT.

The Secret Kingdom (Episodes No. 4—The Land of the Marsh) (Chapter Eleven—Two Parts—Jan. 1).—Taking advantage of his monarch's lack of caution, Simonida, his half-bred Indian friend, who secretly aspires to the throne, induces him to hold an observation of his castle, in which he has been, with his sovereign unpopular, Simoid feels it a good time to cause the assassination of the King, Philip III, of the House of Quey. While they are hunting in the royal forests. Capt. Harrington, Commander of the Spanish palace guard, and a loyal friend of Philip II, realizes Simoid's desperate plan, and when he hears him issue an order for the apprehension of the little Crown Prince, he places an obstacle remaining in his path to the throne—he
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while he is there, steels the combination and loots the bank. Pataro, a fisherman, chances to have the executive board of the bankers' influence, and when the minute hand is striking one—(and to have the pins raised by the police while he and his pal, McRob, rob the tabernacle.

But the minister is too strong to succumb to the temptations of Noma. While he is talking, a safe is broken in, and gets the combination away from him while Noma is with him, and goes to the executive board according to the plan. But Noma, with the minster away or to the tabernacle too late to prevent the robbery, and makes the grand sacrifice of giving up the stolen money by her own ill-gotten board before the bewildered police and board of directors arrive at the vault in the final great moment of spiritual exaltation, Naomi has rescued the great new of Trepau's love and his power. Meanwhile Wiley, in an attempt to steal the loot from McRob, has wrecked the mechanism in which they are fleeing and is killed.

WORLD-PICTURES.

ON DAVID'S GROUND (Peers—Five Parts—Jan. 8—The wk. is.

Bradford Stewart, a young American surgeon studying in Germany, is dining in Cologne with a wd. friend, little and a patriotic German. The latter is called away to Germany, chooses her and on his return announces to Stewart that war has been declared.

After Bloem's departure, Trepau, chief of the French Secret Service in Cologne, Germany, who has been listening to their conversation, decides to take Stewart prisoner and has in announced to Stewart that war has been declared.

Frau Schanne, the proprietress of the Holmer House, cleverly manages to carry her servant, Hans, a German spy. In Stewart's absence, orders her to place in Stewart's barge tofe (fraudulently) in her name, the package, the contents of which he is hunting for, to her husband. Outside the door Hans listens, perpate and a little suspicion, but had he not run.

After making sure of Hans' retirement, Little Comrade explains to Stewart that he and his sister are coming back, but that they are on the watch for her and that if she is back they want to be taken. The German heart consents to help her, and watches while she slips away. All that addition to 25. She is not the woman they feared. They meet in the morning, and she is very welcome. She sees them welcomed; a but not her guests, they are with the Belgians in bate against the Germans. The Belgians Little Comrade and Stewart are wounded, and with English help, go on to other fronts. The woman who is captured by a genuine officer from Metz, who takes her to Germany, and headquarters and denounces her a spy. Bloom, who is not the woman they feared, is unable to persuade her to confess. When Stewart discovers Little Comrade's plan of escape, he seizes his flag and his spear and bursts into the house that Little Comrade has been captured, so he

February 13, 1917

THE MOVING PICTURE WORLD

1944 BWAY TYPOPHON FAN COMPANY NEW YORK CITY
concentrates his energies on delivering to General Bredt the papers she claimed to have regained.

In gratitude General Jofra bestows upon Stewart the ribbon of the Legion of Honor, but overwhelmed by his loss and weariness from this last effort, Stewart is borne away defeated from the German headquarters. Bloom finding Little Comrade obdurate, is about to pass her without calling upon her when he beholds her send his last words of love to Stewart. Finding that it is her lover, Bloom, whose life was once saved by Stewart, refuses to condemn her, but tells her that there is not sufficient evidence, and sends her back to "her Alphonse husband." There follows a joyous reunion in the hospital between Stewart and Little Comrade.

CHRISTIE FILM CORP.

HIS CROOKED CAREER (Jan. 8).—The cast: The Girl (Betty Compson); The Chief of Detectives (Hezekiah Butterworth); The American (A. B. Bums); Story by Alice Cleighton. Directed by A. B. Bums.

When the Weedville force hears that Jane Slickem, famous lady "deceitful," will visit them for a dance, they spruce up to look their best. But in the city a nest of crooks has been raided and they send their beautiful queen, Alofa Breeda, to the country with the loot and the Weedville police mistakes her for Jane Slickem. She phones to her accomplices. The Weedville police give a drill for Alofa and exhibit their resources, from the barglar-proof squad to the "mounted in a burro." Meanwhile the crooks arrive and, while Alofa plays blind man's buff with one of them, they rob the bank, elope and join just as the real Jane Slickem arrives. The robbery is discovered as the crooks are getting away in a autogenous heaven. The ceps give chase and the honor of Weedville is destroyed when they catch the crooks and save the money.

IVAN FILM CORP.

ENLIGHTEN THY DAUGHTER (Seven parts—December).—The cast: Daniel Stevens (Frank Sheridan); His wife (Katharine Lillian), their daughter (Zena Kofo); Richard Stevens (Arthur Adelman); Minna, his wife (Marie Shotwell); Ruth, her daughter (Baby De Reimer); Mrs. Winthrop (Mathilda Brand-Jauge); Harold, her son (James Morrison); Laurence (Bernhard Nelmeyer); His wife (Violet Horner); Nina and John Hodges (Walter J. Goud); Four girls of entirely different types are cousins. Ruth grows to maturity under the watchful care of a "guardian"; while Lillian, neglected by her mother, whose passion for gambling is greater than her love for home and family. Ruth is given the advantage of her mother's knowledge of the gambling house and becomes indifferent to Lilian. Lillian's mother, as the only one of her gambling debts has become, partner of a practitioner in birth-control. His treatment results in Lilian's death, and as her deathbed she begs that her mother be forgiven and confined the one who is responsible for her condition. Lilian's father, realizing her wife's responsibility, drives her from home, while Ruth breaks her engagement to Harold.

INTERNATIONAL FILM SERVICE

PATRIA (Episode No. 2, "Treasure"—Two parts—Jan. 8).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Peter Sills); Baron Haruki (Warner Oland).

While Patria Channing (Parr) roams New York and hurry to the Channing mansion, which they find apparently deserted. Finally Captain Parr reaches the door knob, which turns cautiously. Inside the house they are met by Riggs, the old butler, who has at last been arrested from that thumper. He has heard nothing throughout the night and does not know anything of Mr. Ripley except that he left him in the library when he went to bed. At Patria's command, he enters the library but comes staggered and immediately, horrified at what he has seen. Parr compel to find the bodies of Ruth and one of the Japanese spies. A letter falling from Ripley's pocket is picked up by Patria, who asks Patria to read it.

To Patria, relative to Patria's coming of age, the letter reads: "One hundred years ago the first John Channing, dying, left his fortune to form a secret fund for National Defense in the event of war. This fund is augmented through contributions for war. That fund today totals $100,000,000, largely in gold. It is in a secret vault joining this room to which the password is your name. Wisely employed this treasure may prove the salvation of your country in the hour of dire peril."

Patria and Don are both mystified by the letter, and Riggs, when questioned, is unable to answer them. But at the slightest sweep of his hand across the letters forming the name "Ruth," a whole page is startled to find that they sink in at his touch. Patria detects a move and studies the glance and they push aside the sliding panel which conducts Patria into the secret vault. They find there a great pile of loot, gold, and are awed by the sight. As they are leaving, they also reach New York and go to the Channing mansion. They do not stop to ring, but forcing the door unlatched, he and his agents go in. Eagerly, they arrive in the vault, a thousand and the vault is in the ensuing seffle Riggs is killed. They order his men to search the house for Patria. Not finding her, they conclude she has been imprisoned. But theFates are again on fire in order that the murders may be covered up, the Japanese art and furniture in the vault and set fire to the house. Haruki instructing Kato to watch developments. Don and Patria, hearing the commotion and not answering their calls, are alarmed by the smell of smoke and discover that the house is on fire above them. The air in the vault becomes oppressive and Patria is on a verge of collapse when Don finds another condepted door and extreme into a passage leading to a stairway to the garden. Don forces the door and uncaps the opening from the outside. Kato see's them coming and Fates and finds out how Patria and Don managed to escape. He hurries to Haruki showing him what he has seen. He and Haruki enter the vault and found the quantity of gold. Don summons secret service men and they lift the flagstone, disclosing the secret stears. He bears them not人力通知 them and they bolt the steel door against them. Don leaves secret service men on guard, takes Patria to her hotel. Here he shows her that she is no longer in love with him, who thinking she has eloped with Captain Parr, has followed her in the hope of preventing the marriage and winning Patria. Her presence for the Captain is made apparent to him, however, and he is consumed with jealousy.

METRO PICTURES CORP.

A WIFE BY PROXY (Columbia Pictures Corp. Five parts—Sept. 13).—The cast: Jerry (McNair) (Mabel Talinfenfro); Noreen Burke (Robert Walker); Beatrice MacD. (Evelyn Bruly); Frederick Gaden (Fred Jones); Howard C. Gaden (Valentine Thomas); Timothy McNair, "Jerry's" father (George Mislar); Scragg, the housekeeper (Ricca Allen); Cryer, Burke's attorney (William Loughlin); Smith, the butler (Ed. Mack). Directed by John H. Colli.

Norton Burke, a young clubman, becomes involved with the Gaden family and finds, an adventure, who pretends to be the right woman, a man, of a strange will. Burke is to receive a large fortune. Burke is invited to a certain address by a certain date. If he fails, the money is to be given to the man who invites him. Burke and Beatrice, Beatrice Gaden is in league with Curtis to take Burke to make his fortune. He is married to a woman who slaps her in the face. During the affair, Burke was traveling in Ireland, Timothy McNair is given a service, and was told at the time to call upon the Americans in any time of need. On his deathbed, McNair tells his daughter, Jerry, to go to Burke in America to have the property. But the man, left almost penniless. One night Burke finds her across in the hall of the house. He gives her she is the "guardian of his fortune," and sets about her new duties of molding his sons and educating his daughter. On Beatrice, Burke learns that she is married, and has already deserted her husband in her apartment. Beatrice insists that her husband is a brute and that she does not want him. Burke concludes that Beatrice married because he should have proposed marriage. Burke is then married.

Jerry is sent to Beatrice with a present from Burke. In the presence of Jerry the disclosures are made and they discover that she still loves her husband the way in which the son, and that they expect to be good doctor him. Jerry is determined to get his benefit from their plot to ruin him. On the eve of the wedding, Burke will, Jerry marries him herself, assuring them that the marriage will be one in the way of friendship, and that she will have it annulled as soon as the money is safely in his hands. The Gaden becomes desperate. Burke goes to her and proposes, and Beatrice away from Burke in the future. In a large amount of money, Burke refuses the offer, and decides it is time to find out what a pair of scoundrels the Gaden are. She asks Burke to send for Beatrice and tell her the marriage is to be annulled.

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Mrs. Gudea is told that there is one draw-back— that Burbree will have to forfeit all his money to win his release and come to Beatrice a poor man.

There was little interest in Burbree when this news is told her, and tells him she has become reconciled to her husband. He asks her to leave his house. As he thinks over the events of the evening, his pride, his sense of his character, and what she has done for him, Jerry cannot be found. She has stolen out of the house early in the morning. He sends a note saying that she intends selling on a boat bound for Ireland, and that she will not marry him unless as soon as possible. Burbree hastens to the docks to watch for her to remain, declaring that she is running away from happiness instead of toward it. In the end he tells her that she has loved him all the time. At this moment they discover that the boat is in motion, and deciding that they might just as well spend their honeymoon abroad, the happy pair walk to New York's sky-line reeds in their distance.

THE GREAT SECRET (Chapter 3, "The Hidden Hat— Two Parts—Jan. 8").—Strangely, a well-dressed woman, is taken to the headquarters of The Secret Seven, but is released under orders from The Great Master. The kidnappers, having found the casket in the clubman’s house, carry it to Dr. Zulp, who opens it, but finds only a slip of paper with Chinese characters on it. Zulp vows to kill Strong. He sends one of his men over after Beverly, who has gone to the home of Strong’s fiancée to explain her presence in the clubman’s apartment. She promises as she leaves the home and carries her to a dense of the gangsters.

Strong, having returned to his home and telephoned to the police, is attacked by one of the henchmen of The Secret Seven, a double known as "Chug," who has helped steal the casket and, having seen Jews in the street, is at that time, returns for them. After a desperate fight Strong knocks "Chug" unconscious and runs from Mrs. Clarke that Beverley is missing, he dons the clothing of "Chug" and starts out with Woe See to find her. Two of the gangsters are waiting at the front door with revolvers. They have suspected "Chug" of being an informer and had followed him to the apartment, whither he went to steal the Jews. They believe Strong is "Chug" and are beating on killing him.

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Patie NO. 107 (Dec. 23),

Chicago, Ill.—The education authorities con-

voked 15,000 children to spend the day skat-

ting rinks, so that the children may derive the

beneficial effects of this health-giving outdoor exercise. Subtitles: The children were provided with skates free, so that all may take advantage of the activity. Preparing for the trip, New York City.—While the busy metropolis shivered in the rigid temperature the polar bears at the Zoo enjoy the first cold spell in their icy cell. The remains of the collared seals are sent to London, England.—Another Lancashire regi-

ment ready to leave Britain to add to the immense army that Great Britain is quietly collecting for her supreme effort. Subtitle: A Boycott Charge.

Beaumont, France.—The famous cathedral, with its priceless windows and beautiful architecture, which the French army’s valiant struggle has saved from the burning of the advancing de-

struction of the war. Subtitle: The columns are bravely guarded. From the grave of

Paris, France.—Prince Arthur, dross, who is fighting for his country’s cause as a man in the British army, has been decorated with the Collar of St. Michael for exceptional bravery. The troops then honor the mark of heroism by firing past the distinguished general.

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Los Angeles, Calif.
Steel Industry Booms (Magazine section).—Subtitled: The growing importance of iron and steel to the warring nations causes many long-abandoned furnaces at times to be restored to their former operations. The ore is hoisted in “skips” up to the steep inclines to the blast-furnaces, to resume an accustomed to the terrific heat of the huge ovens where the ore is smelted. Moulding pig iron.

San Francisco, Calif.—The Naval Board visits Hunters Point to investigate the advisability of this site for the establishment of a naval base, in compliance with the government’s new naval program. Subtitle: Construction of the largest drydock in the world, able to accommodate the 740-ton battle cruisers, planned.

Peace on Earth, Good Will to Men.—Subtitled: The Christmas story of the world and everywhere good cheer prevails. In San Francisco a camel caravan brings Twispide gifts to the invalid children in the hospitals. Philadelphia’s Santa Claus is Miss Olive Wilson, who brings gifts to 12,000 children each year, 874-foot York’s Christmas tree is gaily decorated for the little folk.

Independent Poland (Magazine section).—An animated cartoon by L. M. Glackens.

Portland, Ore. (Portland only).—The Pacific International Live Stock Exposition brings out exceptional fine products of American animal breeding. Subtitle: A Holstein bull sold for the record price of $2,000.

Seattle, Wash. (Seattle only).—The crew of the University of Washington continues their open-water practice, despite inclement weather. Subtitle: They use an old scow instead of the usual task machine.

PATHE, NEWS NO. 191 (Dec. 29).—The Pullman car of the luxury train, the Belmond, is dynamited six years ago by the notorious McQuama to create an explosion of suspicious origin.

Lion Cub. (On same reel as foregoing).—Little Feline is the Beloved of his Master. He appears in natural colors. The reel shows them serious and at play and contains some highly interesting capers.

Triangle Film Corp.

THE HOUSE BUILT UPON SAND (Fine Arts—Five Parts—Dec. 31).—The cast: Evelyn Dare (Lillian Gish); David Westbrooke (Roy Stuart); Samuel Stevens (William H. Brown). Josie McConnel (Aggie Herring). Mrs. Sholesley (Josephine Crowell); David’s Housekeeper (Kate Bruce).

Evelyn Dare is a butterfly of fashion. David Westbrooke, her fiancé, is an artist interested in sociology. He has made his home in the factory town of Oreville, where he works among his employees for factory manager. The two young people were allied by their parents, and although they have not seen each other for a number of years they are strongly attracted to each other and have no desire to break the engagement.

When David discovers that Evelyn plans to elope with a young man, he is scheduled to appear at a series of social functions, he refuses to have anything to do with marriage, and afterward tells his wife that she is to accompany him to their home and telegraph her friends that she has run away. Evelyn opposes this, but David is firm. He takes her to their home in the factory town and there orders her to wear a useless clothes and to supply those beating the wife of a factory manager.

For some time Evelyn is miserable. Finally she takes a job in the factory town and starts a woman’s club for the benefit of the factory workers. David maintains a club for the men of the town but they change it into a gambling den. Complications arise when thousands become angry because their women folk also have a club. This is aggravated when Ted, the husband of Josie, a mill-hand, returns from a term in prison and proceeds to poison Evelyn’s mind against her husband. The men’s club is burned down and David saves both Ted and Josie from being burned.

In the meantime Evelyn returns to her home, taking Josie’s baby with her. After a time Ted, becoming conscience-stricken, goes to Evelyn and tells her the truth. David becomes lost for his home, although he saved the factory town. There follows a reconciliation between him and Evelyn—the latter promising to assist him in his work—only not for love of him, but also because she is now interested in the people of the factory.

THE FEMALE OF THE SPECIES (Kay Bee—Five Parts—Dec. 31).—The cast: Gloria Marley (Dorothy Dalton); Mrs. Dorr (Evelyn Markey); Mrs. Condon (Howard Hickman); Mrs. Dorr (Glenn); William (Royer Laidlaw); Mrs. Alderice (Angie Herring). Carleton Condon.

The announcement of the forthcoming marriage is a severe blow to Gloria, who determines by fair means or foul to win Carleton from his young wife. In this she is for a time unsuccessful. Business, however, calls Carleton to Arizona to look after his mining interests. This affords Gloria her long-looked-for opportunity, and, closing her studio, she starts for the West.

Fate so ordains that at a small way-side café Carleton and Gloria meet. Carleton’s little daughter is carried on her quest. Carleton, unconscious of the identity of her companion, takes her with him to the little village. That night there is a confusion in train orders, and Carleton’s daughter is lost. Carleton, on a head-on collision. Gloria escapes unhurt, but Carleton lays unconscious, badly wounded with a fracture of the skull. A chance misidentification classifies Carleton and Gloria as man and wife, and Gloria devotes her life to nursing back a man who has lost his memory and is oblivious of his past. He imagines Gloria to be in reality his wife. For some time this illusion prevails, and as they are strangers in a strange land Gloria is not in no fear of an awakening. But one day Jim Alberdis, friend to Carleton, arrives at the hotel and, puzzled by the failure of Carleton to return, goes to the home of the children, and, returning home, tells his story to Marce. Marcia starts West and rejoins her husband. Carleton, not knowing that he is separated from the women and the unconscious Carleton, takes the train back at one time. Carleton, on a head-on collision. Gloria escapes unhurt, but Carleton lays unconscious, badly wounded with a fracture of the skull. A chance misidentification classifies Carleton and Gloria as man and wife, and Gloria devotes her life to nursing back a man who has lost his memory and is oblivious of his past. He imagines Gloria to be in reality his wife. For some time this illusion prevails, and as they are strangers in a strange land Gloria is not in no fear of an awakening. But one day Jim Alberdis, friend to Carleton, arrives at the hotel and, puzzled by the failure of Carleton to return, goes to the home of the children, and, returning home, tells his story to Marce. Marcia starts West and rejoins her husband. Carleton, not being a man is divided into Cole, the conscientious engineer who takes his wife's burden, and, between the two women and the unconscious Carleton.
The text in the image is a classified advertisement page from a newspaper. It contains various advertisements for movie equipment, supplies, and services. The text is dense and contains a lot of technical terms related to photography and cinematography. The text is not easily readable due to the layout and formatting, which includes abbreviations and jargon specific to the field. The page includes advertisements for equipment such as cameras, lenses, tripods, and other supplies relevant to the film industry. The text is not transcribed in a clear and legible manner, so a detailed transcription would require careful reading and understanding of the context and content.
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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
General Film Company

RELEASE DAYS.

Monday—Selig, Vitagraph.
Tuesday—Essanay, Kalem.
Wednesday—Essanay, Kalem, Vim Feature Comedy.
Thursday—Selig, Vim.
Friday—Kalem, Knickerbocker, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph, Reissue).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 13—The Honor of the Law (Two parts—Drama) (Biograph Reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.

Dec. 19—The Little Brown Mole (Black Cat Feature—Two parts—Drama).
Dec. 20—Taking the Count (Comedy).
Dec. 23—Dancing with Foxy (2d of "Is Marriage Sacred?"—Two parts—Dr.).
Dec. 30—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Animated Nooz Pictoral No. 21 (Car-
toon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 2—The Red God Made for Jones (Two parts—Black Cat Feature—Comedy).
Jan. 3—A Dollar Down (Comedy).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred?"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Animated Nooz Pictoral No. 22 (Car-
toon Comedy).
Jan. 12—The Sinful Marriage (Fifth of "Is Marriage Sacred?"—Two parts—Drama).

KALEM.

Dec. 12—The Menace (No. 9 of "Grant, Police Reporter") (Drama).
Dec. 16—The Midnight Express (No. 110 of the "Hazards of Helen" Railroad Series). (Drama).
Dec. 19—The Fatal Violin (Comedy).
Dec. 20—On the Brink of Death (No. 20 of "The Girl from Frisco"—Two parts—Drama).
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter")—Drama.
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen"—Drama).
Dec. 26—The Quest of the Golden Goat (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter")—Drama.
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen")—Drama.
Jan. 2—That Terrible Tendertoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl from Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of "The Hazards of Helen"—Drama).
Jan. 6—The Mouse Mountain Mystery (No. 115 of "The Hazards of Helen")—Drama.
Jan. 9—Rival Romances (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl from Frisco")—Drama.
Jan. 12—The Trial of Graft (No. 13 of "Grant, Police Reporter")—Drama.
Jan. 15—The Fireman's Nemesis (No. 114 of "The Haz-ards of Helen")—Drama.

SELIB.

Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 11—Selig-Tribune, No. 99 (Topical).
Dec. 14—Selig-Tribune, No. 100 (Topical).
Dec. 10—The Road to Famine (Drama).
Dec. 15—The Five Franc Piece (Two parts—Drama).
Dec. 21—Selig-Tribune No. 102 (Topical).
Dec. 22—The Man He Might Have Been (Dr.).
Dec. 22—The Golden Thought (Two parts—Drama).
Dec. 25—Selig-Tribune No. 103 (Topical).
Dec. 26—Selig-Tribune No. 104 (Topical).
Dec. 30—The Rich Woman (Drama).
Jan. 5—Selig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Firing Line (Three parts—
Drama).
Jan. 4—Selig-Tribune, No. 2 (Topical).
Jan. 6—The Girl in the Green Dress (Dr.).
Jan. 8—Starring in Western Suit (Two parts—
Comedy—Drama).
Jan. 8—Selig-Tribune No. 3 (Topical).
Jan. 11—Selig-Tribune No. 4 (Topical).

VIM FEATURE COMEDY.

Nov. 8—Marked No Funds (Comedy).
Nov. 15—His Wedding Promise (Comedy).
Nov. 22—The Good Stenographer (Comedy).
Nov. 22—Husbby's Chicken (Comedy).
Dec. 6—Husbby's Chicken (Comedy).
Dec. 12—Charlie Begins at Home (Comedy).
Dec. 20—They Pracite Ecomomy (Comedy).
Dec. 27—Her Financial Frenzy (Comedy).

VIM.

Nov. 24—Man's Maid (Comedy).
Nov. 30—The Prize Winner (Comedy).
Dec. 1—Ambitious Ethel (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Heirard (Comedy).
Dec. 16—No release this day.
Dec. 17—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 23—Reckless Romeo (Comedy).
Dec. 25—Pat and Pickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.

Dec. 22—A Bit of Bent Wire (No. 1 of "The Dangers of Doris")—Comedy.
Dec. 25—A Journey to Nowhere (Comedy).
Jan. 1—Jones Keeps House (Comedy).
Jan. 5—Two Weeks (Third of "The Dangers of Doris")—Comedy—Drama.
Jan. 8—Billy Smoke (Three parts—Drama).

General Film Company Features

BLACK CAT FEATURE.

Dec. 12—In a Looking Glass (Two parts—
Drama).
Dec. 19—The Little Brown Mole (Two parts—
Drama).
Dec. 26—A Tale from the Decameron (Two parts—
Drama).
Jan. 2—The Girl Ged Made for Jones (Two parts—
Drama).
Jan. 9—American Bride Present (Three parts—
Drama).

BROADWAY STAR FEATURES.

Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pop's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

Dec. 1—Butts Caused Trouble (One part—
Mr.).
Dec. 8—Master of Her Soul (Three parts—
Drama).
Dec. 22—The Dawn of Wisdom (Three parts—
Drama).
Jan. 5—Temperance and the Girl (Three parts—
Drama).

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BRANCHES IN 54 LARGE CITIES
**List of Current Film Release Dates**

**Universal Film Mfg. Co.**

**ANIMATED WEEKLY.**
- Dec. 27—Number 52 (Topical).
- Jan. 3—Number 53 (Topical).
- Jan. 10—Number 54 (Topical).
- Jan. 17—Number 55 (Topical).

**BIG U.**
- Jan. 4—No regular Big U this day.
- Jan. 4—The Upstaging (Special Release—Dr.).
- Jan. 1—It's a Question of Death (Two parts—Release—Drama).
- Jan. 11—No regular Big U this day.
- Jan. 11—Shattered Idals (Release—Drama).
- Jan. 14—The Call for Help (Release—Two parts—Drama).
- Jan. 18—No regular Big U this day.
- Jan. 19—Bloodhounds of the North (Two parts—Release—Drama).

**BISON.**
- Dec. 16—The Taint of Fear (Two parts—Dr.).
- Dec. 19—The Fighting Men (Two parts—Drama).
- Dec. 30—Union Powder (Two parts—Drama).
- Jan. 6—Blood Money (Two parts—Drama).
- Jan. 10—The Bad Man of Cheyenne (Two parts—Drama).
- Jan. 20—Brute Force (Two parts—Drama).

**GOLD SEAL.**
- Dec. 25—Birds of a Feather (Three parts—Drama).
- Jan. 2—A Boy's Soldier's Romance (Three parts—Drama).
- Jan. 9—The Mystery of My Lady's Boudoir (Three parts—Drama).
- Jan. 16—The Prodigal Widow (Three parts—Drama).

**IMP.**
- Dec. 24—The Woman Who Learned.
- Dec. 29—Toto of the Brovays (Two parts—Dr.).
- Dec. 31—No regular Imp this day.
- Jan. 5—The Moral Right (Two parts—Dr.).
- Jan. 7—The Whisp (Drama).
- Jan. 12—Honorably Discharged (Drama).
- Jan. 14—Another Soft Spot (Drama).
- Jan. 17—A Slave of Fear (Two parts—Drama).

**JOKER.**
- Jan. 6—Love in Suspense (Comedy).
- Jan. 11—When Dancing Fell for Priscilla (Two parts—Comedy).
- Jan. 15—Misses and Memories (Comedy).
- Jan. 20—Barred from the Bar (Comedy).

**LAMMELLE.**
- Dec. 30—The Face on the Screen (Release—Drama).
- Jan. 2—No regular Lammelle this day.
- Jan. 3—Alone in the World (Special release—Drama).
- Jan. 6—No regular Lammelle this day.
- Jan. 10—No regular Lammelle this day.
- Jan. 10—The Face Desaturns (Release—Dr.).
- Jan. 15—No regular Lamalle this day.
- Jan. 21—No regular Lamalle this day.
- Jan. 25—Homeless (Release Drama).

**L-KO.**
- Dec. 13—Murdered by Mistake (Two parts—Comedy).
- Dec. 20—Shooting His Art Out (Two parts—Drama).
- Dec. 27—The Parts of a Plumber (Comedy).
- Dec. 29—Pill's Busy Day (Comedy).
- Jan. 3—Our Trail of the Lonesome Pill (Two parts—Comedy).
- Jan. 10—A Limburger Cyclone (Two parts—Comedy).
- Jan. 17—Heartriss at Sea (Comedy).
- Jan. 21—Mr. Shooting in a Loodle—(Comedy).

**NESTOR.**
- Dec. 8—Oh You Moneymoon (Comedy).
- Dec. 11—Two Small Town Romances (Comedy).
- Dec. 15—A Wild Child (Comedy).
- Dec. 18—It Sounded Like a Kiss (Comedy).
- Jan. 1—Practice What You Preach (Comedy).
- Jan. 8—Lodger and Misses on Hour (Com.).
- Jan. 15—Treat Him Rough (Comedy).
- Jan. 19—No release this day.

**POWERS.**
- Dec. 31—Samuel Johnson, Numbers Not (Cartoon Comedy).
- Jan. 4—No regular Powers this day.
- Jan. 7—The Mystery (Cartoon Comedy).
- Jan. 10—The New City Edw. (Cartoon Comedy).
- Jan. 11—No release this day.
- Jan. 14—It's a Mighty Fate (Cartoon Comedy).

**RED FEATHER.**
- Dec. 18—My Faith! (Two parts—Drama).
- Dec. 23—A Child of Mystery (Five parts—Dr.).
- Jan. 15—Who Put the Rope On? (Five parts—Drama).
- Jan. 17—Loving Heart (Mystery (Five parts—Drama).

**REX.**
- Dec. 21—Mr. Vampire (Two parts—Drama).
- Dec. 22—No regular Rex this day.
- Dec. 29—The Gilded Life (Release—Drama).
- Dec. 31—The Prodigal Daughter (Drama).
- Jan. 4—The Red Rail (Two parts—Drama).
- Jan. 6—The Wall of Fame (Release—Dr.).
- Jan. 7—No regular Rex this day.
- Jan. 10—Theodred's Name (Two parts—Drama).
- Jan. 14—No release this day.
- Jan. 21—The Bubble (Two parts—Dr.).

**VICTOR.**
- Dec. 12—No release this day.
- Dec. 13—His (Comedy—Special).
- Dec. 14—It didn't Work Out Right (Comedy).
- Dec. 19—No regular Victor this day.
- Dec. 29—Regular Victor Reissue (Drama).
- Dec. 30—Regular Victor Reissue (Comedy—Special release—Comedy).

**UNIVERSAL SCREEN MAGAZINE.**
- Dec. 9—Number 2.
- Dec. 13—Number 3.
- Dec. 16—Number 4.
- Jan. 10—Number 5.

**UNIVERSAL SPECIAL FEATURE.**
- Dec. 21—The Furse (Episode No. 1, "The Vanished Jewels")—Two parts.
- Jan. 7—The Purple Mask (Episode No. 2, "Susp—pected")—Two parts.
- Jan. 21—The Furse (Episode No. 4, "Faci—ne")—Two parts—Drama.

**UNIVERSAL (STATE RIGHTS).**
- October—Lida Wives (Seven parts—Drama).
- December—The People vs. John Doe (Six parts—Drama).

**VICTOR.**
- Dec. 29—Bibliography (Comedy).
- Dec. 31—Bibliography (Comedy).
- Jan. 4—Bibliography (Comedy).
- Jan. 7—Bibliography (Comedy).
- Jan. 10—Bibliography (Comedy).

**Bluebird PhotoPlay, Inc.**
- Dec. 4—The Sign of the Poppy (Five parts—Drama).
- Dec. 11—The Price of Silence (Five parts—Dr.).
- Dec. 18—The Honor of Mary Blake (Five parts—Drama).
- Dec. 25—To Be Happy (Five parts—Drama).
- Jan. 1—Black Orchids (Five parts—Drama).
- Jan. 8—Two Lives (Five parts—Drama).
- Jan. 15—The Struggle for Life (Five parts—Drama).

**Mutual Film Corp.**

**AMERICAN.**
- Nov. 9—The Fighting Turk (Drama—Drama).
- Nov. 23—The Star Bucks (Two parts—Drama—Reissue).
- Nov. 25—Call of the Wild (Guardian) (Comedy—Reissue).
- Nov. 30—Carolina Anne's Vanity (Drama—Reissue).
- Dec. 2—The Capture of Rattlesnake Ike (Dr.—Reissue).

**CUB.**
- Nov. 10—His Blushing Brides (Comedy).
- Nov. 17—Her Sun-Kissed Hero (Comedy).
- Jan. 4—Jerry's Double Header (Comedy).

**CLAIRE.**
- Nov. 2—The Unimaginable Sin (Two parts—Drama).
- Nov. 18—The Samurai (Two parts—Drama).

**NIAGARA FILM STUDIOS.**
- Dec. 25—The Perils of Our Girl Reporters (Epi-

**NORTH AMERICAN.**
- Dec. 4—Our Diamond from the Sky (Chapter 2—"Under Gath"—Two parts—Drama).
- Dec. 12—Our Diamond from the Sky (Chapter 2—"Under Gath"—Two parts—Drama).
- Dec. 18—Our Diamond from the Sky (Chapter 4—"The Chimney"—Two parts—Drama).

**GAUMONT.**
- Jan. 2—Two Around the World, No. 9 (Sub-

**MUTUAL.**
- Dec. 7—Gentle's Latest Love Affair (Com.).
- Dec. 8—Rehabilitated (Drama).
- Dec. 11—The Turn of the Wheel (Two parts—Drama).
- Dec. 15—Mexican Intrigue (Drama).
- Dec. 18—Budd's Christmas (Two parts—Dr.).
- Dec. 21—The Elopement (Comedy).
- Dec. 22—Mated by Choice (Comedy).
- Dec. 25—Indiscretion (Two parts—Drama).
- Dec. 27—Peter's Perfect Photoplay (Comedy).
- Dec. 29—The Ranch Exit (Drama).
- Jan. 1—Pangs of Jealousy (Two parts—Drama).
- Jan. 5—Uncle Sam's Defenders No. 1 (Com-

**MUTUAL WEEKLY.**
- Dec. 6—Number 110 (Topical).
- Dec. 13—Number 117 (Topical).
- Dec. 20—Number 125 (Topical).
- Dec. 27—Number 133 (Topical).
- Jan. 3—Number 145 (Topical).
- Jan. 10—Number 155 (Topical).
- Jan. 17—Number 165 (Topical).
- Jan. 24—Number 177 (Topical).

(Mutual Releases continued on page 290.)
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be your chief resolution for the New Year. You owe it to your patrons as well as to yourself to provide every possible safeguard against fire accidents.
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Room 1434, 22 E. 17th St., New York City

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help insure a steady, repeating patronage because they liven up the picture—give it crisp definition. Every object, even to the edge of the screen, is shown clearly defined and evenly illuminated.

Now part of the equipment of Edison and Nicholas Power machines, and procurable at all exchanges.

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Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Bolopticons), and other High-Grade Optical Products.

RICHARDSON’S
MOTION PICTURE
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FOR MANAGERS and OPERATORS
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THE MOVING PICTURE WORLD

RICHARDSON’S MOTION PICTURE HAND BOOK is a carefully prepared guide to perfect projection.
It is an invaluable help to every single individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.
There are over 680 Pages of Text and the illustrations include detail diagrams of all the leading makes of projection machines.

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**List of Current Film Release Dates**

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 270, 272.)

### Paramount Pictures Corp.

#### BLACK DIAMOND COMEDY
- Nov. 27—Their Counterfeit Vacation (Comedy).
- Dec. 11—The Private Life (Comedy).
- Dec. 25—Their Week End (Comedy).
- Jan. 8—Braving Blues (Comedy).
- Jan. 22—He Did It Himself (Comedy).

#### FAMOUS PLAYERS
- Dec. 4—A Corset Princess (Five parts—Drama).
- Dec. 15—Camping Sale (Five parts—Dr.).
- Dec. 28—Browne White (Five parts—Drama).
- Jan. 1—The Slave Market (Five parts—Dr.).
- Jan. 5—Great Expectations (Five parts—Dr.).
- Jan. 17—The Devil’s Portrait (Five parts—Dr.).
- Jan. 24—The Best Man (Comedy).
- Dec. 13—In Society and Out (Comedy).
- Jan. 12—He Meant Well (Comedy).
- Jan. 15—Did It Ever Happen to You (Comedy).

#### LASKY
- Nov. 18—The Women’s Loud & Locust (Five parts—Drama).
- Dec. 11—On the High Seas (Five parts—Drama).
- Dec. 14—The Devil’s Eye (Five parts—Drama).
- Jan. 15—The Right Way (Five parts—Drama).
- Jan. 16—The Happiness of Three Women (Five parts—Drama).
- Dec. 21—The Right Direction (Five parts—Drama).
- Dec. 28—The Reducing Love (Five parts—Drama).
- Jan. 8—The Bingo Girls (Five parts—Drama).

#### MOROCO AND PALLAS
- Dec. 7—The Road to Love (Five parts—Dr.).
- Dec. 21—The Right Direction (Five parts—Drama).
- Dec. 28—The Reducing Love (Five parts—Drama).
- Jan. 1—The Happiness of Three Women (Five parts—Drama).

#### PARAMOUNT
- Nov. 9—The Martyrdom of Phillip Strong (Five parts—Drama).

#### PARAMOUNT BRAY CARTOONS
- Nov. 16—Colonel Hees Liar Hobe (Cartoon—Comedy).
- Nov. 23—Booby Bumps Queer the Chick (Cartoon—Comedy).
- Nov. 30—What Happened to Willie (Cartoon—Comedy).
- Dec. 7—Farmer Al Falfa’s Blind Kid (Comedy).
- Dec. 14—Booby Bumps Heins a Book Agent (Comedy).
- Dec. 21—Percy He Has Nix (Comedy).
- Dec. 28—Jack the Giant Killer (Comedy).

#### PARAMOUNT-BURTON HOMES
- Dec. 1—The Upper Ten (Five parts—Drama).
- Dec. 21—The Lower Ten (Five parts—Drama).
- Dec. 28—Going to Halifax (Comedy).
- Jan. 11—From the Bay of Fundy to the St. Lawrence, Including a Pilgrimage to Ste. Anne (Comedy).
- Jan. 8—Quintel Quebec (Comedy).
- Jan. 17—Montreal, Old and New (Comedy).
- Jan. 22—Ottawa and Toronto (Comedy).
- Jan. 29—Goose Bay to Winnipeg (Comedy).

#### PARAMOUNT I’CONEGROHS
- Dec. 24—Ride (Religious).
- Dec. 31—Religious Education (Religious).
- Dec. 31—Religious Education (Religious).
- Jan. 7—Religious Education (Religious).

#### Pathe Exchange, Inc.

#### ASTRA
- Dec. 24—Pearl of the Army, No. 4, “War Comedy” (Five parts—Drama).
- Dec. 31—The Shilling Shadow, No. 14, “Ab¬
   solute Black” (Two parts—Drama).
- Dec. 31—Pearl of the Army, No. 15, “Some¬
   where in Grenada” (Two parts—Drama).
- Jan. 7—The Shilling Shadow, No. 15, “The Final Chapter” (Two parts—Drama).
- Jan. 7—Pearl of the Army, No. 6, “Major
   Brent’s Private Parts—Com."
- Jan. 11—Pearl of the Army, No. 7, “For
   the Stars and Stripes” (Two Parts—
   Drama).

#### GOLD ROOSTER
- Dec. 10—The Challenge (Five parts—Drama).
- Jan. 7—King of the Five Parts—Drama.
- Jan. 24—The Romantic Journey (Five parts—Drama).
- Dec. 31—Joy and the Dragon (Five parts—Dr.).
- Jan. 7—Her New Home (Comedy).
- Jan. 14—The City (Five parts—Drama).
- Feb. 12—Pearl of the Army, No. 8, “Day
   and Death” (Drama).

#### PATHE
- Dec. 24—Pecore Ferdinando Fossati, No. 11, “A
   Day of Sport” (Fashions) and “Strung
   Up” (Fashion & Baring Animal (Educ.)
- Dec. 31—Pecore Ferdinando Fossati, No. 12, “Ple¬
   tine and Thrills” (Fashion)
- Jan. 7—The Last Volunteer (Three parts—
   Drama).
- Jan. 14—Shadows of Shame (Drama).
- Jan. 16—Pecore Ferdinando Fossati, No. 14, Some¬
   thing New.

### Triangle Film Corporation

#### FINE ARTS
- Dec. 8—The Wharf Rat (Five parts—Drama).
- Dec. 16—The Matrimaniac (Five parts—Drama).
- Dec. 24—The Heiress at Coffee Dan’s (Five parts—Drama).
- Dec. 31—The House Built Upon Sand (Five parts—Drama).
- Jan. 14—The Little Yank (Five parts—Arts—Drama).

#### KAY-BEE
- Dec. 16—The Sin Ye Do (Five parts—Drama).
- Dec. 24—Three of Many (Five parts—Drama).
- Dec. 31—The Female of the Species (Five parts—Drama).
- Jan. 7—Truthful Tulliver (Five parts—Drama).
- Jan. 7—The Weaker Sex (Five parts—Drama).
- Jan. 11—The Brave (Kay Bee—Five parts—Drama).

#### KEYSTONE
- Oct. 1—Haystacks & Steeples (Two parts—
   Comedy).
- Oct. 8—The Lady Drummer (Two parts—
   Comedy).
- Oct. 8—A Tugboat Romeo (Two parts—Com.
- Oct. 8—A Bomb (Two parts—Com.)

#### SUPERRIPICS, INC.
- Jan. 8—Seven Deadlies Sins — “Envy” (Five parts—Drama).
- Jan. 15—Seven Deadlies Sins — “Pride” (Five parts—Drama).

#### Unicorn Film Service

#### BUFFALO
- Dec. 11—The Slippers Rambled (Drama).
- Dec. 15—Fires of Fate (Two parts—Drama).

#### GAIETY
- Dec. 15—Watches and Women (Comedy).
- Dec. 14—Kisses are Free (Comedy).

#### HIPPO
- Nov. 25—Cupid’s Torpedo (Comedy).
- Dec. 15—The High Cost of Living (Comedy).
- Dec. 17—A Devil in His Own Home (Com.)

(Continued on Page 202.)
It's the screen without name or character that some dealers sell because it pays them better

MIRROROID Installations to Date 9678
Recommended and endorsed by the President of the NATIONAL EXHIBITORS' LEAGUE OF AMERICA (Mr. Lee A. Ochs) and the MIRROROID INSTALLATIONS.

FREE--Get Our Large Demonstration Samples--FREE

Train—Compare with any screen on earth—Use the brains God gave you—and the evidence of your own eyes.
Price, $3 1/3 Cents a Square Foot, $3.00 a Square Yard, the world over. MIRROROID has been tried, and proven THE SCREEN SUPREME. Why pay more for an unknown product?
The J. H. GENTER COMPANY, Inc.
THE WORLD'S OLDEST AND LARGEST PROJECTION SCREEN MANUFACTURER

NEWBURGH, N. Y.

EVERY CAMERA MAN CAN AVOID SCENE MIX-UPS
and keep accurate record of each exposure, by using the book we will send you, postage prepaid, if you will send us 15c in stamps.

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THE LATEST IN PROJECTION SCREENS
The New Process Pannill Reflecting Screens are the most perfect reflecting screens that can be produced. They bring joy to the Patrons, Gold to the Managers and Contentment to Machine Operators.

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SIX MONTHS $1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD
17 Madison Avenue, New York
**List of Current Film Release Dates**

(For Daily Calendar of Program Releases See Pages 220, 221, 270, 272.)

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<td><strong>SUNBURY PICTURES CORPORATION</strong></td>
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<td>Oct.</td>
<td>“Somewhere in Georgia”</td>
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<td>Dec. 4</td>
<td>“The Unknown”</td>
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<td><strong>WORLD PICTURES</strong></td>
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<td>Dec. 4</td>
<td>“The Unknown”</td>
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<td>Dec. 15</td>
<td>“The Rise of Susan”</td>
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<td>Dec. 25</td>
<td>“The World Against Him”</td>
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**States Right Features**

ARGOYSE FILM, INC.
December—The People vs. John Doe (Six parts—Comedy)
December—Where’s the Great Stuff (Five parts—Comedy)

BIODRAGH COMPANY.
December—One Round O’Brian’s (Comedy)

G. M. BAYNES.
November—Kitchener’s Great Army in the Battle of the Somme (Five parts—Drama)

CALIFORNIA MOTION PICTURE CORP.
November—Fighting for Verdun (Four parts—Drama)

EDUCATIONAL FILM CORPORATION.
November—Snow White (Four parts—Fairy Tale)

EXCLUSIVE FEATURES, INC.
December—Pamela’s Past (Five parts—Drama)

EUROPEAN FILM CO.
November—Fighting for Verdun (Five parts—Drama)

FROHMANN AMUSEMENT CORP.
December—The Witching Hour (Seven parts—Drama)

HARPEN FILM CORPORATION.
November—Civilization (Drama)

KING BAGGOT.
December—Absinthe (Drama)

B. S. MOSS MOTION PICTURE CORP.
October—The Power of Efi (Drama)

PIONEER FEATURE FILM CORP.
October—The Soul of a Fireman (Five parts—Drama)

WARNER BROS.
December—Robinson Crusoe (Five parts—Drama)

SHERMAN ELLIOTT, INC.
October—The Crisis (Seven parts—Drama)

SIGNET FILM CORPORATION.
November—The Masque of Life (Seven parts—Drama)

THE FILM EXCHANGE.
January—The Golden Rendezvous (Five parts—Drama)

THOMPSON FILM CO., INC.
December—War as It Really Is (Seven parts—Topical)

UNITY SALES CORPORATION.
November—The Yellow Menace, No. 12, “The Aeroplane Accident” (Two parts—Drama)

Nov. 27—The Yellow Menace, No. 10, “The Fly and the Submarine” (Two parts—Drama)

Dec. 4—The Yellow Menace, No. 14, “The Interrupted Nuptials” (Two parts—Drama)

Nov. 17—The Yellow Menace, No. 15, “The Reckless” (Two parts—Drama)

TWEEDLEDUM RELEASES (UNITY).
November—“The Tramp” (Comedy)
November—“Tune Up Your House” (Comedy)
November—“The Man Who Lost” (Comedy)
November—“A Short-Sighted Crime” (Two parts—Comedy)

Dec. 4—Somewhere in Mexico (Comedy)
Dec. 11—The Buenos Aires Show (Two parts—Comedy)
January 13, 1917

THE MOVING PICTURE WORLD

208 Vine Street
PHILADELPHIA, PA.

G. W. BRADENBURGH

Sealed Orders
Protea III
An American Gentleman

G. W. BRADENBURGH

Vine Street
PHILADELPHIA, PA.

PHILADELPHIA, PA.

BARGAINS IN MACHINES

Twenty-two machines slightly used, first class condition, Simplex, Power's 6 A's, Power's 6's, Edison B's, and Edison D's, low prices, quick sales.

CHAS. A. CALEHUFF, 1301 Race Street, Philadelphia

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY

56 Fifth Avenue, New York
42 Ashland Bldg., Chicago

Addressing Multigraphing Printing Typewriting

A Dependant Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY

56 Fifth Avenue, New York
42 Ashland Bldg., Chicago

Addressing Multigraphing Printing Typewriting

Ornamental Theatres

Plaster Relief Decoration
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Lee Street
CHICAGO, ILL.

Stereopticon

Peace Pictures
and
European War Pictures
(Neutral)

New Stereopticon Lectures and Poems presented by
L. M. Marion.

Terms
Accompanied by violinist, pianist, operator, lantern, etc. (when desired) for theatres, lyceums and clubs.

Moderate near New York City. Music for dances.

LOUISE M. MARION
445 W. 23rd St., New York
Phone, 16396 Chelsea

I do not lecture on or sell motion pictures.

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

THIS WORK COVERS

ELECTRICITY
ELECTRIC SERVICE
ELECTRICAL EQUIPMENT
PRACTICAL SUGGESTIONS
REFERENCE TABLES, ETC.

An up-to-date treatment of Moving Picture Theater Electric Installation and Projection, by a practical, experienced, electrical expert.

Illustrated and Substantially Bound. 298 Pages. 
$2.50 per Copy. Postage Paid.

MOVING PICTURE WORLD

17 Madison Avenue
New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THE speed and quality of the sensitive emulsion, the strength and toughness of the base, the consistent excellence covering a long period of years, the marked dependability—these are the qualities that have made it desirable, for your interests and our own, to place the identifying stencil mark

"EASTMAN"
on the margin of our film.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Is Less Than the Best Good Enough

if the best costs less? If you think your light on the screen is good enough and you are still using alternating current, just ponder over this fact:

The Wagner LIGHT Converter

will give more and better light with less current than an alternating current arc.

Remember this is not simply a claim. It is a fact and can be proven.

Send for Booklet, "Ghosts," and bulletin 10923.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

When Purchasing a Motiograph

Be sure and insist on the Latest Improvements; such as New Condenser Mount, which is so arranged that either condenser can be removed by a slight turn of handle; the Gear

The Enterprise Optical Mfg. Co.
574 West Randolph Street

Western Office, 833 Market St., San Francisco, Cal.
EXHIBITORS

Your most consistently helpful and dependable paper has always been the MOVING PICTURE WORLD

The MOVING PICTURE WORLD has always been free and independent of any trade connection, either manufacturing or exhibiting. Its policies are founded on principle and consider only the best interests of all. Injustice to any one side can only mean ruin in the long run.

We offer, now or never, no bribes for your support or the endorsement of any special interest in the trade. With us no endorsement has been necessary outside of furnishing the best and most reliable paper that you can read.

We stand on no insecure foundation of false claims as to exhibitors representation, either organized or unorganized, nor any equally false intimations as to independance of advertising patronage.

We have, for nearly ten years, given the best value by long odds to exhibitors and advertisers impartially and without special favor to any.

We thank you for your confidence and support heretofore and solicit a continuance of same, believing we are in position to give you even better value through our greater experience and understanding of all your problems.

For nearly ten years the representative paper of the industry, built on principle without the slightest MISREPRESENTATION at any time or of any sort.

ADVERTISERS

The paper with by far the largest circulation and the one enjoying to an exceptional degree “Reader Confidence” is the MOVING PICTURE WORLD

Yearly subscriptions means less than a single admission to your theatre weekly. If not already a subscriber send your remittance NOW --- TODAY --- THIS MINUTE
"SIXTEEN YEARS OF KNOWING HOW"

ANOTHER POWER'S ACHIEVEMENT

A DEVICE GUARANTEED TO "TAKE-UP" 3,000 FEET OF FILM, MAINTAINING AN EASY AND EVEN TENSION THROUGHOUT.

SIMPLE, EFFECTIVE, CONSISTING OF FEW PARTS AND OPERATING ON BALL BEARINGS, IT REQUIRES ABSOLUTELY NO ATTENTION.

EXAMINE IT IN OPERATION ON POWER'S CAMERAGRAPH NO. 6B.

CATALOG G

Mailed Upon Request

NICHOLAS POWER COMPANY
NINETY GOLD STREET
NEW YORK
Scene from "The White Raven" (Metro).
SEVEN DEADLY SINS

Book the entire series of seven five-reel features. Your success will be assured by

McCLURE PUBLICITY

McClure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway, New York City.
MR. EXHIBITOR:

This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.

See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.

Leo K. Spero
RED FEATHER PHOTO-PLAYS PRESENT "HEARTSTRINGS" FEATURING ALLAN HOLUBAR DIRECTED BY ALLAN HOLUBAR BOOK THROUGH ANY UNIVERSAL EXCHANGE
Now Selling

The PEOPLE VERSUS JOHN DOE

Written and Directed by
LOIS WEBER

has been pronounced, "The most powerful film drama ever shown on any screen." Produced under the personal supervision and direction of LOIS WEBER, who counts among her successes such Box Office Winners as "Where Are My Children," "Idle Wives," "Shoes," "Hypocrites," "Scandal," and others, is SUFFICIENT GUARANTEE for the drawing power of this production. Wonderful Paper, and specially prepared Advertising Matter FREE to State Rights Buyers. "THE PEOPLE against JOHN DOE" will cause a sensation in ANY city or town. It's clean, powerful, marvelously directed and tells the most gripping story ever filmed. Good territory now open. Write or wire the STATE RIGHTS DEPT' of the

UNIVERSAL FILM MFG. CO.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York
By all odds, the most gigantic State history of the trade—The UNIVERSAL Spectacular Half Million Dollar

IN announcing the STATE RIGHTS sale of the Universal’s Feature Production—Jules Verne’s “20,000 LEAGUES UNDER THE SEA”—we present what has already been pronounced, the most amazing spectacle—the most remarkable achievement in pictures and the BIGGEST BOX OFFICE ATTRACTION ever placed before State Rights Buyers and Exhibitors. Judged from its already tremendous success in both Chicago and New York, “20,000 LEAGUES UNDER THE SEA” is without question the biggest State Rights proposition on the market.

Nothing Like It On Earth

'2,000 LEAGUES UNDER THE SEA” is entirely different than ANY State Rights proposition on the market. First—the picture is different—second—the advertising possibilities outclass those of any feature ever produced—and third—it will outdraw any feature production now being shown anywhere in the world. This huge spectacular production played for eight solid weeks to overflow crowds in the city of Chicago. In its very first week in New York City at the Broadway Theatre it shattered every record held by that house. That’s the kind of evidence on which to base your judgment in the buying of ANY State Rights production—ALSO—

This Production can be Re-booked one, two, or three years from now as easily as at this very moment

What Chicago Newspapers say:

“The greatest cinema achievement ever offered in the history of the young art.”
—Chicago American.

“Superlative adjectives cannot do justice to this master picture.”
—Chicago Post.

“The most unusual film ever produced.”
—Chicago Examiner.

“It contains that which everyone seeks—Novelty.”
—Chicago Tribunie.

“Big achievement.”
—Chicago News.

“Has astonishing scenes.”
—Chicago Journal.

CONSIDER this with great thought, Mr. State Rights Buyer. Consider what it means IN CASH TO YOU to be able to re-book this production again next year—the year after and the year after that. While re-booking any other feature production might be a difficulty, if not an almost impossible matter—it’s a cinch with “20,000 LEAGUES UNDER THE SEA,” because of its distinct novelty. It will draw capacity today and three years from today just as easily.

THAT’s why this production is a far more profitable purchase than ANY State Rights feature production on the market. It’s a 1, 2 or 3-year feature and will “get the money” anywhere, any time, all the time.

People who see it once will be as anxious to see it again a year or more later because it never loses its magic power to thrill and entertain. As the Public is the “acid test,” and the Press usually gauges productions right, read about “20,000 LEAGUES UNDER THE SEA” on the next two pages of this advertisement.

The Hugest Box Office Attraction of Them All

It’s the kind of a production that makes ever audience go out and talk their heads off to neighbors and friends. Every audience send back another house; thus you get the tremendous value of the “mouth to mouth” advertising—the kind that money can’t and never could buy. This “personal” advertising will be one of the greatest assets to bring you Capacity Business

every day you show “20,000 LEAGUES UNDER THE SEA.” By following the directions, instructions, schemes, plan and ideas as laid out complete for you in the Elaborate Advertising Campaign book you simply can’t fail with this huge production. The ad book gives you the entire ad campaign for the newspaper, tells you how to run the campaign, tells about the publicity matter, publicity cuts and everything else you want to know.
Rights proposition ever offered in the Film Manufacturing Company's stupendous production.

JULES VERNE'S

20000

LEAGUES

UNDER

THE SEA

What New York Newspapers say:


"The most thrilling and most educational picture yet produced." — N. Y. Eve. Sun.

"Thrilling underwater film masterpiece. This is the wonder of wonders." — N. Y. Amerlean.


"No one can in any way or in any reason afford to miss it." — N. Y. Eve. Journal.


"Very well worth while." — N. Y. Eve. Post.

Send for the Big Ad Campaign Book

Get a copy of this great book immediately. Sent FREE to all State Rights Buyers and Exhibitors interested in this huge money-making production. At the time of the writing of this advertisement nine Southern States already sold. Other territory going fast. Communications given attention in order of their receipt. Use the Telegraph. It's quickest. Send your communication direct to the STATE RIGHTS DEPT. of the UNIVERSAL.

The Ad Book Tells It All

UNIVERSAL

FILM MFG. COMPANY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe."

1600 Broadway, New York
THE Specials listed below are of a class and character that are necessary to the Exhibitor who finds it advisable to book Special Features of one or more reels. They include, beside the Five-Reel Feature—Comedies, Cartoons, Educational and the Greatest of all Screen Novelties—The Universal Screen Magazine.

Like the other releases on the Universal Program, these Specials may be booked separately—but Exhibitors must expect to pay extra for them. Not only because they are genuine Box-Office Attractions, but because it is manifestly unfair to expect to pick and choose from the entire Program, and get these releases at the pro rata price of that paid by the user of the entire Universal Service.

Special Releases on the Universal Program for the Week of January 29

RED FEATHER—"LOVE AFLAME"—With Ruth Stonehouse and Jack Mulhall (Five Reels—Romantic Drama).
NESTOR—"WHY, UNCLE!"—(One Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"FAKING FAKERS"—With Phil Dunham (Two Reel Comedy).
UNIVERSAL SPECIAL—"THE WAR WAIF"—Two Reel War Drama—With Allen Holubar.

Look them over. Nowhere on earth will you find the specialties you need that can compare in money getting value at your box-office with the Universal Specials listed here.

Compare the full Universal Program as given on these pages with any Moving Picture Program on earth, and you will acknowledge its absolute supremacy from the standpoint of Popularity and Profit. Remember, the Universal Program is split (as shown here) ONLY AS FAR AS INDIVIDUAL BOOKINGS ARE CONCERNED. Every subject listed is included in the full Universal Program Service of Twenty-nine Reels a week. This is the ideal show—the popular and profitable moving picture entertainment—to which thousands of Exhibitors have returned after disastrous experiences with "Open Bookings," "Feature Programs," and other freak ideas of recent times.

BOOK The Great Complete UNIVERSAL Program
THE Releases listed below as “Regular” are the cream of Juvenile, Comedy, News Weekly, Educational and Dramatic Subjects. They constitute the backbone of the mighty Universal Program. In comparison with the “Specials” opposite they number Sixteen Reels of Dramatic Subjects, with only Four Reels of Juvenile, Comedy and Educational. They are the solid, substantial program releases that are making thousands of Exhibitors successful throughout the world.

Regular Releases on the Universal Program for the Week of January 29

GOLD SEAL—“JUNE MADNESS” (Three Reel Romantic Drama)—Roy Stewart and Wardsworth Harris.

VICTOR—“SOME BABY” and “NELLIE, THE FIREMAN’S DAUGHTER”—(Split Reel Comedy).

UNIVERSAL ANIMATED WEEKLY No. 57.

BISON—“THE GOLD DUST”—(One Reel Western Drama).

VICROR—“IT'S CHEAPER TO BE MARRIED”—(One Reel Comedy)—Babe Sedgwick.

IMP—“THE DIAMOND THIEVES”—(One Reel Crook Drama)—Robert Leonard and Margarita Fischer.

IMP—“THE FORBIDDEN GAME”—(Two Reel Underworld Drama)—Edward Hearns.

VICTOR—“THE HERO OF BUNKO HILL”—(One Reel Comedy).

BISON—“THE BOONTON AFFAIR”—(Two Reel Mountain Drama)—King Baggot.

IMP—“DIAMONDS OF DESTINY”—(One Reel Drama)—Louise Lovely.

IMP—“WHEN NEW YORK SLEEPS”—(Two Reel Melodrama).

Remember, you get both these “Regular Releases” and the “Specials” opposite on the full Universal Program.

The Advantage to you, Mr. Exhibitor—lies in the fact that, by splitting the Universal Program, the man who wants specialties gets the cream of the world's specialties on individual bookings. The man who wants the complete program gets the advantage of the COMPLETE Universal Program—INCLUDING the SPECIALTIES—at the regular Program Service Price. Take your choice if you think you must, but—remember—if you want the one great money-getting, success-building moving picture entertainment you will book the Exhibitor's friend and standby—the mighty Universal Program—COMPLETE.

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 B'way, New York
HITCH YOUR WAGON TO THESE STARS!

Under the direction of A.L. E. CHRISTIE these stars are furnishing the exhibitor with the greatest money-making, business-building line of comedies there is—known as

CHRISTIE COMEDIES are clean, clever, sensible and really funny. Their popularity is increasing at a tremendous rate—both with the public whom they entertain and the exhibitor whom they profit. Are YOU one of those exhibitors? Now’s the time to hitch up with Christie Comedies. See last week’s issue of this magazine for a complete list of Christie Comedy exchanges.

Open Market Release
For Week of
January 15th, 1917

“Black Hands & Soap Suds”
Directed by Horace Davey
—Featuring—
HARRY HAM,
BILLIE RHODES
& EDDIE BARRY

Christie Film Co.
SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.
Supreme Achievement of Motion Pictures

JESSE L. LASKY

presents

GERALDINE FARRAR as JOAN OF ARC

in

CECIL B. DeMILLE'S MASTERPIECE

"JOAN THE WOMAN"

By JEANIE MACPHERSON

Now playing a season's engagement at the 44th STREET THEATRE, N.Y.

CARDINAL FILM CORPORATION

485 FIFTH AVENUE, N.Y.
Sensation of the New York Season!

Success of this great photo spectacle, "Joan the Woman," swept New York off its feet. Audiences shout and cheer the scenes of battle, pageantry and drama.

"Joan the Woman" is praised by trade and public press as the greatest event in film history. Cast includes Wallace Reid, Theodore Roberts, Raymond Hatton, Hobart Bosworth, Tully Marshall, Charles Clary, Cleo Ridgely, Marjorie Daw, Lillian Leighton and others.
Laurels for Two Wonder Artists

Geraldine Farrar

The most conspicuous figure in modern motion pictures is Geraldine Farrar. The favorite opera star of two continents, she has won millions of picture devotees by the superbness of her Joan of Arc.

Cecil B. DeMille

With the hand of the master builder, the genius of the screen has won the admiration and recognition of a great industry. The producers’ art never reached such heights as De Mille’s in “Joan the Woman.”
Critics Sing Joan’s Praises

N. Y. Dailies
Sun.—“Farrar triumphs as Maid of Orleans.”
World.—“A mute play that touches a genuine note of spiritual exaltation.”
Evening Mail.—“It stands as the screen’s most noteworthy production.”
Evening Journal.—“Hats off to De Mille!”

Trade Press
W. Stephen Bush, Exhibitors’ Trade Review.—“It establishes new records.”
Peter Milne, Motion Picture News.—“Sweeping in its effect. A triumph for Geraldine Farrar, but equally a triumph for Cecil B. De Mille.”
“Jolo,” Variety.—“No other than De Mille could have done as much.”
WILLIAM FOX
PRESENTS
WILLIAM FARNUM
IN
"THE PRICE OF SILENCE"
A Super De Luxe Photodrama With a Human Interest
Appeal. A Powerful Indictment of Child Labor Evils.
Directed by FRANK LLOYD
Story by WILLIAM PIGGOTT
Released January 8th

THEDA BARA
IN
"THE DARLING OF PARIS"
Suggested by Victor Hugo's "The Hunchback of Notre Dame"—
Showing the Incomparable Screen Star in a New and
Fascinating Role.
Directed by J. GORDON EDWARDS
Scenario by ADRIAN JOHNSON
Released January 22nd

FOXFILM COMEDIES
PRESENT
REAL COMEDY STARS
Here they are:

HANK MANN
CHARLES ARLING
HENRY LEHRMAN
BILLIE RITCHIE
TOM MIX

ANNA LUTHER
CARMEN PHILLIPS
AMY JEROME
ANNETTE DE FOE
VICTORIA FORDE

and others

A two-reel Foxfilm Comedy released each week, beginning
January 15th
Independent of regular Fox Program
Available for all exhibitors

VIRGINIA PEARSON
IN
"BITTER TRUTH"
A photodrama of a woman's revenge
Written by MARY MURILLO
Directed by KENEAN BUEL
The First Wise Man of 1917

has arranged to show the pictures which from their inception have led the photoplay world.

Follow the Stars

Paramount Stars have always illuminated the way.

Be one of the many Wise Men of 1917 and

FAMOUS PLAYERS
LASKY
MOROSCO and
PALLAS

will guide you safely and surely to success with

Paramount Pictures

Executive Offices,
485 Fifth Avenue,
New York, N. Y.

Jan. 2, 1917
For the Wise Exhibitors

THIS WEEK
FAMOUS PLAYERS
presents
Louise Huff
[AND]
Jack Pickford
IN
"Great Expectations"
A faithful adaptation
of Charles Dickens' cele-
brated novel.

The Oliver Morosco Photoplay Co.
presents
House Peters
AND
Myrtle Stedman
IN
"The Happiness of Three Women"
A fascinating society
drama by Albert Pay-
son Terhune.

Paramount Pictures

A word to the Wise: Par-
amount exhibitors know
that this week's releases
are as strong as last week's
and as attractive as next
week's.

Are You a Wise Exhibitor?
Executive Offices,
485 Fifth Avenue,
New York, N. Y.
Paramount announces
Victor Moore
in the fourth
of the one reel "Klever Komedies"
"DID IT EVER HAPPEN TO YOU"

This is the spark plug of comedies.
It starts laughs that you cannot stop.

Shown at the Strand Theatre, New York
Released January 15th

KLEVER PICTURES, INC.
220 West 42nd St., New York City
Nature's Long-Closed Book is OPENED WIDE. By The Ditmars Wonderpictures—Secrets of Animal Life Completely Revealed—"Strand's" Marvelous Nature Films Are At Last Released To The Whole World.

We have captured them with the largest payment ever recorded for a nature film. We have secured ALL AMERICAN AND CANADIAN RELEASING RIGHTS to the Ditmars "Living Book of Nature" films so long under contract to show ONLY AT THE STRAND, NEW YORK. The Strand will continue to have them, but the difference is that you can have them, too.

A REAL NOVELTY FOR 1917

Let us prove it to you. Let us impress upon you what a 100 per cent. exclusive novelty you can offer your patrons. Let us show you the wonderful advertising points.

Let us convince you entirely and instantly why you should OPEN THE "LIVING BOOK OF NATURE" BEFORE YOUR COMPETITOR DOES.
MARY PICKFORD

in

"The Pride of the Clan"

(Staged by Maurice Tourneur)

The Greatest Mary Pickford

Picture Ever Produced!

MARY PICKFORD'S new master-production indicates ARTCRAFT'S magnitude in the events of the motion picture future and marks the new ARTCRAFT policy of one supreme attraction each month.

"THE PRIDE OF THE CLAN" would be a notable screen achievement without MARY PICKFORD; with this incomparable favorite as its star, this artistic picture will be recorded one of the biggest events of filmland.

ARTCRAFT PICTURES CORPORATION
What We Think The Critics Will Say:

"The most exquisite screen characterization ever created."

"Mary Pickford never reaches the limit of her artistic possibilities. Every time we think she has, she surpasses all her previous efforts. This she does in 'The Pride of the Clan.'"

"'America's Sweetheart' in the sweetest story every screened, produced by a master."

"A Mary Pickford picture that more than ever crystallizes for all time not only the wonderful charm of the most popular girl in the world, but affords her opportunity to display a dramatic finesse of rare merit."

"With her golden curls, her sweet smile and a charming art that is universally admired, Mary Pickford in 'The Pride of the Clan' will gladden the heart of the world."

729 SEVENTH AVENUE, NEW YORK CITY
Received its premier exhibition at Clune's Auditorium, Los Angeles, Jan. 1, 1916.

Most successful of Harold Bell Wright's virtu stories, which have had the phenomenal sale of eight million copies. Great beauty and melodramatic power characterize this feature.

Received the highest rating ever awarded by the National Board of Review.

Replete with dramatic episodes, RAMONA has been called "the love story of the ages." The book RAMONA has been sold to four million buyers.

The sales of these stories assure TREMENDOUS BOX OFFICE POWER.

Our representative is now in Eastern territory.

Address

Clune Film Producing Co.
547 South Broadway, Los Angeles
BLUEBIRD
PHOTOPLAYS PRESENT:
THE STORY OF A MAN
WITH A SHRIVELED SOUL
"GOD'S CRUCIBLE"
WITH
GEORGE HERNANDEZ
MYRTLE GONZALEZ
and VAL PAUL
STAGED & PHOTOGRAPHED
IN THE GRAND CANYON
OF ARIZONA
DIRECTED BY
LYNN REYNOLDS
EXHIBITORS in every section of this great country, who appreciate and understand the tremendous power of Saturday Evening Post advertising in connection with BLUEBIRD PHOTOPLAYS are reaping the rich reward in exhibiting BLUEBIRDS, thus bringing home to their respective audiences, EXACTLY THAT SUPREME TYPE OF PHOTOPLAY ENTERTAINMENT that the people demand.

The refinement, the unusual class and finesse of BLUEBIRD plays make a wider appeal than any known brand of feature on the American market. The underlying idea of "THE PLAY'S THE THING" has doubled in its value because the STARS in BLUEBIRD PLAYS are building a magnificent future for those Exhibitors who are keen enough and who possess foresight enough to understand that "giving the public the entertainment they demand"—means financial independence, greater prestige and constantly growing popularity.

As evidence of the pre-eminently superior character of BLUEBIRD PHOTOPLAYS we advise you arrange with your nearest BLUEBIRD Exchange to exhibit "GOD'S CRUCIBLE" for you, or if you cannot arrange to view it, book it on our recommendation and advertise it stronger than ANY feature you ever showed in your Theatre. It will start a new and greater clientele, the kind that insures lasting success for your House.

Book through your local BLUEBIRD Exchange or Executive Office.

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY, NEW YORK
COLUMBIA PICTURES CORPORATION presents

VIOLA DANA in Richard Barry's

THREADS OF FATE

A METRO wonderplay in Five great acts directed by Eugene Nowland

Released on the Metro Program, January 22
TREMENDOUS ENTHUSIASM at Trade Showings all over the country

The Great Secret

FRANCIS X. BUSHMAN and BEVERLY BAYNE

Wm. Christy Cabanne’s master serial in 15 thrilling chapters

Advertising Campaign now in full stride in these great daily newspapers

New York Journal
New York Evening Mail
Brooklyn Eagle
Cincinnati Enquirer
Cincinnati Times Star
Toledo News Bee
Columbus Dispatch
Reading Eagle
Syracuse Journal

Dayton News
Richmond Times Dispatch
Richmond News Leader
San Francisco Examiner
Paterson Call
Trenton Times
Detroit Free Press
Detroit News-Tribune
Grand Rapids Press
Providence Bulletin
Bridgeport Post Telegram
Portland Express Advertiser
Worcester Gazette
Worcester Telegram
Memphis Commercial Appeal
Memphis News Scimitar
Des Moines Register
San Antonio Light
Little Rock Gazette
Eau Claire Leader
La Crosse Press Leader
Oshkosh Northwestern
Newark News
Philadelphia Evening Ledger
Philadelphia Bulletin
Washington Star
Washington Times
Baltimore News
Baltimore American
Denver Post
Oakland Tribune
Los Angeles Examiner
Kansas City Star
Kansas City Post
St. Louis Republic
St. Louis Globe Democrat

Chicago Tribune
Chicago American
Peoria Journal
Hartford Times
New Haven Register
New Bedford Standard
Manchester Union
Burlington Free Press
Nashville Banner
Nashville Tennessean and American
Omaha Bee
Houston Post
Oklahoma Oklahoman
Green Bay Press Gazette
Madison State Journal
Fargo Forum-Republican
Hudson Observer
New Orleans Item
New Orleans Times Picayune
Albany Knickerbocker Press
Albany Times Union
Dayton News
Portland Oregonian
Jackson Clarion Ledger
Buffalo Times
Syracuse Herald
Rochester Union Advertiser
Alton Times
Scottie Times
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Buffalo News
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Johnstown Tribune
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Five Thousand 24 sheet stands Now posted

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An Extraordinary Opportunity for State Right Buyers!!

B.S.MOSS
729 SEVENTH AVENUE, NEW YORK CITY

"The Girl Who Doesn't Know"

Offers

with

Marie Empress

The Fascinating Broadway Star

An exceptionally forceful and impressive reply to a problem widely discussed in Press and Pulpit.—A photoplay sermon for parents which all will demand to see.

The Written Opinion of the Rev. Dr. F. W. Adams After Having Reviewed "THE GIRL WHO DOESN'T KNOW."

A Recent Editorial in The NEW YORK EVENING JOURNAL.

The NEW YORK EVENING JOURNAL

Positively A Mint For The Box-Office

Communicate with B.S. Moss Motion Picture Corp. 729-7th Ave. N.Y.C.
SELZNICKWICTURES

CLARA KIMBALL YOUNG

in
"THE FOOLISH VIRGIN"

By Thomas Dixon
Directed By ALBERT CAPELLANI

NOW PLAYING TO CAPACITY THROUGHOUT THE NATION

HERBERT BRENON'S NEXT MASTERWORK Presenting

FLORENCE REED

in
"THE ETERNAL SIN"

WILL BE READY FOR RELEASE BY THE FIRST OF FEBRUARY

BRANCHES SOL DISTRIBUTORS EVERYWHERE

LEWIS J. SELZNICK EXCHANGES
NOW PLAYING
of the
RIALTO THEATRE
NEW YORK
And All of the Loew Houses
Joseph A. Schenck's
Presentation of
NORMA TALMADGE
in "PANTHEA"
By
Monckton Hoffe
"A Splendid Picture
I Am Glad To Play
It."
S.L. Rothapfel
Mgr: The RIALTO.
WHAT BETTER EVIDENCE
DO YOU NEED?

LEWIS J. SELZNICK EXCHANGES
To Exhibitors:—

Our business policies are being established on right and sound principles demonstrated as successful by experience in the past, and all employees have been definitely instructed to deal with you on that basis. We fully realize that if we are to make a success in our dealings with you we must help you to success also; in a word, your interest is our interest.

The main thought in our mind is to give each exhibitor a definite contract for a definite thing at a fair and equitable price, and thus gain his continuous support so that each of us may benefit by measuring up to our agreements.

We shall tell you more of our plans and policies on this page from time to time.

Triangle Distributing Corporation.
SUNDAY JAN. 21ST
BESSIE LOVE IN "NINA, THE FLOWER GIRL"
FINE ARTS AND A TRIANGLE KOMEDY "A NOBLE FRAUD"

THURSDAY JAN. 25TH
WILLIAM DESMOND KAY IN "THE ICED BULLET"
BEE AND A TRIANGLE KOMEDY "HONEST THIEVES"

Coming—Mack Sennett-Keystone Comedies Better Than Ever
We wish to state that as heretofore, Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges
KESSEL & BAUMANN

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION
Mr. EXHIBITOR:

YOU ! ! !
CAN NOW HAVE
MACK SENNETT-KEYSTONES
THE UTMOST IN COMEDY
INDEPENDENT OF ANY PROGRAMME

WHY ? ? ?
TO SATISFY THE DEMANDS
THE BOX OFFICE MADE ON YOU
AND YOU MADE ON US FOR
THE ONLY STANDARD QUALITY COMEDIES
EVER PRODUCED

NOW READY FOR RELEASE
ONE EVERY WEEK

"THE NICK OF TIME BABY"
"HER CIRCUS KNIGHT"
"MAGGIE'S FIRST FALSE STEP"
"STARS AND 'BARS'"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"

TRIANGLE FILM CORPORATION, Distributors
KESSEL & BAUMANN, Executives
NEW YORK CITY
MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy-drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over, the curtain goes down.

* * *

Method and date of release will be announced later.

KESSEL & BAUMANN, Executives

NEW YORK CITY
For Exhibitors Who Want Good Comedies

David Horsley long ago established his reputation as a producer of "worth-while" comedies. He cherishes this reputation highly. So when the craze for multiple reel subjects struck the film business he did not slight his comedies in favor of greater length features.

Rather he redoubled his efforts to make them better. He put more time and money into them than before. He also saw to it that they conformed with the prevailing public taste. Naturally enough his product has had, and is having, a tremendous sale.

Right now really good comedies are harder to find than ever. And right now David Horsley is offering the best in that line he has ever made—a new series of Cub Comedies featuring George Ovey. This series is distributed through the Mutual, with a new release every Thursday. The current subject is "Jerry's Winning Way," released January 11th.

The pictures in this series are not "fillers," but one reel features—the best one reel comedies on the market. Your Mutual exchange can supply you with them.

DAVID HORSLEY PRODUCTIONS
**What's Going On In The Mutual**

**WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES**

**JANUARY 20, 1917**

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**“BELOVED ROUGES” OFFERED THIS WEEK WITH KOLB & DILL**

*Beloved Rogues,* sixth of the Kolb & Dill-Mutual Photoplays, is ready this week. It is five reels in length. It was produced by the American Film Company. It appears that Kolb & Dill, further opportunity for the display of their talent.

---

**MARGARITA FISCHER**

**Begins Work On Her Newest Five Reeler,**

**“THE DEVIL’S ASSISTANT”**

Harry Pollard and Margarita Fischer are at work on the next Fischer-Mutual Photoplay. Its title is “The Devil’s Assistant.” It is five reels in length. This production is a feature of a highly dramatic sort, affording the star unusual opportunity for emotional acting. In “The Devil’s Assistant,” Miss Fischer will display an unusually elaborate wardrobe. Double and triple exposures—a kind of camera work for which Director Pollard is famous—will be expected. Especially engaged for Miss Fischer’s support in this picture are Monroe Salisbury, who played the leading man in “Ramona,” and Miss Kathleen Kirkham, who appeared opposite George Beban in several productions. Upon its completion by the Pollard Picture Plays Company, “The Devil’s Assistant” will be released through the Mutual Film exchanges.

---

**First Rambeau-Mutual Photoplay Interesting**

Work on “The Greater Woman,” first of the Marjorie Rambeau-Mutual Plays, is progressing rapidly. Miss Rambeau’s expressive eyes, curly hair and mobile features “register” every emotion perfectly. Still pictures of the first few scenes, now in the Mutual office, offer proof that the Frank Powell Producing Corporation is staging the picture without regard to expense. Though no release date has yet been set for this first of the Marjorie Rambeau-Mutual Photoplays, bookings can now be made at any of the 68 Mutual Film Exchanges.

---

**EDNA GOODRICH IS LATEST STAR TO SIGN MUTUAL CONTRACT**

Still another celebrated star has been added to the Mutual roster. Edna Goodrich, world-famous beauty, is the latest actress to affix her signature to a Mutual contract. In the very near future a series of Goodrich-Mutual Photoplays will be released through the 68 Mutual Film Exchanges. For years the public has been waiting to see the beauty of this fascinating star. Poets have been inspired by her classic features. Dramatic critics have searched the play publications for a description of her face and form.

---

**Fourth “Reporters” Release Really Weird**

Decidedly weird is the story told by chapter four of the new serial, *The Perils of Our Girl Reporters.* As the story runs, he was a doctor. Shortly before midnight his beard, individual called on him and insisted that he go to attend a patient. Before he left his office his eyes were blindfolded. After being driven about the streets for hours he reached a pleasant mansion. The blindfold was removed. His patient was beautiful, she was speechless. This is but the beginning of the fourth episode of this new Mutual serial. It is starting all by itself. Theatres showing it are packed to the doors. Bookings can now be made at the nearest Mutual Exchange. It is in fifteen chapters. Each chapter each week. Each chapter complete in itself.
Mutual Film Corporation
Announces
Another New Mutual Star
The Fascinating Beauty
EDNA GOODRICH

In accordance with its policy of "Only Big Stars For Mutual"—the Mutual Film Corporation has signed still another celebrated actress—the fascinating beauty Edna Goodrich. Since the day of her debut in "Floradora" and up to the present, the public has paid homage to the beauty of this charming star. Her ability to portray difficult roles conclusively proves that her claim to fame rests not on beauty alone. Some of the most famous authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. The star will be afforded every opportunity for the display of her remarkable talent. The same "quality" atmosphere that has made "Tiffany's" unique, will mark each Goodrich production—causing it to stand out supreme and unequalled amid all other photoplay offerings. The title and release date of the first Edna Goodrich Mutual Star Production will be announced soon. Exhibitors are invited to confer with Mutual Exchange managers for complete information regarding the new Mutual Policy for 1917—"America's greatest stars in the world's greatest plays."

Mutual Film Corporation
John R. Freuler, President
68 Exchanges in America
A wholesome dramatic offering in five acts. Sixth of the Kolb & Dill - Mutual photoplays. Released the week of January 15th.

Available: "A PECK O' PICKLES"
"A MILLION FOR MARY" - "BLUFF"
"LONESOME TOWN" - "THREE PALS"

Now Booking At 68 Mutual Exchanges.

What the Press Says: -
Kolb & Dill have made good so emphatically in films, it is probable they will quit the speaking stage for all time. "Los Angeles Herald.

"Kolb & Dill are making a great hit at the Fortola and filling the house every night as well as at matinees." Santa Barbara Press.
Unusual Lighting Effects
In "A Lass of the Lumberlands"

In lighting effects, the new Mutual chapter play, "A Lass of the Lumberlands," is as unusual and superior to other serials as it is in plot, action and enactment. Some of the wonderful night "effects" are positively startling. It is almost uncanny to behold flashing headlights, brilliantly lighted Pullmans and tremendous bonfires, depicted on the screen with such reality. Theatre patrons everywhere are proclaiming this chapter play wonderful. Turnaway business is the rule. Fifteen startling chapters—a new one every week. For bookings see your nearest Mutual Exchange.

Now Booking At
68 MUTUAL EXCHANGES

SIGNAL FILM CORPORATION
Presents
HELEN HOLMES in

A LASS OF THE
LUMBERLANDS
A Spectacular Chapterplay of the North Woods
"Get the story!" ordered the city editor as he sent the girl reporter forth to run to earth the confidence man. She picked up a clue. She followed the trail till it lead her to the man she sought. Then, at the point of a gun, she held him at bay and got the "story." This is but one of the unusual thrills in the new Mutual serial, "The Perils of Our Girl Reporters."

**THE PERILS OF OUR GIRL REPORTERS**

Fifteen startling motion picture stories — each complete

Each story in this big new serial is founded on fact — based on a real incident in newspaper life. The stories are perfectly enacted by a cast headed by Earl Metcalfe, Helen Greene and Zena Keefe. Geo. Terwilliger directed the production. Theatres playing this new Mutual serial are "holding 'em out." YOUR theatre can do the same. Fifteen chapters — a new chapter each week — each story complete in itself. Now booking at all Mutual Exchanges.

**Booking NOW At 68 Mutual Exchanges.**

Produced by NIAGARA FILM STUDIOS
The Mutual Weekly remains the Unquestioned Leader of all News Reels because it gives All the News of All the World FIRST.

The Other Great Weekly Gaumont Single-Reels are Tours Around the World Reel Life and See America First with Gaumont Kartoon Komics.

Book at 68 Mutual Branches.

Gaumont Co.
FLUSHING, N.Y.
“Germany and Its Armies of Today”

Three Weeks at the Strand

Apply Now for States Rights

GERMANIC OFFICIAL WAR FILMS, Inc.
729 7th Ave., N.Y. City
Room 1003

Gentlemen:

In answer to your inquiry regarding the success of your picture, “GERMANY AND ITS ARMIES OF TO-DAY,” I beg to advise that the same has been a huge success, which was evidenced by the amount of genuine applause during each and every performance.

We take this opportunity of exercising our option for the continuation of same for the third week, commencing January 14th, thereby making a continuous run of three weeks.

Assuring you of our appreciation for having had the privilege of first running these official German war pictures, I beg to remain,

Yours very truly,

[Signature]
Managing Director.

AN UNUSUAL PICTURE! Get Busy
WHAT BECOMES OF THE CHILDREN

Written by and Featuring]
CORRA BEACH
and
WALTER SHUMWAY

DIRECTED BY
WALTER RICHARD STAHL
TO THE
WISE EXHIBITORS
OF THE WORLD

I beg to call your attention to
the World regular program re-
leases below:

Jan. 1—Alice Brady in "A Woman Alone."
Jan. 8—Gail Kane and Carlyle Blackwell in "On
Dangerous Ground."
Jan. 15—Robert Warwick, Gerda Holmes and Doris
Kenyon in "The Man Who Forgot."
Jan. 22—Ethel Clayton supported by Rockliffe Fellowes,
Arthur Ashley and John Bowers in "The
Bondage of Fear."
Jan. 29—Marie Dressler in "Tillie Wakes Up."
Feb. 5—Alice Brady in "The Hungry Heart."

Compare them with the so-called
special releases.

Then reflect.

William A. Brady.
WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ROBERT WARWICK
"The Man Who Forgot"

Cast including:
DORIS KENYON & GERDA HOLMES
From the story by JAMES HAY Jr.
Directed by EMILE CHAUTARD
Produced by PARAGON FILMS Inc.
LAUGHS MEAN MONEY
AND YOUR BOX-OFFICE
LAUGHS LOUDEST OF ALL
WHEN YOU PLAY THE
BILLY WEST COMEDIES
TWO REELS EACH AND PACKED WITH RIOTOUS YELLS
1st Release: "HIS MARRIED LIFE"
2nd Release: "BOARDERS AND BOMBS"—3rd Release: "HIS WAITING CAREER"
REAL SCREAMS OF THE SCREEN

ONE, TWO AND THREE REEL DRAMAS
COMEDIES THAT ARE FUNNY
WESTERN SCREEN PLAYS WHICH ARE CLASSICS.

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BRANCHES IN TWENTY-EIGHT PRINCIPAL CITIES OF U.S.A.
IKE SCHLANK, PRESIDENT

Films
INTERNATIONAL

The Serial Supreme

Patria

with Mrs. Vernon Castle
The Best Known and Best Dressed Woman in America
Released January 14th by PATHÉ
CASTLE
America's Best Known and Best Dressed Woman

RELEASED
January 14th
THROUGH PATHÉ EXCHANGES

INTERNATIONAL
Patria

The Serial Supreme

with Mrs. Vernon Castle

The Best Known and Best Dressed Woman in America

Released January 14th by PATHÉ
"There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery, and adventure and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career. It is doubtful if any star in the work has as great box-office pulling power. Pathe's name on a serial is a guarantee of its high quality. 'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love-interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

R. E. Pritchard in the New Orleans Item

When big newspapers everywhere recognize the importance of Pathé Serials in the life of their communities it shows Pathé is giving the public what it wants!

Produced by Astra
Directed by Edward José
Pathé

92%

is the rating given to

The Shielding Shadow

by reports of exhibitors. Their reports are based on box office value and crowds of pleased patrons. 73% and 77% are the highest two ratings these same exhibitors place on nine other serials which they had run recently or were still running.

Pathé knows how to make and market serials! Why Experiment?

The Shielding Shadow

Production by

Astra

Directed by Louis J. Gasnier and Donald Mackenzie
Announcing
Valkyrien
in the five part Gold Rooster Play
The Image Maker
A most unusual story of pre-existence and its counterpart in modern life. Full of dramatic incident.
Produced by Thanhouser
Released Jan. 21
Pathé

"Our patrons revel in
Luke Comedies
...They have never boosted
any pictures as they are
boosting yours."

John R. Elliott, Mgr.
Hippodrome Theatre
Youngstown, Ohio.

Produced by Rolin
and the best made.
Vincent Serrano in "A Modern Monte Cristo"
Released Feb. 4

Thanhouser-Made
A Pathé Gold Rooster Play

Alive with striking situations—a stirring drama of vengeance with justice.

Coming
Florence La Badie
in "The Girl Who Wanted to Live"

Thanhouser Film Corporation
New Rochelle, N.Y.
Edwin Thanhouser, Pres.

European Office: Thanhouser Films, Ltd., 167 Wardour St., W, London
By Arrangement With F. Siegfoid, Jr.

GEORGE KLEINE, Presents

Billie Burke

In

GLORIA'S

ROMANCE

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

"Am simply amazed at the pulling power of Billie Burke and Gloria's Romance," writes an Iowa exhibitor. This motion picture novel brought to my theatre people who have always before opposed motion pictures and have never been known to 'enter a movie.'

The above is but one instance of many. This clean, wholesome, thoroughly logical play has made new patrons for practically every theatre in which it has played. The best people in every community are attracted by such names as Billie Burke, Rupert Hughes and George Kleine. To win a new and better patronage for YOUR house, book this 20-chapter novel now. For full details wire or write the nearest Kleine-Edison-Selig-Essanay Exchange or

GEORGE KLEINE
80 Fifth Avenue  New York City
SELG
OFFERS

"THE PRINCESS OF PATCHES"

See the terrific explosion
See the fight in the houseboat
See the cotton plantations
See a blood-stirring melodrama

An All-star Cast Headed by Vivian Reed and Charles Le Moyne. A Love Romance Filmed True to the Life of the South.

COMING

A Sensational Drama of the Borderland

"The Heart of Texas Ryan"

With George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix and Charles Gerrard.
HENRY B. WALTHALL
America's Greatest Actor
with MARY CHARLESON
is presented in

"Little Shoes"

Henry B. Walthall, the greatest emotional actor the world has known, plays the melody of child love on the heart strings in this tense photoplay. It is clean, sweet, beautiful—the play for the entire family.

By Eleanor M. Ingram
Directed by Arthur Berthelet

Screen time, 1 hour, 15 minutes
Every Critic Calls "The Truant Soul" Walthall's Greatest

"In 'The Truant Soul' Henry B. Walthall has been given a part to play that calls forth every bit of his talent and he has done nothing better during his career... The picture is stirring from start to finish, and will hold audiences both for its story and the complete and effectual way in which it is produced."

DICKSON G. WATTS,
New York Telegraph

"In 'The Truant Soul' we have again the genius Walthall... the biggest man in pictures. As the reels unfold you find yourself shaken by pity, fear, horror, repulsion and finally joy. The interest you have in the unfolding of the tale is the same absorbing interest you have felt while reading that novel you simply couldn't lay down. There is not one moment during the entire picture when the suspense slackens."

MAE TINEE,
Chicago Tribune

"Not since Walthall made 'Ghosts,' 'The Avenging Conscience' and other plotful features has he given us such a character as Dr. John Lancaster in 'The Truant Soul.' Walthall does some wonderful pantomimic work. His two contrasting characters and his portrayal of each have never been excelled on the screen."

LOUELLA O. PARSONS,
Chicago Herald

"The combined efforts of the star, Henry B. Walthall, and the producer, Harry Beaumont, augmented by the personal charm and manner of Mary Charleson have given Essanay one of the most artistic plays... and one of the most absorbing productions of the day. Truly it eclipses any current effort. It contains the best and most essential ingredients which go to make ideal cinematic melodrama. The photoplay is excellent. Essanay might well be proud of 'The Truant Soul' and Mr. Walthall has every reason to believe it his best achievement."

W. K. HOLLANDER,
Chicago Daily News
What the Critics Say of
"The Phantom Buccaneer"

Presenting

RICHARD C. TRAVERS
and GERTRUDE GLOVER

"'The Phantom Buccaneer' has a story that will permit of no napping by the spectator as the action is fast and furious. . . . Richard C. Travers will win a warm welcome in this adventurous photo-melodrama. . . . Gertrude Glover's Mercia is a winsome little creature."

—James S. McQuade, Moving Picture World

"It is an entertaining play . . . holds the attention well. The acting is good, as also the photography."

—Genevieve Harris, Motography

OTHER ESSANAY FEATURES

"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

"The Chaperaq"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
General Film Service

ESSANAY STOCK COMPANY

Five Screen Stars of International Reputation

APPEARING EVERY SATURDAY
in a Series of Twelve Thrilling Dramas

IS

MARRIAGE SACRED?

Each play with a separate and distinct plot, embracing Marriage and Divorce

CLAYTON

“The Burning Band” - Dec. 16
“Dancing With Folly” - Dec. 23
“Wife In Sunshine” - Dec. 30
“When The Man Speaks” - Jan. 6
“The Wide Wrong Way” - Jan. 13
“The Sinful Marriage” - Jan. 20

ARNOLD

“The Magic Mirror” - Jan. 27
“Shifting Shadows” - Feb. 3
“Desertion and Nonsupport” - Feb. 10
“Ashes on the Hearthstone” - Feb. 17
“The Extravagant Bride” - Feb. 24
“Social Obligations” - March 3

By Charles Mortimer Peck

Screen time approximately 30 minutes

Solves All Seat Selling Problems

Hundreds of Exhibitors Writing and Wiring Congratulations to Essanay on this Big Success

BOOKING NOW

Essanay

George de M. oneself to President
1333 Argyle St., Chicago
THE SELIG-TRIBUNE
The World's Greatest News Film
Will bring the shining shekels into your box office till—will "hook up" business on dull days—will also attract a class of patrons not ordinarily classed as "movie fans."

THE SELIG-TRIBUNE
The World's Greatest News Film
Released every Monday and Thursday in General Film service, originated a new and nifty poster—is painstakingly edited—is aimed to interest, to entertain and to educate.

THE SELIG-TRIBUNE
The World's Greatest News Film
Achieved a wonderful record during its first year—springing immediately into popularity because it presents subjects out of the beaten track and in a new and novel manner.

THE SELIG-TRIBUNE
The World's Greatest News Film
Will spare neither time nor expense in 1917 in filming news pictorials not only interesting, but vitally comprehensive. Experienced cameramen located in all parts of the world will be alert to

GET THE NEWS AND SHOW IT FIRST!

SELI G POLYSCOPE CO.
CHICAGO - - - ILLINOIS
General Film Service

Knickerbocker Star Features

PRESENT
Gloria Payton -- Lucille Pietz -- Neil Hardin

IN
"TEMTATION AND THE GIRL"

IN 3 ACTS
Supervised by H. M. and E. D. HORKHEIMER
Announcing a
NEW SERIES of
“STINGAREE”
Adventures
By
E. W. HORNUNG
Author of
“RAFFLES”
and of KALEM’S former successful “Stingaree” series.
TRUE BOARDMAN
is again featured in the title role.

Kalem’s Stellar Achievement for 1917!
WATCH FOR RELEASE DATES

“THE HOMESTEADERS’ FEUD”
A Dramatic Two Part Episode of
“The Girl from Frisco”
Released Wednesday, Jan. 17th.

“THE BLACK CIRCLE”
A Thrilling Episode of
“Grant, Police Reporter”
Released Friday, Jan. 19th.

“THE WRECKED STATION”
A Rapid-fire Chapter of
“The Hazards of Helen”
Released Saturday, Jan. 20th.

“CUPID’S CADDIES”
One of Those Popular
“HAM Comedies”
Released Tuesday, Jan. 16th.

KALEM COMPANY
INCORPORATED
235 West 23rd Street, New York City
Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr. .................................................. President
J. F. Chalmers .................................................. Vice-President
E. J. Chalmers .................................................. Secretary and Treasurer
John Wylie .................................................. General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 517-519 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 225, Madison Square Station, New York, and not to individuals.


Index to this issue will be found on page 428.


Saturday, January 20, 1917

Facts and Comments

JUDGES in Schenectady, N. Y., and in Cincinnati, Ohio, have declined to give an adverse ruling against the Sunday picture performance, and the district attorneys in those cities have withdrawn charges against other than the houses complained of, but, as one Cincinnati paper puts it, the pool parlors and fruit stands are yet to be decided upon. This is one of the irritating things of these prosecutions. The respectable amusement is linked with the saloons and pool parlors as deleterious, things to be suppressed. The Sunday closing law seldom shuts up the saloons. It merely makes rich opportunities for graft. The best way to hurt the saloons and the pool parlors is to open the picture theaters and afford the man who will not go to church or who has already been to church opportunities for clean and decent diversion of a seemingly sort.

Now that the light for Sunday opening has been begun in New York, perhaps it would be as well to push the matter to a conclusion and put a stop to the uncertainties of an ill-defined position.

UDGING from correspondence, personal interviews and every other means of securing data, the high salaried star is not the only crying evil in need of reform in order to reduce the "high cost of film rental." The senseless multiplication of film exchanges is unblushingly doing more today to add to the burden that is slowly but surely freezing out many of the smaller theatres, so necessary to the stability of the whole industry. How can it be otherwise with ten to fifteen exchanges in some centers where one-third of the number could amply meet all requirements. It is right here that a big reform will work wonders and it is bound to come.

"IF WE could only get some co-operation from the exchanges, we could get a share of the prosperity that every other line is sharing in out here," says a well known exhibitor in the far West. Advance deposits, C.O.D.'s by mistake and the high and mighty exchange manager who sits in his office a hundred miles away without making the slightest effort to assist his customers in getting business or suitable programs is most discouraging and an amazing condition.

ONCE more the European market begins to figure on the profit side of the film companies' ledgers. The return is nothing like it was a few years before the war, but there is a better demand for American films on the other side of the Atlantic and comedies are almost in brisk demand. This is in line with what Will Irwin recently wrote in the Saturday Evening Post regarding the English stage. Old bits of burlesque business that would not be tolerated in the Christmas pantomimes before the war are now interpolated even in musical comedies. A people under stress seek amusement when they resort to the theatre and the rougher forms of slapstick comedy films are in strong demand. But extravagance and not vulgarity should be the keynote of the stories.

EVEN worse than the sex title for a film is the announcement that children under sixteen will not be admitted to view certain subjects. Clearly they should not be permitted to view films properly belonging to the clinic, but in a majority of instances the sign is not used to protect the juvenile morals; rather to emphasize the suggestion that the subject on view is ultra sensational, if not immoral, and so draw what the Pacific coast forcefully but inelegantly terms "bloodhounds." One western exhibitor, Ralph Ruffner, of the Liberty, Spokane, handles the situation well even though he does not use the ultra sensational pictures. Many subjects that are proper for adults are not good for children, and when he has one of these he displays no sign, but the cashier quietly tells the children that it is not the sort of story that would interest them and refuses to sell them admissions. If they procure tickets through an older person, the doorkeeper has instructions to refuse them. It is a better plan and one more apt to make friends. Purely as a business proposition it is unwise to raise expectation too high.

Empty Promises—Fifty thousand dollars as a subsidy for advertising business, but only after the first fifty thousand goes to the "insiders" then you must not forget the profits promised to the "League." The whale that swallowed Jonah was a "piker" when it comes to swallowing "bait" in these times.
Craftsmen Needed

WHEN light was thrown on the Statue of Liberty by the President spoke of people who love liberty in all parts of the world, saying, "There is a common pulse in us all; there is a common contact with life; there is a common body of hope. This not only means opportunity for the individual, but it also indicates his relation to others. When the individual comes to his full dignity he can look into the eyes of his neighbor and realize that he belongs with him to a common, free community of purpose and thought and action."

There is a drift toward harmony observable in motion picture ranks, but the eternal individual often stands in the way. It is perfectly natural for him to think first of himself. He is compelled to give close attention to his department of work in order to make it a success, but it would not hurt him in the least to rise from that close attention at times and stretch himself mentally, even to the extent of laying aside the absorbing occupation in which he is engaged in order to visit some higher standpoint where he can take a look over the entire field.

It does not hurt a man to leave his anchorage occasionally, if only to scrape off a few of the barnacles which accumulate when one sticks too long to one way of thinking. We are not a lot of receptive vegetables. We are here to receive, it is true, to receive and learn, to live out the best expression of ourselves, to improve what is given us as a contribution to that free community of purpose and thought and action—our real status on earth seems to be that of a tryout, not only to make good as individuals, but for common welfare—of what use would any of us be in a future state if we can't push this one along?

"When an individual comes to his full dignity," when the Exhibitor, the Producer, the Critic, comes to a large comprehension of all that pertains to Screencraft, he realizes fully, and possibly for the first time, that nothing can make this business better for all concerned that does not make it better for the public. I am accused by a clever writer, one who may thoroughly enjoy his own dextrous insincerity, of attempting to get from mediocre production a "perfect" play. What he hopes to convey is that I am straining for the impossible, for what is completely effective and satisfactory in every respect.

There are many people who imagine that the projection of pictures on the screen is so purely mechanical that it requires no skill. A very little investigation will bring out that nice young ladies and gentlemen imagine that there is required no skill to act in the photoplays. Nearly all inexperienced writers in the country, as well as a few million who have only pen, ink and two arms, imagine that there is required neither native ability nor craftsmanship to write a successful story for screen visualization. Such people may be fairly intelligent, but, like the writer of dextrous insincerity, they have that common human failing, Limited Vision.

For many long years the MOVING PICTURE WORLD has been devoted to the perfecting of all departments of production and exhibition. Through suggestion, through example, through discussion, through criticism, there has been a consistent effort made to improve all the units of performance, with the helpful idea of encouraging general excellence and thus making the entire product, as nearly as it is possible to do so, completely effective and satisfying to the public.

Barnum said that there is a fool born every minute. A fool is defined as "one who is deficient in judgment or sense." We do not expect babies to have judgment and sense—they are born every minute—but we take pains to see that they acquire what they lack. We educate them—there is a common pulse in us all—and that is very much the sort of attitude we should take toward those members of a mixed audience who are not overburdened with good judgment and common sense. We are not rising to our dignity as men and women when we play down to the lowest forms of intelligence, when we cater to mental weakness instead of to those qualities which make for fine manhood and womanhood.

If I have been concerned about the truth of what is presented to those half-formed minds, and about the quality of presentation, it is because many of the difficulties with which we seem to be vainly struggling, against which there has been a vast amount of futile rant, would vanish of themselves before the strong glow of thought and feeling in screen production of the highest possible kind we can attain. The great, big, absorbing question is to elevate the quality of production.

Neither intellect nor imagination is required to repeat a lot of old stock phrases like "there is a fool born every minute"; a parrot can say them, and men are worse than parrots who try to replace logic with rant. "Ready-to-wear intelligence," says Herbert Kaufman in one of his vigorous editorials, "is quite inexpensive—probably the lowest-priced service in the market. Brains stuffed by formula seldom exhibit brilliance and resource. "Whatever is easily duplicated," such as adaptations, "is sold cheap." He insists that success cannot be attained "unless the spirit of originality is stimulated."

There is no doubt that average adaptation furnishes a producer the cheapest possible method of providing a play, "the lowest-priced service in the market." "The scarcest commodity is the knack of thinking along new lines." And it is not ordinarily to be had for a few hundred dollars, such as the adaptation usually costs. If it is true that we can never make this business any better for ourselves by a policy which does not make it better for the public, why are we adhering to a policy of adaptations discarded in all other arts of expression but our own? Why provide a monotony of beaten tracks for the public?

Efficiency methods are applied to nearly all branches of the business of visualizing stories—why not to the stories themselves? Our common purpose is to provide what is new and attractive in this beautiful and marvelous art of expressing thought and feeling. We know that people would be drawn and held by powerful presentations of those subjects in which most of them are deeply interested. Successful stage plays can only be written by those who know how to write for stage presentation, and the same general principle applies to all other arts of expression. There is such a thing as Screencraft.

There are thousands of capable writers in this country, including the gentleman of dextrous insincerity, and there are many hundreds who know how to tell an interesting story, but, outside of the studios, there are comparatively few who have any knowledge of Screencraft. They will acquire it rapidly enough when producers make it worth their while. The same stimulus to effort must be accorded them that started production and exhibition. Once the big central idea of production is provided, many minor variations will disappear of themselves.
A Kick on the Deposit System  by Sam Spedon

We fully appreciate the righteous indignation of a self-respecting and responsible business man, which no doubt dictated the letter below and we cannot refrain from giving space to its expression.

Moving Picture World, New York.

Gentlemen—Is it possible that the exhibitor will always let the film manufacturers treat them as dead-beats or carry their business for them by putting up a deposit for from two to four weeks? And some of the new ones are demanding half the amount. It certainly makes it very hard for the manufacturers and exchanges. The exhibitors are certainly easy.

The manufacturers are figuring to get the exhibitors' money in advance regardless of the kind of pictures he gives you or the kind of service you sign for, including slides, photos, as well as so much paper, which often you do not get. Either your paper will be late or you will receive a note saying: 'Send tomorrow,' but it never comes. Again they send the films out too late to reach you for your show and claim it is no fault of theirs, yet they have our money. What are you going to do? They say it is the express company's fault, and we will see that you get your loss. But in seven years I have never gotten one penny due me from any company yet.

I trust that you and the exhibitors will take this matter up and see where we all stand.

Very respectfully yours,

There are always two sides to every question. The exchanges must protect themselves against "dead-beats" and the exhibitors must protect themselves against imposition.

The just always suffer with the unjust. But it does seem there should be some distinction between the two, whether it be the exchange or the exhibitor.

There is evidently a disposition on the part of the exchanges and manufacturers round and about New York, to do away with the deposit system just as soon as they can safe-guard themselves against irresponsible exhibitors. To this end they have associated themselves with the Hoy Agency, which furnishes the exchanges with a report of the financial responsibility of each exhibitor. If an exhibitor is in arrears with one exchange, he is immediately reported to all the other exchanges, at the end of each week and he is cut off from any other service in the association.

The responsible exhibitor is agreeable to this method, but claims it should automatically do away with the deposit system. When the exchanges or manufacturers impose both, the exhibitor considers they are adding insult to injury.

The local exhibitors' league of New York City has asked the exchange managers, members of the F. I. L. M. Club, to arbitrate the question of deposits, for the presentation of their side of it; a privilege they have never been accorded. If this meeting is brought about it is possible the matter will be fully discussed and amicably settled to the satisfaction of all concerned.

We certainly hope this "get together" will take place very soon. We will all watch for the results, anticipating a happy solution of the problem.

We might add, as another indication of which way the straws are blowing, that it was a very gratifying bit of news to hear that the K-E-S-E exchanges gave interest to the exhibitors on all deposits on their service. No doubt others will follow their example.

There are so many angles to the problem, as suggested by the letter quoted above, it is hardly possible to analyze each one specifically. It appears to a person on the outside looking in, that there should be some way of separating the sheep from the goats, or the honest man from the "crooks." This matter might possibly come within the province of the N. A. M. P. I. or the National Exhibitors' League.

Are American Producers Provincial?

One of the trade papers published in France reached our desk the other day. In ante bellum times it could be read with interest in the Moving Picture World, "La Vita Graphica," "The Bioscope," and other widely known trade publications, but a copy of Cine-Mundial, our international organ, stood up like a giant before this "war edition." We looked it over with a feeling of pity mingled with the deepest respect. The Titanic struggle in which France is enacting such an important role is playing sad havoc with her business enterprises and even more especially with its artistic life, including the production of films. The misfortunes of France do not inspire any rejoicing, even if some of our industries are benefiting in the meantime.

In the middle of the first page of our esteemed French contemporary a dozen lines in bold type announces the monthly French production of films and just below there was an article on world conditions, of which the following is a rather free translation. The article contains much food for thought on the part of our film manufacturers and directors, for the Griffiths, Inces and others who are responsible for the plots, stories, themes and subjects of our productions. Do they lack the essence of that universal appeal that makes Shakespeare belong not to the country of his birth but to the whole world? Are they built around plots and themes of merely American color and local appeal? What of the world's market, of which we are trying to secure a share, if this is true? And not only the world markets but may there not be the germ of an idea here as to how the pictures may secure and hold larger and more appreciative audiences among our own people? These are the main points in the argument of the French editor:

Before the war we set the standard for the world to follow. Our brands were known and admired in every corner of the globe. Not only were we recognized as the pioneers of the industry, but our films bore the seal of superiority in the international markets. They were acknowledged as the best our art had no peer.

Then came the war.

We stood still for two years.

At this moment we are rapidly losing our grip on the world markets. In the scramble for the place we held abroad, a new producing center has appeared in competition and is forging ahead of all others. Powerful in money and other material resources, its success seems assured for the time being. Will it be able to retain the international trade when conditions become normal?

We do not think so; in fact, we are sure it will not. France will come again into her own, as a river follows its current course after the storm. Let us examine what this new competitor has to offer.

During the past two years we have observed the rise of a product which is only artistic in name. Exotic, local, wonderfully provincial in plot and viewpoint, its temporary ascend-
ency rests on mechanical perfection—technique, entirely on technique and nothing else. Made in a country mentally isolated up to a few years ago, whose prejudice has been pampered to such an extent that the most childish claims are passed around as facts even among the so-called cultured classes, it lacks broad international appeal. The scenarios of its mostlavish productions are based on themes of no interest whatever to the rest of the world. Many of the problems which its playwrights rave about were solved in Europe and Latin-America centuries ago. There is only one thing in which the transatlantic competitor excels, and this is the prop supporting the whole edifice of its present success in foreign countries: technique—wonderful photography, magnificentsettings, superb acting.

But even this advantage will be of no avail against the commercialism of the five-reeler; the padding and condensing which is the unavoidable sequel of a standard length will soon tire the most complaisant audiences.

**Give Us Both, and More of One Than the Other**

**By SAM SPEDON.**

"**T**his picture is not going to be an artistic success and a financial failure. It is going to make money for us and the exhibitor." This remark overheard in a public elevator caused us to turn around and take notice. It is too bad we didn't get the gentleman's address so we could publish it for the benefit of the exhibitor, that is the kind of picture he wants.

One question was in the mind of the exhibitor: "Is it a money maker?" The producer hopes so. "Don't you let anybody tell you different."

An artistic success isn't necessarily a financial failure. Let us have both, but give us the financial success by all means.

Very few of us in the motion picture business are indulging in the art for art's sake alone; that takes barrels of money. We are all willing to sacrifice art for the sake of commerce. We are all talking about bringing it down to a commercial basis.

A manufacturer who produces a classic is to be commended—if it is financially practical and profitable.

We are often governed by the high-brows and the big sounding phraseology of educated theorists instead of trusting to our own judgment and experience as showmen.

We have seen some magnificent pictures, masterpieces, within the last two years. Other producers emulate them and try to make something "stupendous," "superb." They build at tremendous expense, with the sky as the limit and, like the tower of Babel, they bring about confusion and their construction falls in hopeless disappointment.

It is just as bad to be too far ahead of the times as it is to be too far behind them; neither is practical. Very few of us can appreciate a Carot or a Rembrandt, but all of us can and do enjoy a picture that is within our appreciation, and appeals to the best that is within us.

It is admitted and quoted with pride that the motion picture theatre is the theatre of the masses. It takes time to educate the masses and the motion picture is doing it. Let us hasten slowly. We must not get too far ahead of them nor too far above them.

The manufacturer is apt to forget that it was through the masses he became rich. He may feel that he is now of the class of the class. He must not forget that he is doing the greatest good for the greatest number and that number is not number one. He is appealing to the masses, who are in the majority, and not the class, which is in the minority.

History repeats itself. We have a new generation every four years. This is the salvation of the show business in its many ramifications; it is the life of trade. Every generation has the same red-blood and the same emotions as the one that has gone before it. If the pictures give them what they want they will want the pictures.

Moving pictures are no longer a novelty, they are a necessity. The producer will continue to make, and the exhibitor to show them as long as they can do so profitably. They want artistic and financial successes, both if possible, but preferably the latter.

**Do Your Bit For Sunday Opening**

If the Continental volunteers hadn't paid attention to Paul Revere's warning in his historic ride through the New England settlements, we would not today be living in the land of the free and the home of the brave.

Loyal and faithful supporters of the industry are in the saddle warning us of a threatened encroachment on our rights. We should stand by these leaders and help them fight the common enemy, who threatens our freedom and rights as free and independent citizens.

If we stand idly by, we will not only be deprived of our Sunday recreation, but will be further burdened with unjust taxation and dictatorial censorship.

This is not a cry of "wolf," nor a joking matter. You must take a lamb twice to market, but we must help the poor devil who only has one to his name.

If we do not kill the wolf now at our door, it will not be long before he will kill us.

One of our most enthusiastic supporters and workers in the industry, a liberal contributor of his time and money, a representative producer made personal appeal to some of his fellow producers to help the cause, with very discouraging results. They were so busy, evidently, that they thought he was presumptuous and encroaching upon their time.

He was not soliciting aims, he was trying to interest them in their own concern, but they did not realize it or didn't care to.

Do you know that the Sunday closing means a loss of one-fifth the business of the entire week, each week. Does this mean anything to the manufacturer? If it means this loss to the exhibitor it means just as much to the producer.

The New York state exhibitor has agreed to contribute his quota at the rate of three cents a seat according to the seating capacity of his house. This means that each theater will give from seven dollars and a half to ninety dollars towards a fund to contest the law before the supreme court and present a bill, at the next state legislature for the repeal of this wicked law. These things must be done now within the next ten days.

We hope the manufacturers and other interests of the industry will do as much and not sit idly by, like Nero who fiddled during the destruction of Rome.

**NEW YORK OPERATORS TO DANCE.**

The announcements and tickets for the fourth annual reception and ball of Local 306, I. A., the New York Moving Picture Machine Operators' Union, which is to be held Sunday, January 14, at the Central Opera House, 205-223 East Sixty-seventh street, are out, and from all indications the "boys behind the projection guns" are going to surpass all previous efforts along these lines. A host of picture stars have signified their intention of being present.

Special lighting effects under the direction of experts from the Precision Machine Company and the Nicholas Power Company will add to the novelty of the occasion. The music will be supplied by Thomas Usher's metropolitan concert orchestra.

Several interesting novelties also are being arranged, for No. 306's boys have the reputation of doing things right, as those who had the good fortune to attend last year's ball can testify, and they hope to see every manufacturer, ex-changeman and exhibitor represented at this event.

Tickets admitting a couple at $1 and boxes at $25 are on sale and may be obtained from any union operator or will be mailed on receipt of remittance to the local's headquar ters at 145 West Forty-fifth street.
Motion Picture Men Discuss Defense Measures

Representative Gathering Lunch at Delmonico's and Make Preparations to Fight Sunday Closing Laws—To Raise Large Fund

UNDER the auspices of the National Association of the Motion Picture Industry, a Washburn, was given at Delmonico's, New York City, Tuesday, January 2, for the purpose of meeting ex-Judge William Seaury and John B. Stanchfeld, who are the choice of the association for counsel in a Sunday closing connection to be presented before the Court of Appeals of the State of New York and the New York State Legislature this month.

There were fifty representative men of the industry present. Judge Seaury was the first speaker. "What we want," he said, "is to put to the court the question of whether or not Sunday film shows are illegal under the statute. Everybody in the industry must realize the finality of the decision which we are seeking. From the Supreme Court there is no appeal within the state. The Bender case carries with it the question of public nuisance. If nuisance can be proved, the decision will undoubtedly be adverse, as that is a totally different issue from the one involving the legality of the Sunday motion picture entertainment. The case should be kept simple, and that a rational interpretation of the Sunday statute be suggested to the court. I feel confident that if the case is tried and lost, the favorable decision would result, especially as the court has never before called upon to pass upon this question and will not be in the position of having to reverse itself."

Second in order of the evidence of the legality of the law affecting moving pictures on Sunday. The first element refers to legislative amendments, while the second refers to judicial interpretation. In regard to legislative action it would be well to go slowly at present, because any move in that Legislature would be looked upon, in quarters, as a general assault on the Sunday observation law.

"It is necessary to have a case go to the Court of Appeals that will make the law clear and well understood. The fact is that the Court of Appeals has, as yet, not ruled on the question."

John B. Stanchfeld said that if the Court of Appeals should render an adverse verdict there would remain no loophole for the theater owner, for any official who would fail to obey such a mandate would be apt to lose his position through removal by the Governor.

It would make no difference, said Mr. Stanchfeld, how the Mayor and Police Commissioner of a town personally might feel about the law once the verdict is handed down he would be obliged to do his duty or suffer imprisonment. The Bender case, involving Sunday shows, was mentioned as the best case which not only was complicated, but hardly representative.

W. A. Brady, president of the association, and W. W. Irwin, chairman of the Executive Committee, impressed upon those present that it was imperative that they get busy at once, raise funds to employ counsel and get immediate action, as the case would be argued not later than January 11. Mr. Brady said he had called on different branches of the industry for contributions for a fund of $25,000, necessary to start the campaign on Sunday closing, but had met with very discouraging results. Ben H. Hampton, of the General Film, suggested that professional solicitors be employed to raise the necessary amount. This proposition met with general favor. A call for contributions was made to the guests and about $11,000 was subscribed at once.

It was the opinion of opinion that the larger exhibitors like Loew, Moss and other owners of theatrical chains should subscribe more liberally than other exhibitors of lesser interests.

W. C. Hubbard, of the Rochester, N. Y., Exhibitors' League, declared the disposition of the Rochester exhibitors to contribute whatever amount they were called upon to furnish as their share, and they would contribute liberally.

D. B. Luyster, of Buffalo, president of the National Theatrical Managers' Association, in behalf of that association, announced their willingness to give $10,000 if necessary.

David Cohen, of Binghamton, said that he represented two thousand theaters in that city and was ready to go forward without hesitation. To confirm this he subscribed $125 now and there was $125 more awaiting the call.

E. F. Albee, of the Vaudeville Managers' Association, not an exhibitor, contributed $500. He said he realized that the Sunday closing law would affect his artists as well as the moving picture exhibitors. He also declared himself ready to do anything within his power to assist the motion picture men.

Samuel H. Trigger reported progress in the collection of funds from the New York City exhibitors. He suggested that the same proportion of three cents a seat be assessed from all managers throughout the state. This led to some discussion. The opinion was put forward that this might be a basis, but it should not prevent anyone contributing as liberally as he felt disposed.

The amount subscribed at the luncheon was to be the nucleus of a general fund of $25,000 necessary. In addition it was proposed to include all the different branches of the industry in a general assessment at once and then organize a periodic assessment every week, or every month, of a stated amount to establish a permanent fund to meet any question, like the Sunday closing law, censorship, etc., which might arise from time to time, in different parts of the country, on the same principle as the vaudeville association, which now has a fund of $200,000 in reserve.

The amounts subscribed at the luncheon were: Adolph Zukor, $1,000; World Film, $500; the International, $500; Universal, $500; General Film, $500; Frohman, $350; Loew, $250; Miner Lithograph Co., $100; M. P. News, $250; M. P. World, $250; M. P. Mail, $200; Trade Review, $250; Strand Theater, $500; Rialto Theater, N.Y., $500.


F. I. L. M. Club Completes Delivery Plans

Selects for Handling Films a Bonded Company Which Will Relieve Exhibitors of Responsibility

A SPECIAL meeting of the F. I. L. M. Club was held at the Hotel Astor, Thursday, December 28, for the discussion and adjustment of the transportation of films to and from the theaters. The members present were to act as representatives of the Exchange, Mr. Engle, of the International; Mr. Saunders, of the Metro; Mr. Gaiman, of Universal, and Mr. Buxbaum, of the General Film.

A plan was decided upon and arrangements will be made with the Interborough Delivery Company as a common carrier for the delivery and collection of the films. This company is bonded and responsible for the safety of the films while in transportation. This plan will relieve the exhibitor of all responsibility and insure him his service regularly and without delays. He is entirely covered in this way, and it is now up to the exchanges and the Interborough to see that his service is always forthcoming.

The cost of delivery, however, will be up to the exhibitor, about $5 a week for deliveries and collections, but considering that he is insured against losses and delays, it is very much to his advantage. The Interborough will start its deliveries on Monday, January 8.

MR. LAZARUS SEeks A FLORIDa STATE RIGHT

Mr. Lazarus, of St. Augustine, Fla., is in the city looking for a state right. He has been in Buffalo and New York, and as a Florida state right subject. Mr. Lazarus will be in the city several weeks. His office during that time will be in Room 806, 145 West Forty-fifth street.

Mr. Lazarus, who has considerable experience, both in pictures and with road shows, says business just now is good in his home state. This is true especially of the winter resort towns, of which St. Augustine is one, where the season lasts until the middle of April.
Breitinger Quits as Chief Keystone Censor

Action Result of Fight for Political Control of State—Dr. Oberholtzer Probable Successor

J. LOUIS BREITINGER, chairman of the Pennsylvania Board of Censors for Moving Picture Films, has been requested to resign by Governor Martin G. Brumbaugh. The action is part of a brisk political fight for the dictatorship of the state between forces led respectively by Senator Boise Penrose and the Vare brothers. Mr. Breitinger is a Penrose follower, being one of the leaders of the Thirty-seven members of the Philadelphia Film Censor's Office. This bit-ter fight for the speakership of the House of Representatives the Governor's action was not unexpected. Other state officials who are aligned with the Penrose faction have also been asked to resign.

In response to the Governor's letter Mr. Breitinger has sent the following communication:

"There is quite a good deal of work in connection with the system to do, and of the work of the offices and will require my straightening out matters in Pittsburgh, Harrisburg and Philadelphia, and opportunity ought to be afforded me to do this, especially so, as the Century National Bank; Fred-fore suggests that you permit the time of resignation to take effect as of January 15, 1917."

Governor Brumbaugh replied: "The suggestion in your letter that your resignation be accepted to take effect Jan-uary 15, 1917, is approved by the Governor."

The affair naturally has created a stir in film circles and speculation is rife as to Mr. Breitinger's probable successor. The consensus of opinion seems to indicate Dr. Ellis Paxson Oberholtzer, who, with Mrs. Ella C. Niver, constitute the board. Dr. Oberholtzer and Governor Brumbaugh are close personal friends, their intimacy dating from the time when the Governor was a state senator and Dr. Oberholtzer is therefore the most likely candidate.

During Mr. Breitinger's tenure of office charges have often been made that he was running the office for political pur-pose, but these charges were never made specific.

The "dictatorial attitude" of the board has caused frequent complaint among the film men of Vine street. Several suits have been entered by film men to test the legality of the board's rulings and they have resulted in the novel spectacle of films being shown in the courtroom. In addition to suits brought by film men against the censors, a proposal once seriously considered, was made for his removal. A telegram was sent to Governor Brumbaugh but the action was dropped when the immediate difficulties that led to it were smoothed over. This occurred in March of last year, and since that time dis-satisfaction has frequently expressed itself in various ways.

Among the prominent men of the industry varying degrees of opinion as to the affair were expressed. So prominent a man as Stanley V. Mastbaum is understood to have voiced his admiration for Mr. Breitinger as "a man and Ht is remem-bered that at the dinner given by Mr. Mastbaum recently to the Stanley Exhibitors' Association the censor occupied a place of honor. In some quarters there is therefore a ten-dency to recognize Breitinger as an able man performing an unpleasant duty to the best of his ability.

On the other hand there were many outspoken expres-sions of dissatisfaction, the best of which was issued by the censor's decisions. Several exchanges said that, al-though the request for his resignation was evidently but one move in a large political game they would have no hesitation in reaping the advantages which might come from the ap-pointment of a broader-minded man.

Famous Players-Lasky Stockholders Meet

Increase Capitalization to $20,000,000 to Cover Paramount Absorption—Another Banker Added to Directorate

THE increasing of the capitalization from $12,500,000 to $20,000,000 and the election of another prominent banker to its already distinguished directorate were among the important events of the stockholders' meeting of the Famous Players-Lasky Corporation held at the offices of the company in New York yesterday.

The fact that the increasing of the capitalization from $12,500,000 to $20,000,000 is a very conservative move will be seen from the fact that the former figures represent the capitalization of the corporation when it comprised only the Fam-ous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures. The capital of the Paramount Pictures Corporation, which was recently absorbed by the producing combine furnishing its program, was $10,000,000. Thus the new cap-italization represents a reduction of two and a half millions in the combined capital.

At the meeting, William H. English, vice-president of the Empire Trust Company, was added to the board of directors and the following were re-elected for a term of four years: John F. Frederick, cash manager, American Guaranty Bank; Frederick G. Lec, president Broadway Trust Company; William C. Demorest, president Realty Trust Company and a mem-ber of the New York Chamber of Commerce; Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Daniel Frohman, Emil E. S. Shancer, Albert A. Kaufman, Ellis J. Ludvig and Cecil B. De Mille continue as members of the board.

The directorate was increased from twelve to twenty, the elections being made at the next meeting of the present board, which takes place January 8.

After the presentation of the annual report, which showed a big surplus that had been accumulated during the year, a resolu-tion that the dividend be paid to stockholders in the sum of one per cent, was passed, and the shareholders were present, thanking the officers and directors of the corporation for their successful administration of the affairs of the concern and expressing confidence in their continued management.

In replying to the resolution, Adolph Zukor, president of the corporation, pointed out that the growth of the concern to its present size and importance had been a gradual and a healthy one. He drew attention to the fact that the ideals and principles for which the present corporation stood had all been tested out successfully by the individual companies which it comprises—that the Famous Players, Lasky, Moros-co and Pallas Companies had each proved that by the use of different methods of operation and that the similarity of these aims and ambitions had given every reason for the belief that their individual success was only an indication of the possibilities which the combined stockholders would choose to explore.

In closing, Mr. Zukor referred to the adding of Mme. Olga Petrova and Margaret Illington to the long list of stars appearing on the Paramount Program and assured his hear-ers that he saw nothing for the future of 1917 but the eclipsing of all past records of achievement.

MARJORIE RAMBEAU, MUTUAL'S NEW STAR.

Marjorie Rambeau, the popular Broadway actress and the star of Al H. Woods' great current success, "Cheating Cheaters," who has just been signed by the Frank Powell Producing Corporation to appear in a series of six photo-dramas to be released through the Mutual, made her first real success in the role of "Merely Mary Ann." It was with the Oliver Morosco stock company at the Burbank theater in Los Angeles, and it marked the beginning of a big career for the charming actress of the dramatic stage.

HERBERT BRENON REPORTED ILL.

Herbert Brenon, head of the Herbert Brenon Film Corpor-ation, is reported to have taken ill in the excitement of the fight for the Magna property in Washington, Del. Typhoid fever is threatened. At the time of going to press it was said at Mr. Brenon's office it would be several days before there could be a complete diagnosis.

A Few Quotations—It is just as easy for the "leopard to change his spots" as for a graftee to do straight open above-board business. "What's bred in the bone is hard to take out of the flesh." What they all say.—"If we can only put this over, we will be able to 'clean up.'"
Fox Ambassador Returns from Abroad

Joseph R. Darling Absent One Year Opening Offices and Furthering His Company's Objectives

Just a year to a day from the time he started on a twenty-eight thousand mile trip to open Fox offices and generally to look after the interests abroad of William Fox, Joseph R. Darling returned to New York, at the close of his journey. Mr. Darling visited France, England, Spain, Italy, Brazil, Argentine, Uruguay, Paraguay, Chile and Peru. In the British Isles he opened Fox offices in London, Leeds, Newcastle, Manchester, Liverpool, Glasgow, Birmingham and Dublin, eight in all. In South American cities were opened in Buenos Aires, Sao Paulo and Rio de Janeiro.

Mr. Darling declared his trip had been successful. To a World man he showed his passports. There were not obstacles these days.

GEORGE FISHER TO APPEAR WITH MISS MINTER.

George Fisher, the handsome juvenile leading man, has been engaged by Samuel S. Hutchinson, president of the American Film Corporation to play opposite Mary Miles Minter in Mutual Star productions.

Mr. Fisher's first appearance in support of the Mutual's attractive young star, will be in "The Gentle Intruder," Miss Minter's sixth Mutual production on which she recently started work at the studios of the American Film Company.

Mr. Fisher was born in Michigan and educated in Milwaukee, Wis. His professional career began with stock companies in Milwaukee, Kansas City, and South Bend. Next he turned his energies toward the vaudeville stage, which led to the pictures. Recently, Mr. Fisher has been connected with the Ince studios.

SHIRLEY MASON ATTAINS STARDOM IN "PASSION."

McClellan Pictures announces that "Passion," starring Shirley Mason, is being released to the trade. The picture is one of the Seven Deadly Sins, the group of five-reel features to be released through the Triangle exchanges. The seven are to be released at weekly intervals, beginning the latter part of January.

In "Passion," Shirley Mason attains genuine stardom.

Cecil B. De Mille Returns to Coast.

Cecil B. De Mille, Lasky director general, who came to New York City from the Lasky studios in Hollywood, Calif., to attend the launching of Geraldine Farrar's great spectacular success "Joan the Woman," which he personally directed, returns to the coast this week.
WRITE US EARLY AND OFTEN

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

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Heuvel, President of the Organizing Committee of the Motion Pictures Exhibitors' League of America. All Correspondence on the subject may be addressed to him at 402 Knox avenue, Pittsburgh, Pa.

St. Louis Association Growing

Will Consider Question of Joining the National League—To Increase Revenue

Six new members were added to the Theatre Managers' and Motion Picture Exhibitors' Association of St. Louis, at a meeting held in the Benoist Building, St. Louis, on Friday, December 29. The new members are John J. Macklin, of the Euclid theater; William H. Young, Easton Taylor theater; Edward A. Schwartz, Broadway with reports of Powderhattan, Povichattan theater; Louis V. Stephen, Juniata theater, and J. W. Barrett, Knickerbocker theater.

Much of the time consumed was devoted to discussions of the deposit system. The chairman of the grievance committee reported that the Metro Picture Service is not requiring deposits on the "Crimson Stain Mystery," but that deposits are required on the new Bushman-Bayne serial. It was also stated that M. W. district manager, J. Serrell, had been communicated with so that a final reply on the deposit question might be obtained.

The chairman of the legislative committee reported that the matter of the State Tax Commission will be before the State Tax Commission on the previous Friday and that their arguments made a favorable impression on the Commissioners. It was also reported that indications show that the proposed taxation on motion picture theaters will be tabled. Further reports informing the association that Mr. Cassidy had spoken in favor of the motion picture men and was a friend of motion pictures were made.

The association decided to thank Louis J. Selznick for the stand he took against the deposit system, as outlined in an article in the Moving Picture World. A motion was also passed to thank Lawrence O'Daniel for his speech at the last banquet of the exhibitors and for his friendly attitude toward the whole motion picture industry.

The organization committee, through a motion, was instructed to investigate and report on the advisability of the St. Louis association joining the national league at this time; also to endeavor to evolve a plan by which the association can increase its revenue and to consider ways and means of taking the exchanges and their employees as members of the association to participate in its social functions.

It was decided at the meeting to refer the dispute between the Arsenal theater and the International Film Company to the grievance committee, with instructions that it is the desire of the association that exchanges as well as exhibitors must carry out their contracts in the future.

The following exchanges informed the association that they do not require deposits on serials: Kleine-Edison-Selig-Es-

sanay, L. C. F. Film Exchange, International Film Exchange, Pathe Exchange, Vitagraph-V-L-S-E, Universal Film Exchange and General Film Company.

Detroit Exhibitors to Meet Monthly

Censorship Question to Come Up in Michigan Legislature in January.

The Detroit Motion Picture Exhibitors' League has discontinued holding weekly meetings, and hereafter will meet monthly. The first of the monthly meetings was held on Thursday, January 4, at the Hotel Cadillac, at noon. A luncheon preceded the meeting. The executive committee, however, will meet at the present session of the Legislature—sometime in January—which calls for a state board of censors for motion pictures. This board would be paid for services and would comprise three people, one a woman. All film would have to be screened before this board prior to its showing in the motion picture theaters. This board would have the right to reject any or all of film, if it so deemed.

"I would provide a reasonable censorship over the films that come into Michigan," he said, "by creating a board of censors, which would meet at Detroit. I would name a small fee that each picture would have to pay the state for censorship. If the picture is passed I would have a seal that would be placed on the picture showing it had the indorsement of the state. My idea would have this board look at pictures not from any prudish standpoint, but from a broad view and would pass the pictures that are intelligent and educating, amusing and instructive."

City Exhibitors Urged to Join League

New York City Branch Reduces Dues and Waives Initiation Fees to Get Members.

A meeting of the Executive Board of the New York City league, held at the organization rooms on Friday, December 29, a motion was passed that the annual dues of members should be reduced to $20 beginning January 1, 1917. The initiation fee for new members, which is now $10, will be given full membership, including initiation and other assessments. This action was taken by reason of the fact that the organization is in a prosperous and self-sustaining condition and is no longer in a position where it requires a large membership fee to create a great fund, but is seeking to create a large membership, thus getting the moral support of every exhibitor in the city.

This support is absolutely essential to the welfare of the business. As you are aware, it is our intention to place before the law making bodies of this city certain bills which will greatly benefit our business, and we realize more than ever that we must have strength of number. We expect and hope to receive the support of every man who owns a moving picture theater. We therefore urge you to enroll your name on our books and commence the year 1917 as a member of our association.

S. H. TRIGGER, President.

STANLEY ASSOCIATION AND EXCHANGE MEET.

The board of directors of the Stanley Exhibitors' Association of Philadelphia at its meeting Wednesday, December 27, met in conference the representatives of the exchanges in Philadelphia for the purpose of having a heart-to-heart talk looking to the advancement of the interests of producer, distributor and exhibitor during the coming year.

The meeting proved harmonious, and much good is bound to result from the conference. It is the purpose to have the exchanges and the Stanley Association's board of directors meet at least once a month.
CONTEST AT JERSEY EXHIBITORS' BALL.

One of the big features of the New Jersey Exhibitors' Ball, to be held in Kueger Auditorium, Newark, on Thursday evening, February 1, will be a contest for young women who wish to become magazine picture actresses. The contest will be held under the direction of the Thanhouser Film Corporation. There are to be five judges—Florence La Badie, the Thanhouser star; a representative of one of the motion picture trade papers; Newark newspaper representative, a representative of the New Jersey Exhibitors, and a representative of the Screen Club.

The young woman winning the contest will be given a chance with the Thanhouser company. She must be a resident of New Jersey. Applications for the contest will be received by F. F. Samuels, at League Headquarters, 800 Broad street, Newark.

INDIANA LEAGUE MEETING CALLED.

The Indiana Moving Picture Exhibitors' League will hold its regular annual meeting on Thursday, Jan. 18, at Indianapolis in their new headquarters above the Crystal Theater. A very large attendance is anticipated. It will be business from both the Indiana and Illinois associations, and this will fill just as energetically as he did the position of vice-president. President Suchman was elected treasurer, and he is sure to be a good one too. John C. Bolte was unanimously re-elected as financial secretary. Mrs. N. Matchet was elected to a 3-year term as trustee. Dan Newman was elected sergeant-at-arms—he is another of the old guard of the association. Every member present went on record that they would gladly pay the 3-cent assessment per seat of their respective theaters to fight the Sunday closing law.

NEW YORK EXHIBITORS NOTE.

The Rogson Film Co., Inc., with offices in Buffalo and New York, whose advertisement appeared in last week's issue, desire to advise that they only handle the features listed in the State outside of Greater New York. This applies to the complete list except the production, "The Masque of Life," which they book in both the city and state.

Hobart Henley Again in East

A NOTHER picture star to forsake the balmy California atmosphere for the rigorous eastern climate is Hobart Henley, the popular Universal director and leading man, who has left Universal City flat for the exclusive picture circle at Leonia, N. J. Mr. Henley is at present selecting members of the feature company which he will direct at the big Universal studios. He will produce five-film features, in which he will also play the leading roles. His host of friends in and around New York are his first in the pictures. He pleased to learn he is to start work here. Mr. Henley was born in Louisville, Ky., November 23, 1886. In 1893 he moved with his parents to Cincinnati, where he resided until he was fourteen years old, when he ran away from home to be an actor. His departure was marked by a sudden return to his parental fireside within a few days. He finished his course at high school in Cincinnati and later went to college, where he distinguished himself as an athlete. He was a selection for all-Western full-back in his freshman year. After completing his college course he realized his ambition to become an actor and joined a traveling stock company. His rise was rapid, and after playing leading parts with famous stock companies he was selected by Dinah Shorelaco to play the lead in "A Good Little Devil." While he was with Belasco he turned to pictures, with which he has since been connected.
**Mastbaum in Million Dollar Theater Deal**

Philadelphia Film Man, With Sablosky & McQuirk, Will Build House at Broad Street and Columbia Avenue

REAL ESTATE transaction, one of the largest that that particular section of Philadelphia which is termed Central-North Philadelphia has known for many years, and one of the most important deals of its character in the city, has just been completed. By this transaction this part of the city will gain a handsome new theater, and in addition a splendid building for business purposes and stores. The theater will be devoted to photo-play and musical features and it will be under the direction of Stanley V. Mastbaum and Sablosky and McQuirk. Its construction and the erection of the building will give employment to hundreds of workmen.

In the transaction a group of properties 175 feet square at the northwest corner of Broad street and Columbia avenue have been sold by Roy A. Heyman and Brother. The preliminary plans call for the erection of the theater with entrances on Broad street and also stores on the Columbia avenue side. The entire structure will be ornamental in design. Mr. Mastbaum, the managing director of the Stanley company, has original ideas as to the construction of houses of amusement and he has commissioned the architects to make the new theater complete in every detail for safety, comfort and luxury.

It is understood the total amount involved will be more than a million dollars. It is expected this newest picture and vaudeville playhouse will be in full operation early in the year.

**Ilean Hume, Metro Ingenue**

LEAN HUME, Metro ingenue, is now a "vampire." She does not look like "a snaky, sinuous creature," and she says she is not a "vampire" at heart. But she supposes she must be a "vampire" because the type has become a regular fireproof companion. Miss Hume has been asked to support Lionel Barrymore in his forthcoming Metro-Rolfe photodrama, "The Great Green Eye." It was George D. Baker, director of the production, who discovered Miss Hume's ability as a "villainess." She also acted in that capacity under his direction in "The Pretenders," with Emmy Wehlen.

Miss Hume played ingenue parts in "The Kiss of Hate," "Her Debt of Honor," "The Toumlin" and other Metro wonderplays. Her motion picture career has included work with Mabel Normand at the Biograph, with Kalem under the direction of Edmund Lawrence, and with Fox. She is a favorite subject with artists, and is the original of many of the most attractive pictures by Penrhyn Stanlaws. She is an interpretative dancer, the charm and ability of which has won many cups for skill in society dancing. Miss Hume had a brief career on the speaking stage. She was in the cast of Rupert Hughes's play, "Miss 315," in which Jessie Busby starred, and played ingenue for a season with the Harlem stock company.

**SLADDIN RETURNS FROM WEST.**

After an absence of four weeks, during which he traveled extensively throughout the middle west in the interest of "The Crimson Stain Mystery," the sixteen episode super serial, S. G. Sladdin, general representative of Consolidated Film Corporation, is back at his desk.

"Business is very good throughout the middle west," said Mr. Sladdin, "and I found everywhere a high demand by exhibitors for the privilege of presenting 'The Crimson Stain Mystery' in their theaters. This is due to the fact that practically every exhibitor who has shown 'The Crimson Stain Mystery' has become a self-appointed booster for it, and exhibitors everywhere, realizing that 'The Crimson Stain Mystery' is one of the biggest money-making serials ever turned out, are anxious to get on the bandwagon."

**At Leading Picture Theaters**

Programs for the Week of Jan. 9 at New York's Best Motion Picture Houses.

"The Pride of the Clan" at the Strand.

ARY PICKFORD was seen at the Strand Theater the week of Jan. 9 in "The Pride of the Clan." She portrayed a Scotch character and gave every indication that the character holds out every opportunity to the star for making it one of the most popular parts she has ever created. In other words, it is an ideal Mary Pickford character. The second and last installment of the German war picture "West." Another picture was a new comedy entitled "Did It Ever Happen to You?" in which Victor Moore was the star.

On the musical program were Nadine Legot and Enrico Arenzen, tenor.

**Norma Talmadge at the Rialto.**

"Panthea," the forceful drama selected for Norma Talmadge's first appearance as a Selznick picture star, was featured at the Rialto. The play is adapted from the figure of Panthea of the modern Harriet Monroe and Olga Petrova starred here two years ago. Its motif is based on the supreme sacrifice of love which makes a woman capable, and its scenes in Russia, London, and Paris provide the proper atmosphere for the pictorial development of that theme. Allan Dwan, who directed the picture, chose an unusually capable supporting cast, prominent in which appear the names of George Beban, Roger Lyton, and Earle Fox.

As an educational feature amusing studies of lion cubs was shown, also the Rialto Topical Digest. A selected comedy completed the pictorial portion of the bill. Vicente Ballester and Helen Jeffy were the soloists.

"20,000 Leagues Under the Sea" at the Broadway.

The Universal Film Manufacturing Company's eight-part feature photodrama, "Twenty Thousand Leagues Under the Sea," is in the third week of the run at the Broadway Theater. The thrilling scenes photographing the sea and the ocean add sufficient story to satisfy the masses of play fans, and there is an unusual quantity of scientific knowledge to be derived from the picture. The mysteries of the sea are to a large extent graphically displayed and in such a manner as appeals to old and young alike.

**Eighty-first Street Theater Bill.**

At the Eighty-first Street theater, four new pictures were featured on Monday, Tuesday and Wednesday, Charles Ray, in "Why Walton and Helen Jeffy were the soloists.

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**MIRIAM COOPER WITH FOX.**

Miriam Cooper is the latest addition to William Fox's ever-increasing list of photoplay stars, and will appear under the direction of P. A. Walsh, who staged William Fox's master photodrama, "The Honor System," and who is, incidentally, Miss Cooper's husband.

In the role of "The Little Lady of the Flowers," the leading feminine part in "The Honor System," which will soon have its New York premiere, Miss Cooper gives a performance distinguished for its rare gentleness and delicacy. Miss Cooper — or Mrs. R. A. Walsh, if you choose — will begin work on the west coast on her first starring vehicle for Mr. Fox since "The Honor System."

**MUTUAL GETS EDNA GOODRICH.**

President John R. Freuler of the Mutual Film Corporation announces the closing of a contract with Edna Goodrich, one of the most popular stage favorites, for her exclusive appearance in a series of big features to be released by the Mutual.

Miss Goodrich, who is enthusiastically at work on her plans for this engagement, will begin actual rehearsal on the conclusion of an important vaudeville contract which is now engaging her professional services at the Park Theater, New York. This necessarily sets the date of her picture work ahead some weeks.
Fire Destroys Metro Studio

Plant of the Colonial and Popular Players a Complete Loss—Players Lose Wardrobes.

The studio of the Colonial Motion Picture Corporation and the Popular Plays and Famous Players Company, 250-290 West 35th street, New York, was burned out Wednesday afternoon, January 3, with a loss of $250,000. Three persons were injured and several furs were rescued from the fire. Mahlon Hamilton and Windham Standring had just finished the first reel of the film, "The Waiting Soul." Mme. Petrova asked that the film be developed at once so that any impression could be remedied. Mme. Petrova was given a view of 2374 Seventh avenue, received the film from Manager Robert North of the company and was turning it over to her sister, Miss Lillian Reilly, when there came a flash of fire and the clothing of both women caught. Mme. Petrova beat the flames out of her burned face and heads on their faces and necks. Standing, who had gone to the floor above to change his costume, heard the cry of fire and, only partly dressed, broke a window and jumped to the yard. He cut his right hand and bruised his legs.

Mme. Petrova, who was in the room where the explosion occurred, ran downstairs to her dressing room, where she grabbed a sable coat. She was accompanied to the street by Mr. North. The flames spread rapidly and the cry of fire aroused the thirty-five players on the lower floor, many of whom fled to the street in scanty attire. A fireproof stairway no doubt saved the lives of players and attendants. Fully thirty-five persons were saved by the firemen.

The building was formerly an old church of red brick. When the firemen arrived, the interior was all ablaze. When Mme. Petrova arrived, wearing Palm Beach suit and sable coat, was seen in a nearby apartment, she went on learning that a film, "To the Death," had been destroyed. She had worked on the picture for three weeks. She said her losses included thirty-five changes of costumes and furs valued in all between $50,000 and $70,000.

Within a few hours after the fire Mme. Petrova and her company were busy retaking the destroyed scenes of their picture at the Biograph studio.

The loss involved in the destruction of these negatives and the plant of The Popular Plays and Players Company has not been definitely computed. Investigation after the fire showed that the blaze was started by a short circuit, Mr. North stated. The excellent appointments of this one of the Metro studios enabled all the occupants of the building to escape without injuries, with the exception of a little singed hair and a few superficial burns and cuts sustained by those attempting to save the finished negatives.

First reports of the losses of the entire wardrobe of all the actors in Madame Petrova's company threatened delay in the making of "The Waiting Soul," which was engaged. While this famous Metro star lost all of her wardrobe, those belonging to Mahlon Hamilton, Windham Standring, H. Cooper Cliffe, Roy Pichler and Willard de Shields, who are supporting Madame Petrova in this play, were found to be but slightly damaged.

CHAPIN IN ABRAHAM LINCOLN.

Benjamin C. Chapin will very shortly release his Lincoln pictures. The Boyhood cycle comprising three episodes will be the first installment, each episode is three thousand feet; make nine reels in all. These episodes, we understand, can be used separately, or in their entirety, each one is a distinct story.

No one has ever characterized Abraham Lincoln as Chapin has. He has made years of research and study of all that has been written about the great man. Every detail, even the minutest has not escaped his notice, hence everything is authentic.

"PATRIA" ON KEITH CIRCUIT.

"Patria," the International's photoplay serial supreme of society and preparatory to "Patria," will have its first New York showing at the B. F. Keith circuit of theaters in Greater New York, commencing Monday, January 15. Arrangements to this end were consummated Friday, January 5, between E. Albee and A. Paul Keith, of the Keith circuit, and executives of the International.

SHERMAN-ELLIOTT IN TEMPORARY QUARTERS.

Pending the completion of their new offices, Sherman-Elliott Company are now temporarily located at 218 West 42d street, New York, second floor. Telephone Bryant 4922.

The New Jersey Insurance Question

National Association Presents Important Suggestions to Insurance Commissioner Brown.

A SPECIAL committee of the National Association of the Motion Picture Industry's committee on fire prevention regulations and insurance called on Allee Brown, the Insurance Commissioner of New Jersey, on Wednesday, January 3, and submitted to him the film clause which the national association desires to have incorporated into fire insurance policies on films.

This committee, appointed at a meeting held December 29, consisting of J. E. Brubauer of Eastman Films, Ralph A. Kohm of the Famous Players-Lasky Corp., P. A. Powers of the Universal Film Manufacturing Co., and B. N. Busch of the World Film Publishing Co., is interested in their suggestion and received from him an indication that he would submit it to the underwriters with his recommendation that it be accepted. No legislative action is required, and Commissioner Brown's approval constitutes a virtual order. The insurance companies are anxious to comply with any recommendation which is backed by the united film interests, such as they are received for the first time in the history of the business in the action of the National Association of the Motion Picture Industry.

The committee submitted the following amendments to Commissioner Brown:

First: The value of all negatives, the subject of which have not been included (for public exhibition) and which are not the subject of exhibition for fifteen (15) days or less in any of the places hereinafter mentioned or prior to any losses or damage, shall be limited in case of loss or damage to the original cost of any such negatives, but not to exceed five hundred ($500) per linear foot and not to exceed five hundred ($500) per linear foot.

Second: The value of any negative, the subject of which has been issued for public exhibition for sixteen (16) days or more prior to any loss or damage in any of the places mentioned below shall be limited to the cost of said negative subject to Paragraph First hereon, and the aggregate percentage of said cost of places in which said subject has been publicly exhibited. Such percentages being hereinafter allocated.

United States 

Provided, however, that all negatives shall always have and maintain an insurable residual value of 26% or the original cost, and further Provided, that publicly exhibited as used in this clause shall be interpreted as being shown in any place or places to which an admission fee is charged.

Third: The value of all colored positives shall be limited in case of loss or damage to the cost of replacement to the insurable not to exceed in any event 7c. per linear foot and the value of all other positives shall be limited in case of loss or damage to the cost of replacement to the insured, but in no event to exceed 5c. per linear foot.

After a very frank discussion of the issues at stake, Mr. Brown declared his approval of the committee's recommendations and extended great hopes that their suggestions would be adopted in whole in part by the companies writing insurance on films in New Jersey.

CHRISTIE GETS LEADING LADY.

Ellen Gierum, who at the present time is the leading lady with the Warburton Theater Stock Company, Yonkers, N. Y., has been engaged by Benjamin Christie, president of Dansk Biograph Company, to go to Copenhagen July 1 and play the leading feminine role in the auto-dramatic adaptation of "The Wandering Jew," the scenario of which Mr. Christie has prepared.

Miss Gierum is well known in Scandinavia; she received her early dramatic training at the Royal Theater, Copenhagen, and was a member of the Royal Theater Company previous to her arrival in this country. Mr. Christie is well known in this country through his two film successes, "Sealed Orders" and "Blind Justice."

NEW TRIANGLE COAST STUDIO.

The big, electrically lighted, enclosed studio at the Triangle-Fine Arts in Los Angeles is rapidly nearing completion. It is expected that it will be finished about the middle of January. When completed the enclosed studio will cover a floor space 60x120 feet. Other improvements include a new scene dock, covering 60x140 feet, a large paint shop and another open-air stage covering a space 70x200 feet, all of which have been completed.
Ministers Denounce Sunday Pictures

At Meeting in Brooklyn They Urge Raising of $25,000 Fund for "Save Our Rascals"

T HAT the exhibitors of New York state will have opposition in their efforts to have declared legal the showing of motion pictures on Sunday was demonstrated at a recent meeting of ministers in Brooklyn. The gathering was held under the auspices of the Lord's Day Alliance, and was addressed by such prominent ministers as the Rev. Dr. S. Edward Young, Canon Chase, the Rev. Dr. David James Burrell, president of the New York Sabbath Association, and the Rev. H. L. Bowbly, general secretary of the Lord's Day Alliance.

Dr. Young declared that as a result of the popularity of the moving picture business, the showing of motion pictures on a Sunday would result in a loss of a half cent, and that a number of prominent ministers had been in attendance at Sunday schools in the presbytery of Brooklyn, and that he added that the relative loss may be said to be felt in the young people's societies, the Christian Endeavor Society, and that it extended to the evening prayer meetings. He said $25,000 would have to be raised before victory can be guaranteed.

At the close of the meeting more than $100 was contributed by those present, and a resolution adopted requesting the Legislature at Albany not to be influenced in favor of "laws that would legalize the moving picture business or any other means of gaining a Christian end." "This is the biggest fight that the state ever observed," declared Dr. Young. "Lined up against us is the general public's love for pleasure, the screens of the moving picture houses throughout the state, and all things in favor of a Sunday and a desecrated Sabbath. On our side are the laws, reaffirmed by the people, who feel that one day in seven should be devoted to spiritual uplift, and those who stand for a Sunday of the Gospel reaching to the people, and who do not want the opportunity of training the uprising generation taken from us."

"Who is our foe?" asked Dr. Bowbly, "Is it the people? Do the workingmen want Sunday shows? No. They have repeatedly expressed themselves in favor of six days' work and one day of rest. It is utterly false to say that they want the motion picture business on Sunday."

"We can't be fooled, if they could fool us," concluded Dr. Burrell. "If we only had courage to claim our own we would never trouble us and we would never hear from them."

Canon Chase, secretary of the Lord's Day Alliance of the United States, declared that the issue was the greatest crisis that the church has been confronted with in the last decade.

"We must rally from the church in New York state to get after this thing as quickly as possible," declared Dr. Bowbly. "We hear an S. O. S. which cries out 'Save our Sabbath,' and we are going to do it, even though we fight against all the powerful interests." Canon Chase referred to the Justice Platf decision and said that the people are befogged to stand for such a decision. "The law is on our side," he declared, "and we needn't be discouraged. Those rascals can't do anything against us."

BUFFALOANS ACTIVE IN SUNDAY AGITATION

The Buffalo Theatrical Managers' Association, Inc. has begun an active campaign in favor of Sunday shows. Slides bearing suitable mottoes relating to the campaign will be used in the various theaters. Petitions in favor of Sunday opening will also be circulated among the audiences of all the local moving picture theaters. The local association has contributed several hundred dollars to the fund for the encouragement of art and the Stanching of Stastics.

The local members will contribute more funds, if necessary, and will offer a full measure of cooperation in the fight for a modern Sunday. All but twenty-two moving picture theaters of this city have joined the association. New recruits of this city are coming in. The enthusiasm of the organizers and the members promises to be maintained indefinately.

The association has asked that Mayor Fuhrmann place a member of the association on the local moving picture operators' license board, which now consists of two operators, the fire chief, city electrician and a member of the building department. It is said the mayor favors the request of the association.

MANY SIGN SUNDAY OPENING PLEA

Reports are coming in to the offices of the National Association of Motion Picture Exhibitors of the signatures to the petitions against Sunday closing. These petitions are now being signed in virtually every motion picture theater in New York state, where the slide sent out by the Sunday Closing Committee is being displayed at all performances.

The returns of the first day of reports by a return postal card sent out last week were 15,000, with less than half a per cent of the ticket offices returning the cards.

The exhibitors of the state are rising to the situation with enthusiasm. Hundreds of them are having special cards printed embodying the petition suggested by the Sunday Closing Committee. Other pictures are being played on tables in the lobby and many have attached shelves to the ticket choppers, where patrons can sign standing up, as they enter or leave the theater.

Macaulay to Make Peace Pictures

Famous Cartoonist Will Present Subject Under Title "A Madman in the Sun"

T HIS season of the glorification of all that is new and hopeful, when the entire world is thinking and talking peace, and the warring nations of Europe seem for the first time to be in some likelihood of acting to end hostilities, comes the message of this peace play. "The Passion Play" and "Ben Hur," the drama will bow to the trend of the times and take the form of a mammoth motion picture production. "A Place in the Sun—a title at once descriptive of all that the play is intended to convey in its advocacy of the rights of man, of whatever nationality, to life, liberty and the pursuit of happiness—but the result of the new drama is to be an exact stage presentation of the heart-throbs of the world today.

Originally intended for stage presentation on the lines of "The Passion Play" and "Ben Hur," the drama will bow to the trend of the times and take the form of a mammoth motion picture production. "A Place in the Sun"—a title at once descriptive of all that the play is intended to convey in its advocacy of the rights of man, of whatever nationality, to life, liberty and the pursuit of happiness—will be the result of the new drama.

Under the title, "The Prince of Peace," Mr. Macaulay, backed by no less a person than Mr. Carnegie, and aided by David Belasco, intended to present the embryo of his drama in London, when camped at the end of the world facing up to the structure of universal peace, which had been erected largely through the efforts of Mr. Carnegie, and the retirement of the latter from active participation in affairs. Production had necessarily to be abandoned for the time. Then, the coming of the war, its causes, and meanings to civilization—while not changing the underlying idea of the drama—compelled the revamping and elaboration of the physical structure, and the same men whose forefathers had written the play have rallied the cast and crew of the project and addressed them to their task in putting the play into a breathing, battling, screaming argument.

The academic has become the intensely practical. Mr. Macaulay will make detailed announcement of the presentation plans for "A Place in the Sun" in a few days.

BREITINGER TO ADDRESS PRODUCERS

Louis J. Breitinger, chairman of the Pennsylvania State Board of Censors, will address a meeting of producers and distributors of motion pictures at the rooms of the National Association of the Motion Picture Industry in the Times building on Friday, January 12th, at 3 P.M. He is to be the guest of the National Association, but the meeting is not solely a National Association affair, as all the producers and distributors in New York will be invited to send representatives.

Mr. Breitinger is still chairman of the Pennsylvania Board of Censors, but his resignation has been requested by Governor Embouhach, and is to be effective January 15th. He will discuss, at the meeting Friday the causes which underlie censorship agitation in production and advertising of films, of censorship agitation.

JOHN BARRYMORE JOINS BRENNON

John Barrymore has signed a contract to appear in the direction of Herbert Brennon in a photodramatic version of Louis Joseph Vance's popular novel, "The Lone Wolf." This will be Brennon's next Selznick-Pictures production, following "The Eternal Sin," which is now nearly ready for release, and which will introduce Florence Reed in the tragic role of Lucretia Borgia. The finishing touches are being put upon the Victor Hugo classic "The Bride of the Water God," and its release date will be announced shortly. Work on the Barrymore production will begin within the next fortnight.
George Tucker in New York

Chief Producer of London Film Company Returns to His Old Home on Mission of Business and Recreation.

G. E. O R G E L. T U C K E R, chief producer and managing director of the London Film Company, is in New York after an absence of three years and three months. In that time Mr. Tucker has been in America as a producer of pictures of exceptional merit, pictures that will rank with those made in any country in the world. His success has been watched with gratification by his many friends in the United States, and he was not a little surprised. It was to be expected, after what he had done in New York prior to his departure.

Mr. Tucker is in this country for a long stay. At present he is engaged in studying the industry, and likewise studying the best examples of American picture-making of to-day. As to the subjects produced here Mr. Tucker has never been out of touch, having made it a practice while away closely to follow the work of his former contemporaries. Talking with a World man the other day, Mr. Tucker was enthusiastic over "Joan the Woman." It is his intention to leave New York in a few weeks for a visit to Los Angeles, there to greet many old friends and to look over the Western studios.

His decision to take a holiday, Mr. Tucker said, was due to several reasons. One of them is that he had had no vacation in six years. Another was on account of conditions created by the coming of the Republic, but he believed that it could not make any pretentious pictures in England. As an illustration the producer said seven assistants of his had been called to the colors, and that in all fifty-seven members of the London film company had been called. A third reason was his desire personally to take up the distribution in this country, in conjunction with the company's American representative, of five of the recent productions of the London studio.

These are "The Manxman," by Hall Caine; "Arsene Lupin," by Maurice Le Blanc; "The Hippocrates," which will be released here under another name by Sir Herbert Arthur Jones; "The Mother," by Eden Phillpotts and "The Man Without a Soul," by the English actor, Kennelm Foss.

Mr. Tucker said he heard talk here of over-production, but he did not believe in the necessity of the idea that there can be too many good pictures. "There still remains a great proportion of the public which has not been drawn to pictures," he said. "It should be our aim to go after these. There are many persons whose initial experiences with pictures have been unfortunate—they may have seen mediocre subjects and been led to the belief that all are alike. Of course, the big productions have gone far to educate those more skeptical about the entertainment quality of motion pictures, and undoubtedly it is to these we may look for future converts. I repeat, I cannot believe there can be too many good pictures."

Mr. Tucker was accompanied on his return by Mrs. Tucker, known on the English stage as Elisabeth Risdon. She had been in New York but a few days before she was sought out by Winthrop Ames and engaged for a new play Mr. Ames is shortly to put on.

Linder Finishes First Comedy

"Max Comes Across" is the Title and K-E-S-E is Swapped With Bookings.

T HE first of the Max Linder comedies made by Essanay and to be released through Kleine-Edison-Selig-Essanay, has been christened "Max Comes Across," and will be released as a part of the program at the first Major picture. The christening ceremony of this initial comedy of a series of twelve takes place at the Essanay studio, Chicago, Friday afternoon, January 5, and was made the occasion for a celebration at which Mr. James H. Varian, president of the Essanay-Linder company, served as host at an informal reception on the main floor of the big studio.

Kleine-Edison-Selig-Essanay offices throughout the country have been notified that the picture went within three hours after the comedy had been named, and tentative contracts of bookings are now supposed to be enroute by mail, as exhibitors throughout the country had been supplied with contracts forming the holding word that a name for the comedy had been decided upon.

The Strand, New York's biggest and most ultra-progressive theater, kept the 'phone and telegraph wires busy Friday night arranging for a private pre-release showing.

The trade showing in New York will probably be in one of the largest theaters of Manhattan because of the great number of exhibitors who have requested reservation at the first showing.

The second Max Linder comedy will be named, "Max Wants a Divorce," and will be released thirty days after "Max Comes Across."

Cobe Returns from the Coast

Forms New Distributing Company to Handle Big Feature Productions.

A. COBE, vice-president and general manager of the Unity Sales Corporation, who has just returned from an extended tour of the coast and middle west states, says that all indications point to a banner year in the film business for high class productions. After a thorough study of existing conditions he was so impressed, that immediately upon his arrival in New York, he formed the Ultra Picture Corp., a distributing company for the exploitation of the highest grade feature films, which will try and eliminate the main objections to the present system. Although there are still several loose cads to be picked up, the company has started active work. The main office is located at 729 Seventh avenue, New York City, with a chain of exchanges covering the United States.

Contracts have been signed with two of the various large producing companies, which assures the release of twelve high class features yearly, with the option of securing additional meritorious features by purchase in the open market. The main feature of the new company is the elimination of exchanges and advance bookings. The exchanges of the company will at all times cooperate with the exhibitor and furnish him with advertising matter to conduct a local campaign which naturally will have an effect.

The first release will be made January 20, when they will present the California Motion Picture production, "The Woman Who Dared," featuring the well-known prima donna and dramatic star Beatriz Michelena, supported by an all star company.

Fox Art Contest Decided

Pictures Judged and Prizes Awarded at Luncheon Given at Hotel Astor—Dorothy Varian Wins Two Prizes.

A T a luncheon given by William Fox at the Hotel Astor on Thursday, a prize of $200 was awarded to Dorothy Varian of the art contest proposed by Mr. Fox in which he offered $200 prizes for the best reproductions of the life-size portrait of Annette Kellermann, star of "The Daughter of the Gods," which was displayed in the lobby of the Lyric theater, New York, where the production was being shown.

The Yacht Room of the Hotel Astor was completely lined with the offerings of a hundred or more ambitious young artists when the judge took up the task of picking the winners.

Robert Henri, W. J. Glackens, John Sloan and Wallace Morgan were the judges and they made a very careful study of the several examples submitted, deciding finally that Dorothy Varian, daughter of Mr. and Mrs. Edward W. Varian, of 301 East 193d street, New York, and an art student, had won the first and second prizes. The other winners are William Gropper, third prize; Anna C. Muller, fifth prize and the winner of the fourth prize is not yet identified.

Among the guests were Miss Kellermann and her manager, James Sullivan, who is also her husband.

Rumored Sale of Universal

Carl Laemmle Denies Sale of His Stock in Universal and Pleads Ignorance of the Whole Matter.

RUMORS were in circulation in Chicago on Friday, Jan. 5, that plans for a $12,000,000 re-organization of the Universal Film Manufacturing Company had been made, and that Carl Laemmle, president of the Universal, and Patrick A. Powers, treasurer, had agreed to vote the stock they hold towards this elimination of the deal.

The Tribune and the Examiner printed articles in their Saturday morning issues, in which it was stated that the financing of the re-organization plans had been undertaken by the Morgan banking house.

According to the rumor, H. O. Davis, general manager of Universal, was to succeed Laemmle as president, and the name of the Spreckels interests of San Francisco and San Diego, figured in the discussion of the deal.

Carl Laemmle, who arrived in the city by theTwentieth Century Saturday morning, Jan. 6, when approached concerning the matter, denied positively that any transaction of this kind had taken place and said he was entirely ignorant of the whole matter and, therefore, could not have participated in the alleged deal, as rumored and published.

J. S. McQ.
"The Pride of the Clan"

Mary Pickford's Second Arcaft Subject Is A Charming Picture, Sweet, Wholesome, Moving.

Reviewed by George Blaisdell.

MARY PICKFORD's second Arcaft release is a picture that is good to look upon. "The Pride of the Clan" is sweet, wholesome, moving. Practically all of it is in the wide outdoors; and the exteriors are of the upper half of the New England shore, where the ocean smashes into real rocks. We see a genuine New England gale, and it makes for atmosphere. Elaine Sterne has adapted, and adapted well, a story of the western Scotch coast. Director Maurice Tourneur has peopled his scenes with types of fisherfolk who seem, as many of them undoubtedly are, the real thing. Surely there is about them the salt of the sea, as to those who know them they are in a bad pinch the salt of the earth.

Mary Pickford has as Marget MacTavish in "The Pride of the Clan" a story made of her own cloth and to her own measure. It gives her full opportunity to bring into play the varying moods of which she is mistress—of sunshine and shadow, of playfulness and of struggle against impending death. There is romance, too, of the happy sort, in which Marget is indirectly a beneficiary.

The story opens with one of the tragedies of the sea with which fishing communities are all too familiar. We see the small craft beaten about by the waves off shore; we see a mast fall. The loss of the crew means that MacTavish, the head of the clan, is gone, leaving Marget as the head. It is not until she takes the MacTavish lass and forces attendance at church that she assumes the real leadership. She plays no favorites. There are tender scenes, too, in abundance—of the love-making between Marget and Jamie, of the betrothal, of the renunciation, and of the reunion.

Matt Moore is Jamie, and finely he plays the part of the Scotch boy who after his betrothal to Marget learns his mother is the Countess of Dunstable. It is an excellent performance. Ed Roseman is Pictairn, the humble misanthrope whose failure to realize on his prayers has turned his heart against religion. Kathryn Brown Decker is the Countess and Jocil Day the dominie.

Among the incidents that stir are the meeting of the mother of Jamie and the woman who all his life had mothered him, who had concealed from the boy the fact that he had any mother other than herself; the meeting of mother and son; the refusal of Marget to retract her renunciation, and the falling to his knees of Pictairn when he saw the little craft bearing the head of the clan slowly sinking in the water.

The struggle of Marget in the cabin of the boat and her rescue by Jamie will thrill. A door has swung across the trap leading into the cabin, and with her kittens in her arms Marget is imprisoned with the water rising about her. One of the more striking scenes is the betrothal ceremony, with the lovers facing each other across the big stone, with the townspeople and the surf in the background, the whole dimly lighted by the flames carried by the many spectator in this number of the serial. The finish of the seventh installment, which left Pearl against the prison wall and Orderly Adams pointing a gun at her head under threat of death, is worked out to the full satisfaction of all the heroine's admirers. De-

Scene from "The Pride of the Clan" (Arcaft).

Scene from "Twin Kiddies" (Pathé).
testing the approach of a detachment of United States soldiers before Boleto realizes the fact, Adamus turns his gun on that officer and kills him. He then sees Pearl and fights the Bobolists, who are killed.

The ensuing action has to do with the further effort of the Silent Menace to secure the secret of the canal plans, and Pearl’s endeavors to thwart him, during which the athletic Miss White introduces the spy to one of her realistic rough-and-tumble encounters.

"The Man Who Forgot"

Five-Reel Photoplay Produced by Paragon an Ambitious and Well Executed Effort, Featuring Robert Warwick, Doris Kenyon and Gerda Holmes—On the World Film Corporation Program.

Reviewed by Edward Weitzel.

THE scenario for "The Man Who Forgot," a five-reel Para- gong photoplay, is from the story of the same name by James Jay, Jr. It is a story with a purpose; after the first two reels it takes up the subject of temperance and ad- vocates it with all the conviction of William Jennings Bryan.

The issue is made a national one and the end of the drama sees it a part of the Constitution of the United States. The author, however, has not forgotten that the mission of a screen play is to entertain, not to proselyte, and the plot has to do with the fall and rise of a young man who awakens from a long debauch to find his memory gone and he himself without the power to recall his own name. His resolve to fight the evil which has nearly ruined him puts him at the head of a na- tional temperance movement, and he carries the struggle into the halls of Congress, and wins.

The production is excellent. From the Chinese opium den in the opening scene to the incidents that were photographed at various well known localities in Washington, great care has been taken with the filming of the picture. The scenes outside the Capitol and in the Senate are the real thing, and the large crowds of temperance advocates are handled skill- fully by the director, Emile Chautard.

The cast is also of superior quality. Robert Warwick and Doris Kenyon have the necessary ability for their leading po- sitions, and Gerda Holmes. Alex Shannon, Ralph Delmore, Fred- erick C. Truesdell and J. Reinhardt round out the list of ex- ceptional players.

"The Great Secret"

Fifteen Chapter Metro Picture Made by Serial Producing Company, to Be Released Jan. 15, a Chronicle of Crooks—Francis X. Bushman and Beverly Bayne Head the Cast.

Reviewed by Edward Weitzel.

THE new Metro serial, "The Great Secret," was adapted for the screen by William Christy Cabanne, from a story by Fred de Gresac. The production, which is in fifteen chapters and a prologue, was also directed by Mr. Cabanne. The first five chapters were shown recently for review and gave promise that the picture would receive the hearty in- dorment of all those whose taste runs to serial plays.

"The Great Secret" is evidently a good piece of craftsmanship. First of all, it has speed. The opening incidents rivet the attention and set a lively pace for the action, which is maintained throughout. The ten reels are already unwound for in- spection. In naming the two-reel installment chapters the plot has used the proper designation. The picture is told in story form and the different instalments are continuous in action, the thread of the narrative being taken up by one chapter at the exact point where it was dropped by the pre- vious release. The production is in keeping with the requirements of the serial. "The scenes are laid in New York city and range from dens of vice to the homes of the wealthy. A touch of mys- tery is added to the plot by the introduction of a band of criminals known to the underworld as "The Secret Seven." This organization is controlled by men of high standing, whose serial position is used to further their unlawful acts. The organization holds directors' meetings in a sumptuously fur- nished room that is equipped with sliding panels and those many devices that give all properly constructed melodramas much of their thrill.

The principal character in "The Great Secret" is a wealthy young clubman who becomes the champion of a young girl through force of circumstances. In trying to deprive her of the fortune left her by her uncle, the powerful gang of crooks

Scene from "The Man Who Forgot" (World).

Scene from "The Great Secret" (Metro).

has her kidnapped and resort to other desperate expedients; but the young clubman is never very far away. He repeatedly takes his life in his hands while endeavoring to help the girl, and has more than one lively scrap with from three to a dozen of the gang. This is the part played by Francis X. Bushman. He fills the specifications laid down for such a hero in all particulars, and looks and acts William Montgomery Stone with great satisfaction to himself and to his many ad- mirers. Beverly Bayne is an attractive, sympathetic and ar- tistically excellent Beverly Clarke, and the supporting comp- any comprises such experienced players as Edward Connelly, Fred R. Stanton, Thomas Blake, Helen Dunbar, Sue Balfour, Belle Bruce, Dorothy Haydel, W. J. Butler, Charles Ripley, Art Ortego, Tammany Young and Charles Fang.

"The Master Passion"

Mabel Trunnelle and Robert Conness Head Capsule Cast in Five-Reel Drama Produced by Edison for K-E-S-E.

Reviewed by Ben H. Grimm.

THERE are many positive qualities to be found in "The Master Passion," a five-reel drama produced by Edison for release by K-E-S-E on January 25—enough positive qualities to overbalance the negative qualities and make of the picture an acceptable offering. Chief of the positive qual- ities is the acting of the cast headed by Mabel Trunnelle and Robert Conness. The director has brought out a manner that leaves no doubt as to their ability, and several times by their work strengthen weak spots in the story. They are given excellent support by Howard Tucker, Helen Strickland, Bigelow Cooper, Olive Wright, A. Lincoln, Raymond McKee, William Wadsworth and Ann Leonard. Other decidedly posi- tive qualities are the settings and the direction, which was done by Richard Ridgely.

The story contains several strong situations, but some of them have been obtained at a cost of plausibility that hardly compensates for their strength. For instance, we are asked to believe that a woman who deep in her heart loves her hus- band would forsake his home and her baby's arms for the doubtful promises of a vocal instructor who tells her that fame will be hers if she goes to Paris with him; and we are further asked to believe that a man who is too busy to be in the company of his wife all the time would repeatedly ask a man friend to keep his wife from becoming lonesome. Despite the inconsistencies, however, the story is as a whole interesting, and quite a number of new and original ideas have been used. The story tells of a woman whose ambitions lead her first to
fjlt a poor sweetheart, and later to desert her home for fame in the opera. When she has the world at her feet, she learns that what she has gained is as nothing—that the husband and the baby she gave up are what really count.

Photography and lightings are of the best. The story ex-

teriors are good, as are those representing the Riviera in Southern France. The latter were photographed in Cuba.

**Latest "Frisco" Episode**


Reviewed by Ben H. Grimm.

IN STORY interest and in the methods used in the screen narration "The Resurrection of Gold Bar," latest two-reel of Kalem's "The Girl From Frisco" series, takes its place as one of the best releases of the series thus far. The two reels are crammed with story. There is considerable good riding to be seen in this picture, as well as numerous good western exteriors. Marin Sais and True Boardman have the leading roles.

In this episode Barbara Brent goes with her father and her fiance to the town in which she was born and which has since been deserted by all save an old miner—whom Brent knew twenty years ago. Barbara finds a bag of gold nuggets under the floor of a store that used to be conducted by an evil character. She "sells" the claim of the old miner. This starts a stampede to the town. Through an accidental fall Barbara's father discovers gold. It develops that the bag of nuggets found by Barbara was stolen from the old miner many years ago by the man who has since come back and tried to jump his claim. The gold boom resurrects the town.

In the cast with Miss Sais and Mr. Boardman are Frank Jonasson, Ronald Bradbury and Edward Clibee. Directed by James W. Horne.

Scene from "The Master Passion" (K-E-S-E).

"Her Soul's Inspiration"

Bluebird Photoplays, Inc., Presents Ella Hall in Pleasing Five-Reel Production Based on Harris Anson's Story.

Reviewed by Margaret M. MacDonald.

The name of Harris Anson's story on which this production is based is "Mary, Keep Your Feet Still," and in the interpretation of the character of Mary, a winsome little girl of sunny disposition and a desire to be the first dancer of the land, Ella Hall has done admirable work. On the other hand, the story which has acceptable screen possibilities might have been made more of in a dramatic way. There is at times an impression that it is not being worked to capacity. At the same time the interest is maintained throughout, and the production, while not one of the best Bluebirds, can hold its own before the average audience.

The story tells of how a little girl, orphaned by the death of her mother, who has shared her ambitions to become a dancer, suddenly finds herself transported to the heaven of which she has dreamed when her father buys a traveling show and makes her the star of the company. The plot of the story develops through the jealous machinations of one Madame La Rue, whose daughter is also one of the dancers of the company. On the death of Mary's father Madame La Rue takes possession of money and papers which the deceased has told her of before his death, writes to Mary's rich uncle, stating that she is bringing Mary and the body of his brother to him, and substituting her own daughter for Mary, leaves the girl to work out her own salvation. The incidents following

where Mary wanders off and becomes the companion of a fisherman, falls in love with a young author, and finally reaches by chance the home of her uncle, are moderately entertaining.

**"The Girl Philippa"**


A SCREEN version of "The Girl Philippa," Robert W. Chambers' story of the present war, was put on at the Rialto theater, New York, New Year's week, and was viewed by a series of crowded houses. The version was in six reels, although the picture had been announced as an eight-reel feature. The necessity for condensing it to fit the Rialto program resulted in one or two points not being sufficiently explained and also of curtailing the part of Philippa to some extent.

The Vitagraph Company has given the photoplay the benefit of an elaborate and intelligent production, and Anita Stewart and the other members of the cast keep the acting at a high level of merit. S. Rankin Drew, who adapted the story to the screen and directed its production, has surrounded the scenes with the correct atmosphere, and infused the players with the spirit and intent of the novelist. So well has "The Girl Philippa" been fashioned into a photograph that it is difficult to suggest how the picture could be improved without altering the construction of the story. Taken at its present valuation, the Chambers work possesses an absorbing but not always skilfully constructed plot, variety of scene, speedy action, realistic glimpses of the great war, and a worthwhile love story between a man and a maid who die to be a Princess.

The faulty construction may be explained by pointing out that in the brief prologue the murder of the father and mother of the little Princess is shown and the abduction of the child. During the first four reels of the play proper, the action cen-
“The Rainbow”

William L. Sherrill Feature Corporation produces Five-Reel Screen Version of the A. E. Thomas Stage Play.

Reviewed by Edward Weitzell.

THE A. E. Thomas drama, “The Rainbow,” produced by the William L. Sherrill Feature Corporation, belongs to the “Glad Plays” which are now so much in fashion. Although written some time before the present “best bet” on the American stage, the heroine of “The Rainbow” is a half-sister at least to the Pollyannas and other innocent little maidens whose mission on earth is to make other people happy. In this case, the heroine’s name is Cynthia and the two persons she most desires to make glad are her own father and mother. An unfortunate affair separate the couple when Cynthia is a child. Too young to realize what has happened, she does not see her father again until she is about seventeen; and he soon understands how much happiness his daughter’s return might mean to his life. The girl, who loves both parents equally well, succeeds in bringing them together again.

“The Rainbow” enjoyed considerable success as originally written, with Ruth Chatterton and Henry Miller in the leading parts. It has been made into a screen play of many entertaining qualities, and should appeal to the same clientele that supported it on the regular stage. A greater breadth of treatment of some of the scenes would add to the play’s effectiveness, but, on the whole, the scenario writer has done his work capably, and Ralph Dean, who directed the production, deserves the same verdict.

Dorothy Bernard is an engaging picture of young girlhood and acts with feeling and skill. Robert Conness is cast for the character of Neil Sumner and lends it just the amount of mind and heart intended by the author, Jack Sherrill as the young scapegoat who is banished by the stoning among the elect, and awards of merit are due Jean Stuart, Eleanor Gist, Jack Hopkins, and Conway Wingfield.

“Great Expectations”

Famous Players’ Subject, Based on Famous Dickens Novel, Is Well Staged in Feature Picture.

Reviewed by George Blaisdell.

N “Great Expectations,” the Famous Players release for January 8, we have an interesting and well staged subject. The plot has been based upon the well known novel by Charles Dickens. Many liberties have been taken with the story, but the essence of this old tale has been preserved. We have Pip, the boy to whom fell such wonderful adventures as a result of his foreed aid to a starving escaped convict; we have Magwitch, the prisoner who made good in Australia and showered his riches on the child who had been to him a friend in need; and there are Miss Havisham, the strange woman who when the bridgroom failed to appear closed her house and until her death wore no garb but her wedding gown; and Joe Gargery, the blacksmit and Mrs. Joe and Mr. Jaggers. And there is Estella, the adopted child of Miss Havisham, resolved in the hope that she would break all men’s hearts, in revenge for the suffering of her protector. Mr. Pumblechook is not in evidence.

Pichford is Pip—a good interpretation of the lad who from the abuse of his sister, Mrs. Joe, and his “goodship” to Joe was so mysteriously lifted into the “gentleman” class. The scenes give us the portrayal of the convict. Louis Holland is Estella, shown as in love with Pip from the beginning, and does not tease and ridicule him as Dickens pictured her. With Black is Joe Carton, and Mrs. Joe. The limitations of five reels do not permit the bringing out of the novelty of character of the blacksmith. We do get a good idea, however, of the shrew-like qualities of Mrs. Joe. Grace

Scene from “Great Expectations” (Famous Players).

Barton is Miss Havisham and Herbert Prior is Mr. Jaggers. It is a good cast.

Director Robert Vignola shows some notable settings. One is a scene of the London street in which are situated the quarters of Pip. Another is the background where Magwitch takes boat to escape the soldiers. There is suspense following the return of Magwitch.

Fox Features

“The Price of Silence,” Five-Reel Screen Drama Starring William Farnum, and “A Modern Cinderella,” With June Caprice as the Lady of the Slipper.

Reviewed by Edward Weitzell.

IN WRITING “The Price of Silence,” the author has made use of a theme that will appeal strongly to many followers of the screen. The evils of child labor in factories is the foundation of the story by William Pigott, which the Fox Film Corporation has produced with William Farnum in the principal role. Up to the point where Senator Deering must choose between defeating the bill abolishing the evil of child slavery or see the woman he loves disgraced through an act of her father’s, the drama is human, logical and well put together. With the decision of the Senator to let his heart outweigh his conscience by placing the happiness of one being against the welfare and safety of thousands of helpless children, Deering belies his own character and becomes a weak sentimentalist. Neither does he justify his act by confession that he has committed a great wrong, and then, going to prison rather than let the world know that Judge Vernon, the father of the woman he is shielding, was a thief. Like Sydney Car ton in “The Tale of Two Cities,” he makes his sacrifice for the wife of another; but Carton went to the guillotine in order to save his rival from the same fate, and only good could come from his action. Carton, in every way, keenly alive to the wide consequences of his selfish act, is guilty of moral cowardice, and nothing but a false conception of life and its duties can sustain his action.

The production has been iced with excellent results by Frank Lloyd. The scenes among the factory workers are painted in broad but telling strokes, and are well contrasted with the homes and habits of the people of wealth. William Farnum plays Deering in a convincing manner, and Vivian Rich does the necessary work of goodness and Charles Vernon. Young Gordon Griffith is a boy actor of much natural ability, and the efforts of Frank Clark, Brooklyn Kellar, Charles Clary and Ray Harford are a distinct gain for the play.

“A Modern Cinderella.”

This five-reel comedy is just what the name implies—a modern version of the old-time fairy tale. It was evidently written for June Caprice, and that young lady smiles, pouts, frowns and skips through it, after her now familiar method of acting. The story is as unsubstantial as a Chocolate Sundae and is just suited to the age when that confection makes a satisfactory meal for the female appetite. The admirers of Miss Caprice will applaud star, story, cast and production, a
condition of affairs that admits of but one conclusion: the picture fulfills the purpose for which it was intended. It only remains to add that the star wears a number of fetching frocks and that Frank Morgan, Betty Pendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke give her good support. John G. Adolli directed the picture.

A Couple of Metros

"Cave Man's Buff."The quality of "Cave Man's Buff" as a comedy offering cannot be questioned. It is clean and strictly funny, and we venture to say that the happy mix up of the love fancies of two timid bachelors will be thoroughly enjoyed by all who view this picture. Sydney Drew and Mrs. Sydney Drew never fail to be amusing in that legitimately plain clothes, just some ordinary people of warm hearts, and Nina is taken from her simple life. A great physician is called to operate upon her eyes in the house of a wealthy family. The story of how the final operation is successfully performed in this house of wealth and decides to murder its scion in cold blood—a strained and illogical situation—but he discovers the fact is mistaken.

The blind girl is having her sight restored, but the newboy can not bear to have her see him—the heroine is imagined that he is handsome—so he remains among the servants and is made reasonably sure that they will survive—the "Beautykins" figure is having a big sale. Without the attempted murder and the attempted suicide this wretched comedy loses its humanizing story like those Dickens wrote for Christmas reading, and it is attractive in spite of those defects. Every- thing in it is wonderful to look at and there are no villains and no suspense; just some good old stock characters nicely led through a sweet little episode.

"Germany and Its Armies of Today"Official Views Presented by Special Permission of the German Government.

A SERIES of war pictures, "Germany and Its Armies of To-day," has been brought to this country by the German Embassy, Official Government pictures now enjoy state rights release. The views were taken by special permission of the Imperial German government and show "Berlin in the Fall of 1914," "Mortenson, a German Spy," "The Kaiser in the Field," "The Kaiser in the Air," "The German Army in France," "The Army of the Crown Prince of Bavaria," "Funeral of Aviator Bamberger at Cambrai," and many other authentic and interesting scenes.

The Berlin pictures included views of many public buildings, but the chief charm of the series consists of the actual conditions among the inhabitants of the city. The postwomen, female railroad guards and the various occupations pursued are all followed by the camera, and before the spectator and show the work agrees with the workers. The facts are also brought out that important build- ing operations are going on in the German Capital and that the people still find time to attend the meets at the Karishoets track.

The pictures of the Kaiser are, naturally, the most interest- ing of the series. They show him in many intimate and close- up shots, and taken along with the West Front and are, without ques- tion, far in advance of anything previously unveiled.Every- thing in the entire series is of a high order of merit, the work having been done by members of the German army. The pic- tures are now being shown at the Strand theater, New York, in three-weekly installments.


T HERE have been many number of military burlesques since the inauguration of the comic film, but Dan Russell and others in "The Battle of Let's Go" take a novel view of the situation and prove that good things bear repetition. To follow in the wake of so many previous attempts along this line and still make a hit is no mean piece of work, but Russell has managed to do it, and has accomplished it in good style in this offering.

The number is laughable throughout. Dan Russell plays General Deblity, the same being laid on the Mexican border. Here a military camp of considerable size is pitched and the time is spent in drilling awkward squads of very unmilitary looking soldiers.

The place is infested with Mexican spics, disguised as women. General Deblity, after numerous mishadventures, puts the whole army in a lather and makes the target for bear- ings from both sides of the conflict.

The war scenes in the second reel are uproarious in places and the gunnery is good. Dan Russell as the observer, an aeroplane and "tank" play important parts in the battle episodes; also a war correspondent who writes his story amid bursting shells. The fun is all free from offense.

"The Innocence of Lizette"Mary Miles Minter Appears to Advantages in Five-Reel Mutual Star Production.Reviewed by Margaret I. MacDonald.

WHILE stating that Mary Miles Minter appears to ad- ded laurele in the production in question, it is only fair to add that in a story of different theme and better con- struction, this clever and beautiful little actress would have appeared toexcel, after which latter, the producer seems to stands reflects a clumsy effort at making a child's picture. There are many children employed in the making of the pic- ture, and there are scenes of individual interest to children, but unfortunately the plot of the story develops situations.

Scene from "Cave Man's Buff" (Metro).

comedy way that is doubly pleasing after the surf of low comedy to which the public has been and is being treated.

The story of "Cave Man's Buff" is perfectly simple. It shows how timid bachelor trying to make up his mind to propose to the woman of his choice is advised to try cave man methods. The proposal over and likewise the honeymoon, the heart of a bachelor friend becomes suddenly touched by a pretty face which he one day sees in the lobby of the office building in which both men work. The pretty one happens to be the wife of bachelor No. 1, and the incidents that follow, all of a good- natured comic sort, give the comedy a fitting climax.

"A Wife by Proxy."Mabel Taliaferro is the featured member of the cast in this five-part drama, the story of which was written by John B. Clymer and Chas. A. Logue. In the role of Jerry McNair Miss Taliaferro does exceptional work; especially may be mentioned the dramatic scenes in the early part of the picture, which center about the death of Jerry's father. As a contrast to the appealing character of Jerry there has been introduced a trio of unprincipled individuals, whose chief aim in connec-

"Nina, the Flower Girl"Humanizing Five-Reel Fine Arts, With Bessie Love in the Title Role.Reviewed by Louis Reeves Harrison.

INA, the Flower Girl, is blind. She lives in a tenement next to a hunchback newsboy who has some native ability to model clay figures, but to no other purpose than that of making a beautifying figure of Nina. She is left to depend upon him by the death of her grandmother, and a strong affection is built up between the two unfortunate. Now come a lot of Fairy Princes and Fairy Godmothers in
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THE MOVING PICTURE WORLD

which, under their present subtitles, are apt to jar the sensibilities of a redined audience, and are not at all commendable for their content. The story, which is very evident has been built around the little star, is badly constructed and presents a series of incidentals, whose purpose is not very evident, and some of which are intended to be amusing. As the story runs, a little girl whose father and only living relative dies, leaving her in the care of Granny Page, the landlady, becomes a helper at the news stand of Granny's son and is later adopted by him. The young man has brightened personally delivering his paper each morning. The unpleasant element in the story, without which a charming production might have been expected, is the presentation of "The Girl from Frisco," and a thrilling "Hazard of Helen." Director Robert Ellis, producing in Jacksonville, Florida, has done much in his "Grant, i've just come to write you a letter to perform the ceremony. The actual marriage of the pair is prevented by the arrival on the scene of the mother of the baby, whose tender solicitude of the boy, and the producer has satisfied himself with the child's persistence in the statement that the baby had been sent to her from heaven, the story's climax would have been both pleasing and amusing.

Kalems for January 15 Distinctive for Their Excellent Photography, Fast Snappy Storylines and Big Hits!

From its coast stations, located at Glendale and Hollywood, California, the Kalem Company has received for release through the General Film exchanges the third week in January 1917, "The Girl from Frisco," directed by Grant, i've just come to write you a letter. The director speaks, in introducing some new comedy stunts in a new comedy entitled "Cupid's Caddies." It contains two scenes, a scene and a comedy act to make it appeal to any audience. Above all, it is absolutely clean, the prime requisite of a good comedy.

Get "The Black Circle," the new serial this week. The screen the Kalem "Girl from Frisco" players cause to live again one of those abandoned mining towns of the Far West. Robert Wadles Ritchle, the author, says that "The Resurrection of Gold Bar" matches an actual occurrence in his own life and that he cannot find a single flaw in Director Horne's version of his story. Martin Sals and True Boardman make the most of the opportunities afforded them in this episode to reveal their screen technique. Frank Jonasson, as Ace Brent the kid, is the hero but the Weekly considers that Mr. Edward Colwell's portrayal of the old prospector is a work of art. Ronald Bradbury plays his twenty-third heavy part, no two of which have been the same.

In "The Black Circle," the episode of "Grant, i've just come to write you a letter," Taylor and Larkin are sure to pull audiences to the edges of their seats with his wild swinging ten stories above ground and his hand over head, as he is trying to escape from the action. The episode is thrilling. It certainly does look foolhardy to see this intrepid Kalemite go through this stunt but he does it, which is the main thing. A man who does not have a bit of doubt in "The Black Circle." Called upon to portray both mother and daughter she succeeds admirably well.

"The Wrecked Station," on January 29, Helen Gibson again proves that she is absolutely devoid of all fear. In "The Wrecked Station," she endures a nasty spill from her motor cycle, climbs into a steam shoel and is dumped along with the dirt into a sidetracking car, is dropped from that into a coal car and leaps from that to the tender of an engine whizzing by to escape death in the Point Station, completely wrecking it. This last named incident, the wrecking of the Lone Point Station, was an actual accident and the Kalem Company was at the new depot for the "Hazards" and while they were about it they made it quite an elaborate affair.

TWO BIG SELIG FEATURE RELEASES.

William N. Selig has announced the forthcoming release in K-K-E-B-E on Monday, February 12, "The Heart of Texas Ryan" a Melodrama adapted for the screen by Gilson Willets. The release date is scheduled for Monday, January 30. The stars include "Barbara" and "Directors" and the picture is reported to be one of a company of Selig players to Tennessee, where true-to-life plantation scenes were filmed. Among the more exciting scenes are a number of matchless footlights, a growing up of a houseboat, the fight for life in the dead of night, etc. Beautiful photography, including scenes taken in Southern plantation, add to the attractiveness of the photoplay. "The Heart of Texas Ryan" is the title of the Selig Red Seal play announced for release in K-K-E-B-E on Monday, February 12. It is said to be a gripping drama of the Texas borderland. Certainly an exceptional cast of players is announced, including "Leesha Lizzie," "Bert Gilson," "Ann Colwell" and others. Some exciting episodes are announced, including a realistic forest fire, a sensational hand-to-hand battle, and a beautiful romance. The story is said to be care favorably in realism in the fight in "The Spillers," and an automobile crash. Wonderful views of the Texas cattle country are presented.

Weekly News Reels Combine Hearst's International Weekly and the Pathe to be Issued as Hearst-Pathes.

By NO means the least interesting feature of the arrangement recently announced whereby all International pictures are to be issued under the title of the Pathe News and the International Weekly are to be combined under the title of the Hearst-Pathes is the fact that there has been a change in name of policy in connection with it. There is that of real interest to the whole trade. The International Weekly, weekly news gathering facilities, has rapidly gained strength because of its merit up to this day it is acknowledged to be second to none and enjoys a wide popularity.

J. A. Berst, vice-president and general manager of Pathe, is particularly enthusiastic over the new weekly. The old Pathe Weekly was launched eight years ago, and was the first news film in the field. Mr. Berst has always been a believer in the news film, first because everything is entertaining, and second because it gives the exhibitor a once-reel picture of a quality and kind that it will be profitable for him to advertise and feature.

"The elimination of one news weekly by combining the two which are the best known in the field cannot fail to help the market and we believe to strengthen conditions generally. The Hearst News could not equal Pathe's news-gathering facilities. The Hearst organization could not equal Pathe's splendid facilities and the Hearst News would be hampered by the lack of recognition of its interest and high quality. The International Weekly, enjoying the unique facilities which the great Hearst organization offers in the way of news gathering, has made a phenomenal growth in the comparatively short time it has been on the market. The first number of the Hearst-Pathes will be issued January 10, and will be booked through the Kalem exchanges.

PICTURESQUE TITLES FOR "STINGAREE.

The genius of E. W. Horning, internationally famous as the author of "Buster Brown," has again admirably displayed by the Kalem Company, shines forth in unmistakable style in the titles he has given to the new series of "Stingarees" adventures now under way with True Boardman in the title role.

Not only are these titles picturesque and indicative of the originality of the new series, but the titles are equally as interesting as the story which has amazing "The first thirteen of Kalem's new "Stingarees" as follows:


LASKY COMPANIES TRAVEL FAR.

Two Lasky companies are at the present time journeying far from the Lasky studio home. For "Each to His Kind," in which the well known Japanese star star, Hayakawa is to appear, Director Marshall Neilan is sailing the far-off Pacific for the Central Pacific. From the story of the play centers around this picturesque mid-Pacific island. Many of the scenes will be staged in and around Honolulu itself. Theodore Roberts, on the other hand, will star in "The Automatic Son," a situation of which is specifically stated as taking place in Washington, D.C. It was decided to send the players across the continent from Hollywood, Cal., in order to get the real setting called for by the story.
EXCLUSIVELY BY OUR STAFF

General Film Company.

FIGHT AND PICKLE (Vitagraph), Dec. 28.—An amusing comedy number, with Jack and Kate Frohman. The comedy numbers of Frohman are always good. They indulge in considerable rough arguments. Both have enough adroitness to make this amusing. Baby is the fickle one, but finds that Kitten may be fickle with the daughter of Kate. Despite a vampire, however, things are brought to a happy close. An acceptable number.

THE LUCK CHARM (Vitagraph), Dec. 29.—No. 2 of the "Dangers of Doris" series. Mary Anderson and Duff Kirk play the leading parts. This time Doris helps a contractor by becoming his typist. She climbs frequently to unexpected places on the outside wall of a high building in an effort to frustrate the attempted theft of the contractor's briefs. She is bound and gagged, but manages to attract the attention of her friends in the office just below by dropping the "luck charm" through a hole in the floor, used for spying. A fair reel.

THE RIGHT-HAND PATH (Selig), Dec. 30.—A reel with an elementary story of a youth who, after seeking fortune, becomes a prize fighter. After several years, when he is down and out, he realizes that he has chosen the wrong path. The reel is only average. In the leading parts are Robert Adair and Virginia Kirkley.

A DOLLAR DOWN (Essanay), Jan. 3.—A split reel containing about five hundred feet of knockabout comedy and about the same amount of footage showing views in the Yosemite Valley. The scenic section is especially good. The comedy shows a vaudeville actor who tries to steal the best girl of a stevedore. He gets away because of a grotesque make-up.

THE SELIG-TRIBUNE, No. 2, 1917 (Selig), Jan. 4.—Poor children given presents on war vessels, Brooklyn Navy Yard; Squadron A returns from border, New York; Goat is bell-wether of sheep, Omaha, Neb.; Lee Darcy arranges, New York; School car brings knowledge to children, Los Angeles; Police Commissioner Wood and wife give presents to widows of policemen, New York; Artillerymen use caterpillar tractors, El Paso, Tex.; Wild Kruger's marathon race, Yoknero, N. Y.; Mrs. F. Sheboy Skreffington, of Irish revolt fame, tours U. S., New York; With the French Army in the Somme region; Ice tennis popular, New York.

THE SHELTER OF SECRETS (Kalem), Jan. 5.—No. 12 of the "Grant, Police Reporter" series. George Larkin does an unusually daring stunt in this one-reel episode. In escaping from a house, which is a secret submarine base, he climbs a pole on which wireless antennas are attached, cuts the wires, and swings on the wire across a wide arc to a tree, which he catches with his legs. This thrill gets over well. The story and action are kept at a high pitch throughout the reel. A good number. Reviewed on page 243 of last week's issue.

TWIN FEDORA'S (Vitagraph), Jan. 5.—One of the "Dangers of Doris" series. With Mary Anderson, who solves the mystery when how confidential information leaks out from the office of the father of Bob Dale (Duff Kirk). She gets a job as a waitress and sees two men exchange hats. The papers with the information are in the hand of one of the hats. Doris leaps on to the rear of an automobile and follows one man. She climbs the porch of a house in the suburbs, and the evildoers are finally brought to book.

CUPID'S GADGETS (Essanay), Jan. 10.—A comedy reel with Ham, Bud, Ethel Teare and Harry Mordock, Ham and Bud, striving for the well-off, endeavor to find a girl for Prince Poppycock. They find Ethel. Although Ham wants to keep her, she is kidnapped by the Prince, who is in turn kidnapped by Ham and Bud. The reel is quite lively and there are several laughs.

General Film Company Specials.

WIFE IN RUSHLINE (Essanay), Dec. 30.—Third of the "Is Marriage Sacred?" series. This two-reel drama is a strong visualized sermon against divorce. The story interests and is well acted. In the cast are Marguerite Claxton, Edward Arnold, Sydney Alonso and Lillian Drew. The story tells of the wife of an artist who, listening to the advice of others, obtains a divorce. She realizes her folly when she sees the child she has walked away from and that they are taken up with, and when she knows that she might have children. A quite strong short-length offering.

ON ITALY'S FIRING LINE (Selig), Jan. 1.—Three reels of interesting and educational war pictures, giving a comprehensive idea of Italy's fighting forces. Practically every branch of the Italian army is represented in the film, and there are some good scenes showing the artillery in action. Brich in the mountains. The film is a worthwhile subject. It will be of especial interest to those who would know more of Italy's military operations.

THE GIRL GOD MADE FOR JONES (Essanay), Jan. 2.—One of the "Black Cat Features." The picture is an excellent two-reel comedy-drama. Bryant Washburn and Alice McChesney are seen in the leading roles. Several of the subtitles are funny. The story tells of Jones, an author who searches for a girl with whom he was in a railroad wreck. He knows her only by her voice. He searches in vain, only to find that the girl is the girl to whom he has been dictating the story of the wreck. The picture has been produced with care.

THE FALSE PROPHET (Kalem), Jan. 3.—No. 21 of "The Girl from Frisco" series, by Robert Welles Ritchie. In this two-reel episode BARON Brent is instrumental in exposing a band of men who, as "prophets" of the end of the world, are duping the gullible persons of sums of money. In bringing about the capture of two of the men, Martin Sene performs a hazardous and thrilling stunt—she leaps from a speeding automobile to a moving train. The episode is really as interesting as any. A longer review was printed on page 218 of last week's issue.

Artcraft Pictures Corp.

THE PRIDE OF THE CLAN, Jan. 5.—Mary Pickford makes her second appearance in the new program in a story written by Elaine Stern. It is a fine picture—speedy, wholesome, moving—as pointed out in a review in another column.

Art Dramas Inc.

THE RAINBOW (Sherill Feature Film Co.), Jan. 4.—The William Sherill Feature Corporation's release, which tells an exciting tale of mystery and is excellently played by Mr. Sothern and the supporting company. The picture was reviewed at length on page 244 of the Jan. 15 issue.

Bluebird Photoplays, Inc.

HER SOUL'S INSPIRATION (Bluebird), Jan. 15.—A five-part adaptation of Harris Anson's story "Mary Keep Your Feet Still." Ella Hall is the featured member of the cast, which otherwise consists of Marc Robins, R. Hassett Ryan, Edward Heard, Marcello Moore and Margaret Whistler. The adaptation seems to require a deeper dramatic reading, but the production will be found on the whole entertaining. Ella Hall does admirable work in the difficult role of Mary, the little girl whose sole ambition in life was to become a great dancer.

Greater Vitagraph.

THE MAN OF MYSTERY, Jan. 8.—E. H. Sothern is the star of a five-reel version of A. J. Lumley's romance, which tells an exciting tale of mystery and is excellently played by Mr. Sothern and the supporting company. The picture was reviewed at length on page 244 of the Jan. 15. issue.

THE GIRL PHILIPPA.—Taken from Robert W. Chambers' novel, the screen version is in eight reels, and the title role is played by Anita Stewart. The present war is used as a background and the picture has many merits. It is reviewed at length in this issue.

International Film Service

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 1, 1917 (International). Jan. 2.—Society folk take part in Fox Hunt, Evanset, L. L.; Philadelphia school children learn care of babies; Police lecture on safety in schools, New York; Terre Haute, Ind., has municipal coal mine; American baseball teams meet in exhibition games, in preparation to National Guard officers, Denver, Col.; Duck hunting at Marysville, Cal.;Modes of the moment; 16,000 school children enjoy picnic, San Diego, Cal.; Society enjoys winter sports, Napanoc, N. Y.

HEARST-INTERNATIONAL NEWS PICTORIAL, NO. 2, 1917 (International), Jan. 3.—Human beings climb St. Francis Hotel, San Francisco; Society girls skate at Waldorf, New York; New York's Mummies make merry, Philadelphia; Rhinos swim in icy lakes, Chicago; Army aviators leave Manila, L. I., for flight to Philadelphia; Modes of the moment; Park playground carnival, New York; Skating in Prospect Park, Brooklyn, N. Y.; Snow brought from mountains for battle, San Fracisco; Society folk hold sport contest, Winchendon, Mass.

Kleine-Edison-Selig-Essanay.

THE MASTER PASSION (Edison), Jan. 5.—Good acting marks this five-reel drama. Mabel Trunnelle and Robert Connors are featured. As a whole the picture is an acceptable offering. The story tells of a wife whose ambition is to live in her home; it ends in failure. She finds that fame is not what she wanted. There are several good situations. The exteriors, lighting and photography are especially good. A longer review was printed an another column.
THE BUBBLE OF LOVE (Rex), Jan. 21.—A two-reel society story by E. M. Ingleton, featuring Douglas Gerard, Ruth Clifford, Betty Schade and Willard Wayne. This opens by picturing a mouse gnawing a lion out of a cage. The mouse does not get to the lion, but does allow the latter story. A wealthy young business man provides for a pretty flower girl whom he has injured with his auto. She later saves him from a villain by clinging to him and being eaten by a woman peril type. The closing scenes are not convincing, but the number as a whole carries the interest along very well.

World Pictures.

THE MAN WHO FORGOT (Paragon), Jan. 15.—The theme of this five-reel photoplay is Temptation. It has a strong human interest, however, and will be released produced and acted. Robert Warwick and Doris Kenyon head an exceptionally strong cast. A longer review is published on another page.

Five Worlds in the Making

Peerless Studio at Fort Lee Scene of Unusual Activity—Big Scenes in all Subjects.

Five picture plays simultaneously are in the process of making for the World Film Corporation under one roof in Hoboken. Of these productions are Emile Chautard, Harley Kroenes, Travon Vale, John O'Brien and George Archainbeaud, respectively. The leadings are given by Ethel Clayton, Alice Brady and Gail Kane, and among the World-Brady all-stars being led by Carlyle Blackwell, Arthur Ashley and June Elvind.

Mr. Chautard is directing the play in which Garry Gordon is featured. The title is "A Girl of the Crowd, the workaholic of whom we hear during Shadows." In the cast assisting Miss Gordon are Montagu Lee, George McQuarrie, Alex Francis, Lillian Herbert and Norman Willis.

Mr. Vale's production, starring Ethel Clayton, is "The House Cat," with Rockfellow Celli. Others in this cast are John Hines, Miss Gail Kane, Edward Redmond, Eugene Woodward, Justine Cutting, Frank Goldsmith, Ned Burton, etc.

In Miss O'Brien's production, Miss Alice Brady as its star, is being produced by John O'Brien, the most recent addition to the World's list of directors. Supporting Miss Brady are John Bowes, David White, Louis Van Damme, Marie Evans, Marie Chambers, Florence Crane and others.

Harley Kroenes is placing the finishing touches on "Who Is Sylvia?" with Harold Wolpert, Elmer Elvind, Arthur Ashley, George McQuarrie, Albert Hart, etc.

The final scenes of "Her Higher Destiny" are being made under the direction of George Archainbeaud, with Miss Haley Moore as the star. In this play the cast includes Frank Mills, Gerda Hoffmann,可靠的Langford.

Purley by coincidence it occurs that all five of these productions are unusually "heavy" in their employment of massive scenes and large number of players outside the principals, so that the studio presents a spectacle of unswotted action with every department pressed to the utmost of its productivity.

Bessie Love in "The Dolly Shop" and the author of many others, is now being produced by Mr. and Mrs. Sidney Drew. This, like all the comedies by Mrs. Ayers, and many of the playlets by any author, has the good-luck name of "Henry" for its leading character.

THE DOLLY SHOP (Columbia), Jan. 21.—The story of the "Dolly Shop" tells of a young girl who runs a toy store in a small factory town. Her uncle is a janitor who is one of the deepest people in town, but shares his prejudices. However, many of her pet theories regarding the heartless selfishness of the over-prosperous receive a sly and heavy jolt when they are evaluated by the normal, usual means, thinking he is only a chauffer, an opinion that he encourages until their marriage is at hand.

Mutual "Featurettes." President John R. Preuler of the Mutual Film Corporation announces the coming of a number of series of important short releases under the general designation of "Featurettes," which by their artistic merit will illustrate the meaning of the new title—that they are all-star and specialty productions.

Among Mutual productions that are now classified as "Featurettes" are four Gaumont single-reel releases, "Tours Around the World," "I Feel Life," "See America First," "Mutual Weekly," the George Ovey one-reeler "Cub Comedies," produced by David Howard, and the two-reel comedies and "Adventures of Shorty Hamilton."

Rushing Essanay Features

"Little Shoes" and "Skinner's Dress Suit" Being Hurried to Completion.

Essanay is rushing completion two new features for release within the next three weeks. Henry B. Walthall's next feature will be the first. Its title is "Little Shoes," and it will be released produced and acted. Robert Warwick and Doris Kenyon head an exceptionally strong cast. A longer review is published on another page.

His Perfect Day, New Drew Comedy

"His Perfect Day," the one-act comedy which Mr. and Mrs. Sidney Drew have prepared for the Metro-Drew release for Jan. 15, is essentially human. Mrs. Henry Marsh (Mrs. Drew) reads a magazine article which says that all days should be like a string of pearls, each one perfect unto itself. Mrs. Marsh decides that she and Henry will proceed to lead the perfect life, and so she advises him. He is shaving at the time and he is so disgusted at the announcement that he even cuts himself shaving that day in anything but a perfect manner.

Bessie Love in "The Dolly Shop"

Bessie Love is hard at work upon her latest starring vehicle, "The Dolly Shop." If this new play from the pen of Anita Loos is completed on schedule time,—it will give Bessie a record of three feature releases within three months, which is evidence of hard work well accomplished that few eighteen-year-old screen heroines had to care for.

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Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Boosh.

We've just been talking to a man about his house. He is breaking into a town with an already established house. He doesn't think it can be done because he isn't doing it, but he is doing nothing to do it. He puts mime advertising into the papers and opens the house and locks it up after the show, just as a dozen have done before him, and as two dozen more may do after him. He doesn't run kid matinees because he doesn't think the school principal will approve of the idea. The first thing to do is to go to the mat with the principal in a nice way and convert him by showing what can be done. To get matinee business he must fight for it, to get night business he must one-sheet for it, and that goes for every man who runs a house. It is not enough to merely put an advertisement in the paper. Make the advertisement count. It is not good to argue that a thing cannot be done because it never has been done. It can be done and will be done in time. Once people thought that if they sailed far enough across the Atlantic ocean they would fall off into space—but all the time the American continents were right there waiting to be discovered.

Another From the Princess.

Lately we showed a "Lumberland" set from the Princess, Henderson, N. C. Now S. S. Stevenson sends in a photograph of his submarine

and tells of its construction. We reproduce one of the cuts. The other shows its use for a Chaplin, and here the machine is plastered with advertising signs relating to the subject. Mr. Stevenson writes:

Am not claiming to have originated the submarine float, but have found it very effective advertising. I noticed a similar float on the Advertising for Exhibitors' page the week we were using ours, and as the enclosed photo shows a little different idea, we are forwarding same. This float was made for Triangle's "Submarine Pirate," but the reels were delayed and it was used for "Horrors of War." This was used a few days later for Chaplin and we followed a circus parade which resulted in very satisfactory business.

The frame was built of small strips of wood covered with cheap gray cloth, and dotted with black paint to represent rivets. The frame, light enough for two men to handle easily, was placed on an automobile. The cost was less than $10.

Sergeisms.

W. J. Sergel, of the Casino, Laurel, Mont., sends in a very useful throwaway. The sheet is 6x12 inches, white stock of the cheapest sort, but well printed in black. There is a catchline, changed each week, then the program with side dates and days, and a brief talk of ten to twenty lines, signed by the management. It is not pretentious, but it doesn't pretend to be other than what it is, and for a throwaway program it is well laid out. There is a line or two of description for each subject, yet the space is not crowded and no one will kick because it is not better, because it is so well done. An ordinary throwaway would be wasted, but Mr. Sergel added thought to white paper and got results. It is a splendid model for a throwaway program and we think Mr. Sergel will be glad to send you one if you enclose a return envelope. It must be seen to give the right impression.

Vamp Sheets.

The Gaumont company has issued for "The Vampires" a four-page press sheet giving the stories of the nine divisions of the release, and some advertising matter. It would be handle if the matter printed on one side of the paper only. In order that theaters might use the material without copying, but the text is well written and there is in the makings of a good advertisement, either for newspapers or on card, in the cipher used by the thieves. This cipher can be taken up to either as a mystery advertisement, a prize contest or can be run as a special Sunday story with references to some of the Poe ciphers to take the "adv" off.

Pretty Work.

Here is a pretty four-column advertisement from Ray Bagley, of the Liberty, Long Beach, Cal. It costs money to mortise on cuts and break up rule like this, but it gets results, and the advertisement over-

Vol. III.

Sharp and Yah, of the Orpheum, Nampa, Idaho, are now in their third volume of Reel-ism, and mind that they have 52 issues to a volume and not thirteen. It is going some, but Keelins is the sort of sheet that makes money for the house. It is something more than a program—it is a mouthpiece to reach people who do not come to the house to listen, and when they come the sheet becomes the voice of an old friend. It is not unusual, but it is friendly and sincere, and that is better than large and imposing words that sound as though they had just been taken out of cold storage and were not thawed out. Only one page goes to the program, with the back for the feature talk, or an underline. One page is description and one house stuff.

Even the Lobby.

The Fox company offers a new idea in its booming of the new Kol-lermann picture at the Lyric, New York. The house has a long, nar-
row lobby, cutting through the block that the theater proper may lie upon less valuable ground. This has been lined with tinted enlargements of the stills from "The Daughter of the Gods." Post cards are being mailed out with a hand-written inscription reading: "Don't overlook the free exhibition of paintings in the lobby of the Lyric theater, December 2nd and 3rd. Enjoy your while there." The reverse shows a cut of the lobby and above "The Picture Beautiful Free Salon. Open from 9 a.m. to 11 p.m." And the best part is that the pictures are sufficiently unusual to repay a trip to the theater just to look at them. The advertising for this attraction is unusual from many angles, but this is the most novel touch yet. The idea can be adapted to other situations which you can get a good supply of stills, and if your lobby is shallow, open the house mornings and put the pictures there. It is merely another application of the "anything to get them in," though you must give them something after they get there.

Stillman Ads.

Here are a couple of advertisements from the Stillman, Cleveland. Mr. Madden changes from a 10-inch space to five twos, and these were scattered. The form of the advertisement attracts and the cumulative effect is good while, as a rule, a small advertisement such as this will get better treatment in the make-up than the larger stuff that naturally sinks to the bottom of the page. For a change, this form is excellent and will bring results and moreover it will let you get more than one chance at a reader in the same paper.

Sticks to Pictures.

The Marcello, Hopewell, Va., is sticking to the cards with the ideal pictures used for the opening and then commented upon. We think that doing on one could be done despite the fact that these cards are unusually well done, but Miss Pickford or Lillian Glebe meets more to the fan than does "Jessica," even if Penrhyn Stanlaws is her art-father. The folder is used as a mailing card with a seal supplied by the company furnishing the cards. The weekly program is very nicely laid out, but the days are merely named and not dated, as should have been done. For a new house we would rather put the money spent for picture into another page of the folder with some house talk.

The Rules to Space.

George Editor Carpenter sat down and wrote one of his famous fables the other day. It was about a showman who did everything to get space in the local paper except to offer stuff that was fit to print. We cannot print the entire fable, but he arrives at these valuable rules:

(a) A price essay has no place in a modern newspaper.
(b) The most valuable thing around a newspaper office is time.
(c) A newspaper is not going to take the word of any interested party on the merits of a show if it comes out with unqualified statements, it may have to be placed in the unenviable position of having to take back all it has printed when the show is presented.
(d) Broadly speaking (according to Florence E. Yoder, dramatic editor, Washington Times), the ideal notice, one which can meet with no objection from the newspaper standpoint, is as follows: Note that the paragraphs each contain certain acts or related acts of interest, that the most of the notice only eliminates without impairing the real facts, and that the whole is in four distinct parts, related only through their unwritten Katherine Mansfield. These, the remarks, the notices themselves, the make-up, the makeup, the notice, the type of notice can do nothing without impairing the general acceptable form.

This is pretty much along the lines of Picture Theater Advertising, but the man from Salt Lake has put it in such compact form that you can (and should) cut it out and paste it on your desk. That is the whole trick of writing press stuff. Write more than the editor will probably take, if you wish, but write it in such a way that the editor can simply mark off the useless parts and use the rest. If you jumble it up so that he cannot get the meaning without writing the whole thing over again, don't think that you have fooled him into using it all. More probably he will use none of it.

Now after those kind words perhaps George Editor will get a move on and make that Eccentric Empire stuff and practice what he so ably preaches, dull him.

A New Layout.

Here is a pretty five-attraction layout. It will be seen that the week end attraction plays two days, the off Friday and the busy Saturday. This has a good taste and is a good attraction on an off day, and in most places Friday is poor. If you have something good for Saturday, show it on Friday and send your audiences out to do personal press work for you. This program is issued by the Century, Brooklyn, and is a five by eight page. The Sunday program runs on the back page with an adorifice. The front page looks scratchy because it is poorly set. It would be better to short form the program, which is given in full inside, and to take the rest of the space for house or film talk, using two columns of six point to the page.

Why Graveyards.

Herman J. Brown, of the Majestic, Boise, Idaho, comes out with a 70-inch advertisement in the leading state paper that starts off with "Boise is dead, the Majestic Believes in Boise," and goes on to announce the re-decorating of the house. In the course of this talk he remarks:

Boise, like most cities, is the graveyard of showmen, but in that she is not unique, as Seattle, Portland and San Francisco are jammed with great theaters that are known in the profession as "bloomers," hosts of liquor dealers and others have having lost enormous sums lately in trying to get rich in the theater business. A business that "any one can run," they are always saying full, eternally, and "many will make fortunes." These futilities are things to come to Boise, and just to show that we had faith in Boise, and confidence in the ability of any man who really knew his business to make good fortunes, we invested $1,500 worth of improvements the day the theater was purchased. These improvements were not of a showy kind, they concerned heat, ventilation, wiring, etc. We are new comers and in spite of the fact that we are now in the middle of the show season, we are taking up the task of re-decorating the entire interior.

Old-timers will recall that Southern Illinois was called "the Graveyard" twenty-five or thirty years ago, but we cannot see that the large cities of the West Coast are graveyards now, though Mr. Brown claims that no one is making money in that territory because of the extortions of the exchanges and manufacturers. We know houses that have been whole cemeteries in themselves to be turned into small mints with the right management, and we know mints that have been put out of business by an incompetent who has bought in, but we do not believe that this condition is general on the Coast, and we do not think that such an unsupported statement is good to make in any advertising. The business does not yield such quick returns nor such certain earnings as it did five years ago because conditions have changed. The novelty is gone and stories have not been held up to the general advance in demand and expectation, but this is a matter that must eventually right itself when business management replaces speculation and in the meantime there is no graveyard, though a grave may be dug somewhere there is a plot of ground. This seems to be "Mongomery-style" talk designed to win attention and perhaps to re-awaken pride, but it is a statement entirely too general to pass unchallenged. All of the things which we are suggesting, if the management is good, and if exchange conditions are poor the exhibitors have only to stick together to right them. The trouble is that we will not stick together long enough to whip the man who does not.

Mr. Brown contradicts himself when he says that any man who really knows his business can make good. Surely there must be some men in Portland and San Francisco who know their business.

Changed.

The Royal, Columet, Mich., has changed its program form again and now prints on stiff paper, 3½x5¼. It makes a neat-looking offering, and the back page runs to talk of the house. One thing we...
January 20, 1917
THE MOVING PICTURE WORLD 365

not is a reference to a serial run two days. The management adds "but if you do not like this excellent picture, see the feature at 7:30 or 9." A better way of putting it would have been: "If you do not care to follow the continued story," etc., for it is not the quality of the story so much as its continuation that keeps people away. It is a good thing to give the time of the feature on serial nights, for you have to boom up the serial, and people are apt to stay away thinking that it is the main offering. Many people do not care for continued stories where it holds the patronage of others. By giving the showing time of the feature, both tastes are catered to.

Contrasting.

Otto Ellis, of Lawrence, Kan., Gazette, writes enclosing two newspaper advertisements from practically the same copy, and wants to know how he writes.

I am sending you two advertisements that appeared in the two local papers here. No. 1 was in the "Gazette," that is the paper that I wrote for, and the "Journal-World" set the other.

We want your opinion on the composition of the two ads. In both papers they were on a page where they were the largest set, and they are nothing to fight against. No. 1 is monotyped and No. 2 illustrated. Both advertisements are three lines, Number 1 is that with the square portrait cut. To get it over with, we like the other better. Even if Mr. Ellis does give us a hint, we think that the other advertisement gives a better display in all save the one point of title, and to offset this the other is better divided. The Gazette's advertisement seems to have followed copy as written. The "Journal-

Dowersock and Varsity

Owing to the unusual merit of this production the management has secured two copies of this film which will be shown at the Varsity on Friday only.

MARGURITE CLARK

Marguerite

"Miss George Washington"

The writer of the name of George Washington probably recalls more vividly the cherry tree incident than the facts that he was the son of his country, or thoroughly backed by the intellectual and the youth of the country. "Miss George Washington" is a story of a girl who raised the truth. But it is all in good taste, and all turns out for the best.

Not a costume play! A story of modern times

Admission Only 10 Cents.

World" man seems to have split the lines to better advantage, though this is partly a matter of type faces. The top line in Number 1, for example, is weak through the use of a smaller letter. This is the house names, and though most persons would probably recognize it if set in ten point, nothing is gained in the use of the smaller letter. It gets more white space, but the other composer gets the same em-

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phasis with a piece of rule. He gets a strong name and yet does not permit it to fade out the following announcement. To the contrary, by splitting this last he makes it even stronger. Compare the two and you will find that the fact that the Varsity has the film one day and the Bowersock for two is made more clear through splitting the announcement and using caps.

Coming down the space, one observes Miss Clark's name divided by the cut. It is plain and clear, but it takes two looks to get it all in when reading the other. It is a bit of a compromise that is fine. Miss Clara is more important than the average playgoer than her play, and it is wise to give her the best of the display, but "this is not a costume play" should have underlined the title in both cases. This, however, is the fault of the copy and not of the composer. It is not so important that it should be played up, and the eighteen point line in Number 1 is too large. The ten point caps give the line its proper value. The addition of a line in Number 2 gives a better balanced line. Here again the type is better proportioned to the value of the announcement.

Taking Number 1, without reference to the other, we think we should have kept the last lines down, have moved up the house name and have put Miss Clark's name directly above the title in the same type now employed for that title. We think it would set the ad for the name at present. This could have been done nicely, and then "Not a costume play" could have gone on one side of the cut in ten point display, and "A story of modern times" on the other, breaking the white space without detracting from the appearance of the cut or its prominence. It is, of course, necessary to obtain consent to changes, but most advertisers will be glad to be told if asked when the copy is brought in, and many will permit changes to be made without consultation if they find the advice is generally good.

In the way, two copies of this in the same town under the same management on the same day would seem to be something of a novelty.

Kidding the Kiddies.

Here is some nice stuff from the Crosser program. It merely says to please keep the brats at home, but it says it in a way that sounds very different to doting parents. It is a lesson in diplomacy as well as a program aid.

We are lovers of children. Those who are old enough to understand and enjoy our playspots are welcome. Some of our films are chosen with special reference to the needs and tastes of these young people. Many features necessarily are for more mature audiences. But our hearts go out in sympathy to the babies in arms who cannot enjoy the pictures; who hate the semi-darkness without understanding the reason for it; who choke against restraint and the quiet urged upon them and who protest, with their little voices raised on high, against the injustice of being denied them by the theater.

Then there are those somewhat older, who scampers up and down the aisles, annoying those patrons who have paid for their tickets and are entitled to the opportunity to enjoy in peace the pictures they have come to see.

If the children are too young to like the attractions, for their own sake and the sake of your friends, we urge you to leave them at home.

It is unfair to the rest of your patrons to permit half a dozen youngsters to spell their entertainment, and we have been here where the children drove us out with their infernal noise. This is a tactful but emphatic way of getting about it.

Makes You Feel Good.

This is taken from the program of the Third Street theater, Easton, Pa.

We are just as particular in keeping you well as we are in presenting the best photo plays. Cleanliness is an unbreakable rule at this theater. We take from 5 a.m. to 11:30 a.m. every day to put the theater in the spick and span condition you have the right to demand, for your health's sake as well as your pleasure. Bear this in mind when deciding which theater to go to.

Program Talk.

The Garfield, Chicago, prints a good argument on its tiny front page each week. Here is one that is better than average, short and to the point:

"Dunk" is a Boomerang. If the GARFIELD Boosted a picture to the skies and you paid your money to see something worth while, and in return spent a wretched hour reviewing a second rate film, you'd become vexed and the Garfield would suffer. Glance over the program for the coming week and then figure out whether or not we have the right to crow like a chicken.

It pays to drive home the fact that the reason your shows are good is that you know how. It gives people confidence in the house and persuades them to patronize the house rather than some particular subject.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPHES WINTHROP SARGENT (Controller and Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HANDBOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, print-
ging and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters of throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By post, postpaid, $2.00. Order from nearest office.

A Moving Picture World, 17 Madison Ave., New York
Schiller Building
Chicago, Ill.

Yeats Building
Los Angeles, Cal.
Conducted by EPES WINTHROP SARGENT

INQUIRIES.

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

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

That Brain Polisher.

G RATINGLY almost to the point of embarrassment has been the response to the Brain Polisher published in the issue of December 6th. The response has been so large that it has seriously taxed our time to briefly comment upon the various solutions, but we are pleased and proud of the interest taken and later we may start another. There is much to be said for comment in the replies received, and we are going to take considerable space.

The first thing that struck us was the shrewdness of the authors to reply. The issue of December 6th should have had the reader a whole section by November 29th, but it was some days later before the replies started to come, and about ten days before they came in any numbers, and although we evidence no evident desire to retard the growth of the Brain Polisher, this is, perhaps, the most notable point. More than 90 percent of the replies suggest that the writer read the premise, sat at his machine and started off without even so much as a thought as to what it was he was about to have thought deeply. They did not search for the best working of the situation, they took the first and most obvious solution. The two most obvious solutions were barred in advance. These were the use of her child and references to the past. With these two out of the way, the next most obvious answer was the arrival of the husband in time to save the author. This was worked out in a manner very quaintly suggestive of the habit of the writer taking half a dozen scenes, cut in, to bring the husband from the office to his home, having him step to the presiding of a beggar and similar things that inevitably would have cut down the interest through interruption. Two brought in the police to effect a rescue; in one instance an entire platoon on reserve, though there was nothing to show that the police could have had any knowledge of the happening. Several of the buddy-to-the-rescue squad had him turn on Dora and accuse her of improper intimacy with Jim, hasting this belief on the author's marriage to Jim and ignoring the fact that a man lately out of prison and sodden with drink would not be apt to look the part of a rescuer.

Next to having Tom come dashing in, the favorite device was to have Jim trip over a roll of carpet, be tripped by a sudden pull on the rug or stair. These solutions seemed so numerous as to suggest that this device has lately been used in some other play—and remembered.

The favor was some scheme whereby Dora obtained Jim's revolver through some pretext and held him up until assistance came. When the text was written, it was the writer's belief that this would be the favored solution, but it ranks only third in point of use.

These three were the ones most used and represent about eighty per cent of the replies. About half of the remainder used an appeal to Jim's animatism to get him into some situation that would hold him. Of these the best was offered by Mrs. George H. Ingraham. She offers as an analysis of the premise that if Jim is such a weakling as to lose the love of a good woman for drink, there is nothing in his character to appeal to but animal passion.

In her development Dora, for the sake of her child rather than herself, pretends to be a drug addict. She seduces Jim from his moribund intent to a softer passion and then, pretending fear that her husband is coming, shoves the rum-stupid dope into the street with the promise of an appointment for the following night. Others used the seduction theme, but generally to permit Dora to gain possession of the revolver. Mrs. Ingraham actually has the revolver in Dora's possession, but makes her give it back to him with an attempt to use, thereby convincing Jim that she does not plan his undoing. The revolver incident is merely a phase of a greater moment, where others make it the climax. This is done in many ways but half the time there is the rise of an appeal to the brute side of Jim. Miss Alice C. Brown digs deeper and says that the most that they must oppose will be for him to claude or intimidated. This is true, but in these alternative there is the wide field of dramatists. All action possible in this scene lies to one or the other of these lines and there is nothing improbable that the line of action may be possible in any of the two, for the majesty may be downright surrender or merely "jollying," while intimidation may be a hold-up at the point of a gun or moral force. Miss Brown offers a novelty in her own solution. Jim is in the state known as crazy drunk. In this condition Dora picks up a toy snake, the playing of her baby, and to Jim's disordered imagi-

cination the snake is real and he has a violent case of delirium tremens as an end to his holiday, while Dora sends for the police.

But since seeing snakes is generally a comedy feature, it is possible that the entire situation created the audience will react and regard the matter as comedy. It is too delicate a matter to be trusted to.

The best solution received up to the time of writing (and the replies are still coming in at the rate of five or six a day) is offered by Theodore Pangborn's third best development:

Dora from a window sees Jim approaching the house. Divining his design, she grasps a stillette and goes out to meet him at the door. She holds out the weapon to him, calmly saying:

Cut in—Here, Jim, if you cowardly crave for my blood, make it quick with this.

Jim turns away—silently—shamefacedly.

No human being ever used such stilted language under stress of emotion, but there is a chance for a situation there, though the author does not make use of it. His development is too casual. Perhaps a better writing would be:

ROOM—Dora on—bending over bureau drawer—Jim springs into room. Is not steady on his feet and his days of suspense. Dora knows him to be a moral coward. She has taken the long chance and has won.

Although the test question said to be brief and dramatic, many long solutions were offered. One, running 50 scenes, is offered by Robert W. Wilkes, who adds a fourth character, the man with whom Dora has agreed toelope. He works triple action showing Jim and Bowers coming to the house and leaving the office early because he does not feel well. Jim is the first to arrive and starts to throttle Dora. The lover enters, but when he sees the state of affairs, he beats a hurried retreat. Later Tom comes and best Jim, but the other development is left in the future and it does not appear that Jim betrays Dora's intentions of eloping.

Here, too, is danger that Bowers' sudden flight may appeal to many as humorous. It is in moments of strong tension that the seemingly innocent action is most apt to gain a laugh, and the cowardly retreat might bring a roar of laughter. The introduction of the elopement might yield a good development, but it should be handled in such a way that there is no danger of a reaction. In this case, I think Jim's attack of paralysis among those having good ideas fall. If they hit upon a novel situation, they do not work it out. They are so much more of an easy sketch that it is unnecessary to use them. They cannot handle their own action. This is possibly due to the present demand for "synopses only." But even this is no excuse, for, so numerous are the synopses, no question is more apt to be so worded as to suggest the fullest development of the idea and not merely hint at the possibilities. In this matter almost all of the synopses are a disappointment. They are not merely written to merely write action. They do not seem to strive to make that action the best and strongest action possible to the situation.

(Closed next week.)

Care.

Even though you know that a director will not follow your script, try and get out one that it is a shame not to follow. Don't get into his class and shirk your work.

The THIRD Edition of Technique of the Photoplay IS NOW READY

This is virtually a new book under the old title.

More than double the text and with an arrangement especially designed for the student. To those who want a complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid

Three Dollars

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

Saffier Building

Madison Ave., New York City

Hass Building

Chicago, Ill.

Hass Building

Los Angeles, Cal.
Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

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

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

Question No. 170.

What, in your opinion, ought to be the limit of the number of rectangles used in an ordinary program for a five-cent house, and for a ten-cent house?

Roll of Honor on Question No. 162.

The Roll of Honor on question 162 consists of W. B. Allen, Edmonton, Canada, and John W. Creamer, Chillicothe, Mo.

Neither of these gentlemen were right, but I have placed them on the Roll of Honor because they at least made an intelligent stab at answering.

Reply to Question No. 162.

By F. H. Richardson, New York City.

The Question:

What would be the effect of connecting two rectifiers in series?

The Answer:

It would be theoretically possible to connect two mercury arc rectifiers in series, provided the arrangement be such that the two tubes tip at precisely the same instant of time, which might, or might not, be accomplished without a mechanical connection between the tiling arrangement of the two tubes.

The effect would be to double the secondary voltage, amperage remaining practically constant. In order to connect two rectifiers in series the regulating reactance should be set at the same value for each machine. They could not, of course, be connected in series for the purpose of producing projection current, because the voltage thus secured would be altogether too high—in fact just double what it ought to be.

Organizing New York.

On Thursday evening, December 7, occurred the first meeting of the series, already noted in this department, intended to perfect the organization of the operators of Greater New York. Unfortunately this meeting had, inadvertently, been set for the same evening on which occurred the ball of Hudson County Local Union No. 384, and inasmuch as the editor had been advertised as one of the speakers, and he had promised to attend the ball of Local 384, and inasmuch as Brother Ira Sherman past president of Local 385, had also been secured as one of the speakers, and he literally was compelled to be present at the ball, we were up against it. The fact had been advertised that we would be present, and Local 380 did not like the idea of not making its word good. Local 384 absolutely would not hear of our leaving until after the Grand March and as Sister Tapley could not arrive until 11 o'clock and the Grand March would not be finished until almost 1 o'clock, it required a considerable stretch of the imagination to suppose that the crowd would await our coming, it being between fifteen and twenty miles across the city from the ball to the hall in Brooklyn.

At last, however, we got away, and, chartering a deep sea going taxi, rode to the Tube Station, believing that would be quicker to take a tube train than to wait for a ferry. Alas, however, at Mr. Taxi had gone we discovered we would have to wait twenty-five minutes for a train. Then over in New York the only taxi we could find could not get its coffee grinder going, so we took a surface car across Brooklyn Bridge and got off at Sand street, where Horastin, the villain, said we could get a tax. Nothing doing. But a kind hearted operator said that we could get one at Thorough Hall, whereupon Fred Steffegrosen departed up the street at a fast gallop. He had only but faded away in the darkness, when down the street came a brown streak, which we recognized as an empty taxi. The combined voices of Hornstein, Sherman and Richardson were raised in a howl which startled the bats on top of the towers of Brooklyn Bridge. The chauffeur stopped and probably, as we catapulted into the vehicle, concluded he was being mugged. We chased Fred up the street, hauled him into the depths of the machine and at 2:45 arrived at the place of meeting. It speaks well for the interest of the Brooklyn operators that, whereas a few had become discouraged and left, the main body remained to listen to an outburst of oratory by Brothers Sherman, Steffegrosen and the editor. There was a goodly attendance, everything considered, and while I don't know how many applications were taken, I do know that at the close of the meeting several told me personally they were going to join. I hope and believe this series of meetings will result in thorough organization of the operators of this city. The men ought by all means to get busy and do their part; also I believe they will do so when the matter is properly presented to them.

Owe Him a Lot.

W. B. Allen, Edmonton, Alberta, says:

I enclose herewith a few questions for your consideration. I have tried to only include those which will interest the average operator. Personally, I would like to see you get out another book of questions similar to the other two. It is much better when one has the questions in advance. I carefully read Brother Solar's reply to my questions in November 4th issue. He certainly made the matter very clear and understandable. Operators and exhibitors, and in fact the whole industry, owe a lot to Brother Solar for what he has done in clearing up and making understandable matters pertaining to optics; also there are others, Griffiths and Martin for instance, who have nearly worked their heads off during the past year or two, and they are entitled to all kinds of thanks from the fraternity.

The questions, Brother Allen, have been given consideration, and some can be used, though most of them have already been asked, in one form or another, as you will discover by carefully looking back through the question books. In fact the questions have pretty well covered the entire ground, though there are, of course, many others which could be asked, and quite a number which will be, including some of your own.
Looks Good.

William M. Hyde, New Haven, Conn., submits the following. On the face of it his change-over sign looks good. The number in the upper and lower corners would be a convenience to the operator, and the title man as well; also it would not be conspicuous enough to offend the audience. It would, nevertheless, require a sub-title, half being on one reel and half on the next. It seems to me, however, the split sub-title is the only practical thing although it might really call for some unnecessary titles. Still, after all, I don't believe this would be an insurmountable difficulty, for a title is the best thing in the world to change over on as. As soon as Hyde's figures on wasted leaders and tail pieces, why, undoubtedly the loss in that respect is very large, I don't believe it would run to the enormous total of 624 reels per year. Friend Hyde says:

Since the advent of the multiple reel film, operators have been subjected to severe criticism for punching holes in film at close of each reel. Since these punch holes serve as a warning to the operator or he can start the succeeding one without any interruption to the picture, and since the film manufacturers continue to ignore the operators' request that they incorporate the same in the film, it is quite evident that the criticisms referred to are misplaced. This conclusion not only appears just, but, considering the figures submitted, it would appear that the manufacturers' indifference is by no means well taken.

In producing two five-reel features a week, sixty prints each, on which each leader contains two or three single reels combined into one large one,—Ed.) in view of the fact that it is quite common for each reel to be shot as an insert, is it not quite reasonable to assume that the manufacturers should not only abandon their practice, but that the operators have a right to work with unbroken records?...An enclosure is submitted which would not only serve to warn the operator of reels closing, but also contains all the necessary information, such as title of film, manufacturer, number of reel, and such insert as might appear at this portion of the feature. The suggested design, should it occur at the beginning of the reel, would show the reel to be the eighth and the preceding reel to be the seventh; or if at the close of the reel, it would show as ending of seventh reel, the following reel being the eighth. There is a numeral in each corner of their position. The operators' views that the record ports are so arranged, or disarranged, that few operators have a full screen of the picture.

Local Progressing Nicely.

Sherman, Texas, operators and stage hands have withdrawn from L. W. 500, which included Sherman and Dennison, organized a new union, boisted a flag bearing number 463 to the mast-head, elected officers, and are now sailing the boundless billows of unionism, not as pirates bold, but as brothers bound together for mutual benefit, with mallets toward none and charity to all.

The following officers have been elected: President, James Shipton, Jr.; vice-president, O. J. Parker; financial secretary and treasurer, E. R. Koyes; recording secretary, Ed. Boham; business agent, M. M. Moen. A letter from the new organization sets forth the foregoing facts, and says: "We are progressing rapidly and every member seems to be taking such interest in the work that we fully expect to make the Society a big one before the end of the calendar year, which promises to be a history of unionism." The letter closes with best wishes to the editor and the department.

The following individual wishes to be placed in the new Local all possible success. Its membership is of the "live wire" type, and success usually perches on the banner of an organization made up of that kind of men. Our complimentary regards, and may the future contain nothing but a fullfillment of her rosy dreams.

Wilmington, Del.

Recently I received communication from the newly formed Moving Picture Operators' Local Union No. 473, Wilmington, Delaware, inviting me to attend banquet to be held by the local on December 10, the occasion being the installation of the officers and the obligation of its members into the L. A. I was glad to reach my car and occupied one side of a "table made for two." The other side was presently taken by a gentleman with whom I entered into conversation. We talked for probably an hour or an hour and a half on various subjects. Red-eyed and tired, he handed me his card, whereupon he said: "I have no cards with me, but I am W. J. Harahan, president of the Seaboard Air Line." Oh! (business of swelling up.) I had been hobnobbing with the president of a big railway system. Quite classy, my boy, quite classy.

President de le guerre, John A. Horseman, President, and Claude Gayer, secretary, of the Local, accompanied by Brother Leroy Ewe, proud owner of one of Mr. Ford's gasoline buggies, and having projected ourselves into its depths for work in the Victoria theater, where were assembled all the operators and some of the managers of the city, who for two hours listened to a lecture on the recording projection, the development of the Vitascope, etc., by asking several pertinent questions.

During the lecture Brother Lestater, general organizer of the I. A., came stumbling down the aisle, missing but just arrived from New York whence he had journeyed, at the request of the local, to install the new operators.

After the lecture we adjourned to the union headquarters at 604 Market street, and there, with Brother Lestater acting as toastmaster, we all sat down to the banquet which was a very good fortune to partake of in many years. It consisted of Delaware turkey with dressing, mashed potatoes, peas, celery, coffee, ice cream balls, bellies, and last, but not least, the other things I have forgotten. The banquet was placed on the table in large dishes, and there was an abundance for everybody. The only thing which possibly could be criticised was the result. And it was an open question whether even that would have been a just criticism, because when some one suggested the room was not as warm as it might be, Lemaster tossed him a biscuit with the remark: "Chew on this awhile and you will break into a sweat." So you see that they had their good points.

Oh, yes, by the way, I almost forgot the installation of the operators, whose banquet was in the Room Center of the Union building, Brother Lestater officiating. Out of compliment he attempted to turn the job over to me, but I took them by the hand, and it was very good fortune to partake of in many years. It consisted of Delaware turkey with dressing, mashed potatoes, peas, celery, coffee, ice cream balls, bellies, and last, but not least, the other things I have forgotten. The banquet was placed on the table in large dishes, and there was an abundance for everybody. The only thing which possibly could be criticised was the result. And it was an open question whether even that would have been a just criticism, because when some one suggested the room was not as warm as it might be, Lemaster tossed him a biscuit with the remark: "Chew on this awhile and you will break into a sweat." So you see that they had their good points.

The following were present at the banquet: F. G. Lemaster, General Organizer, A. A. & E. Employees; O. T. Issel, General, E. H. Richardson, Editor Projection Department Moving Picture World; John H. Hicker, President Wilmington Central Labor Union; A. R. Baylor, Editor Wilmington Labor Journal; J. P. Lloyd, business manager; Poppy and A. N. Cole, Wilmington Stage Employers' Union (I. A.) No. 294, and the following members of the new Operators' Union: Joseph Knowles, president, Harry Todd, vice-president, operator Victoria theater; Claude Gayer, Recording Secretary, operator Pickwick theater; Leroy Ewe, Financial Secretary, operator Majestic theater; J. C. M. Aguirre, operator Majestic theater; Walter Scott, Business Agent, operator Bijou theater; Joseph Lamanna, operator; Edward Vosey, operator; Albert Williams, operator Grand Theater; William Rosen, operator Colonia theater; H. R. Brabham, operator, Majestic theater; Claude Gayer, Recording Secretary, operator Pickwick theater; Thomas Marks, Strand theater, Chester, Pa.; Harry Gross, Carney's Point theater, Carney's Point, N. J.; William Nicholas, operator Colonia theater; Leonard Wright, operator Queen theater.

The new locals meet every Monday evening at present, but will probably change over to semi-weekly meetings soon. It impresses us as being composed of level-headed men who will probably build up a successful organization. I would like to wish the respective members the best of luck and a definite and straight-line course for the Philadelphia and Wilmington, and allow the Wilmington boys to organize their own meetings and hold their meetings with the exception of the two colored operators.

Don't Work Right.

From Parkersburg, W. Va., comes the following:

Please send your copy, Columbus, every other edition of Hand- book. Have intended to get it for quite some time, but was short of funds. At last, however, the Right Honorable Woodrow Wilson has presented to this city the famous hand book. It was like this: I bet on Wilson, so Wilson helped pay for the book, and I am mighty well satisfied with the result all the way around. I would like to have a photograph of yourself, as I want photographs of all great men. Now you think I am kidding you, don't you? Well, I am not, because I don't believe there is another man who can acceptably fill your position, morning, noon and night, local regard to the department, Handbook, and betterment of projection. I am sure interested in the right-rung men, you bring in the figures I'm talking about to that table in October 16th issue, but it don't look right. Quite likely I had made a mistake, but if I don't find it out here before the January meeting, I'll look out for an R, O. & S. call. By the way, I received good news. My manager informed me that he has ordered two Power's Six Eight electric driven machines for the theater. I'm very pleased with my manager. He is the man I'm wearing one big, wide smile today. In closing, I send best regards to yourself, the Moving Picture World, and the association department.

Sorry, brother, but there is nothing doing in the photograph line. I have not got a decent one to my name. As to the lens dope, try tables and chart in November 4th issue. No, Parkersburg, I don't think I am
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a "great man." I am just trying to do my duty according to my lights, and do it as well as I can with what few brains the Creator endowed me with. I am not able to help such a large percentage of the operators and managers of this and other countries. I have done what I thought was right, venturing where others have not made a good partnership in the I. A. to further my own ends. In other words, I have been a sub which has literally "stood on its own bent," and, by golly, I am proud of that fact.

It Cannot.

R. L. Choate, Millis, Mass., says:

Can an arc light be run on 32 volts and 20 amperes D.C. for picture work? I am told that a lamp of sufficient power can be made as a part of a nitrogen lamp of 32 volts and 750 watts be used? The gener- ator is connected to the storage batteries all the time, and all current taken is equal. I am told that no relay is necessary, and I doubt that this is practical with the alternating current arc. However, there is another thing to be considered unless the current source is constant, and that is to have no relay to form a cushion for the arc, and this would call for added voltage. Under that condition you would need at least 60 volts.

No, you could not use the nitrogen lamp successfully. Costly experi- ments have been underway for at least two years with that end in view. You have got to have a special lamp for projection purposes, and in con- junction therewith a special conductor. The ordinary nitrogen filled lamp would not be at all practical for the purpose of projection.

Excellence in Projection Pays.

An instance has just been brought to my attention which is worthy of somewhat extended comment in the department, though it is neces- sary I mention the accompanying facts except that of the city, which is Baltimore, Md. Down in Baltimore there is a theater called the Fling, as I remember the statement of the narrator, about 50. Almost immediately across the street is another large, new theater seating approximately 1,000. Now both these theaters are a very much more bountiful house than is its neighbor. It is more up-to-date in its appoint- ments; it has conveniences for the comfort of its patrons, which the smaller house does not have. It screens the best of the Fox, metro and one or two other high-class programs, whereas the smaller house uses only one, the Paramount. Yet, strange as it may seem, the smaller house does "get the always a tale.

In analyzing the situation the gentlemen who related the facts in this case, a man, by the way, in whose judgment I have every confi- dence, he says it has come about in the following way: it is due to which is the personal popularity of the manager of the older house, and the second, and far greater equation, is found in the superior excellence of projection in the one. The nearer house has a man on its staff, and one of a very fine order, and although his projection is not as good as the other, it is, in my opinion, it is, or does account for anything like the difference in the two houses. The manager of the other house is a far cry from the other. He is a manager of the usual type, and although he is one of the best in the business, the fact that he is a manager is of no consequence to the public at all. It is a question of the appearance of the picture on the screen.

In my opinion the public is very much more interested in the picture than it is in the projection. The picture is what the public wants to see, not the projection. A manager can tell his projection off by the screen, but the public can only judge by what it sees. If the picture is bad, the manager can tell you why, but the public can only judge by what it sees. The public does not care much about the projection, they are interested in the picture. The thing that makes the difference in the two houses is the manager.

Loses Lower Loop.

St. Louis, Mo., propounds the following: I am having a great deal of trouble losing the lower loop on my Simplex machine. So far as I am able to tell, everything is all right; still there must be some fault, or this would not happen. Can you tell me what it is?

There are several possible reasons for losing the lower loop. St. Louis. First: It is quite possible that your take-up tension is too tight, and if it is pretty near a cinch the lower loop will be wound out every time a bad splice or a bad scene of a spool box goes through. The tension of your take-up should be just barely sufficient to keep the reel in the lower magazine revolving until the entire film is wound. Anything less means that the take-up is excessively. With most friction take-ups, however, even when set to operate at their best, there will be to some extent excessive tension at the beginning of the rewinding, due to the fact that the diameter of the reel is far less then, therefore the force exerted by the belt exerts a very much heavier pull on the film at the lower spool than it does later on. Study the friction take-ups of the moment and you will see the answer. It should be twice the thickness of a film away from the spool. Spool cut out of line with opeture is still another, or badly worn spool.

Operating Room.

George Betts, Osgood, Ind., writes:

From the accompanying photograph of my operating room you will notice it is built of fire-proof material. The floor is of 3-inch solid concrete, cemented in place, and the walls are 9-inch concrete, with a 12-inch front wall. The room is equipped with latest model of Powers' Six B. The machine power is 115 and the rear walls are covered with fire shutters. To the right you will note a 20-inch vent. Now come across, Brother Richardson, with your criticism. I am willing to improve anything that Brother Betts can. I wish the department all the good luck in the world.

Why, Brother Betts, the room seems to be all right, except that 8

Inches is a little narrow for an observation port; it should have been 10. However, if the port flares out through the wall, 8 inches is not so bad. I don't like that vent on the right-hand side because apparently it lets in daylight, and lets it in a very bad place. You could not see your screen very well at matinées unless you covered that vent in such a way as to exclude daylight. Outside of that the room seems to be O. K., though apparently too small for two machines.

It is utterly impossible that you can have high-class projection in your house, and at the same time alter the work of the artist in any degree from what it originally was. I have many many times said, and say again: IN ORDINARY DRAMATIC FILMS ANY CHANGE OF SPEED FROM THE NORMAL CAMERA SPEED OTHER THAN THAT NECESSARY TO COMPENSATE FOR EXPOSURES IN CAMER A S PEED, WHICH MUST BE LEFT TO THE JUDGMENT OF THE OPERATOR, OPERATES TO CHANGE OR ALTER THE WORK OF THE ARTIST IDEA OF THE DIRECTOR, AND TO DETRACT FROM AND INJURE THEIR WORK.

Personally, I don't believe in the over-speeding of even comedy films. The only thing that can be said is that over-speeding of comedy films is not usually nearly as bad as the over-speeding of dramatic films, by reason of the fact that the over-speeding of the comic film often puts up an element of absurdity which might add somewhat to the comedy, though taking the film as a whole it is, and always has been, my opinion that even the over-speeding of a comedy detracts more from some parts of the production than it can possibly add to other parts.
"Intermittent Movement"

L. Mattoon, Everett, Washington, is the patentee of an intermittent movement, the patent drawings of which are now being made for examination. The editor would be unable to intelligently discuss the merits of this invention without first having seen a model, and even after having examined a model it would not be practical to pass judgment upon its merits until it had been actually tried out under a break-down test covering at least three to four months. I know that Nicholas Power experimented with a somewhat similar thing some years ago, and discarded it. However, Brother Power was never much of a perfectionist in respects not quite the same, and it is possible that Mattron has evolved a movement which will prove to be practical and will deliver the goods. Let us hope so. The picture shows very plainly how the movement works.

Wrong:

From Chicago, Ill., comes the following:

Can you tell me the various ways of ascertaining voltage? I am informed that a man who applied for license in this city recently was asked this question and answered it correctly. He gave the following methods, viz.: by using a voltmeter; by the use of 110 volt lamps, either singly or in series; by telephoning the power house; by spacing of switches and fuses; by the resistance used; by inserting fixed, known resistance in the circuit, together with an ammeter.

I have been refused a license, so he claims, because he could not name another way. Can you tell me of any other method? Yes, there are other methods, such, for instance, as reading the tag on a certain lamp, or by naming the name plate of any lamp; or of an arm, if any; or of transformer, if any; or of the generator, if any. It would, however, be quite absurd to refuse a man a license merely on the ground that he failed to name all the possible methods of ascertaining voltage. I myself might not name them all, but I would, nevertheless, undertake to make it reasonably interesting for any examining board who refused to issue me license, if it be not the court of final resort. It would be quite within the range of possibility that I could not for the moment remember every one of the different methods of ascertaining voltage, there being quite a number. On the face of it the thing is so absurd that I am inclined to doubt that the Chicago examiner did any such thing, and if he did, and I was the applicant, I would take the matter into the courts so quick it would make his head swim. It is, however, quite possible that, whereas the applicant thought that was the cause of his being turned down, in reality a license was refused for very different reasons. The spacing of switch bars, or fuses is no proof of voltage, since a 220 volt, or even a 500 or 1,000 volt switch may be used on 110 volt current. As a matter of fact all switch in common use are about 220 volt switches, the same being true of fuse blackes. Also as a matter of fact there is not, so far as I know, a 110 volt switch or fuse blacke made, the lowest being 220, except in designated switches on batteries. The lamp test is, however, under all ordinary conditions, entirely practical and ample sufficient for safety. If one wishes to know the exact volt age, the examiner is the thing.

The editor of this department is in hearty accord with the limiting of the granting of licenses to operators who are thoroughly competent men, but most men decidedly is NOT in sympathy with the refusal to license men except for good and sufficient cause, and the cause in this case is certainly good, nay it is sufficient. As a general proposition, however, examiners are too lax rather than too strict, and only occasionally has any real ground for complaint as to unjust severity developed. Whereas I have never had any very large opinion of the Chicago examination, still, in this instance, I believe the real cause for refusal to license was not what the applicant believed it to be.

What Do You Think?

John R. Jameson, Galion, Ohio, says:

What do you think of the theater manager who will take the electric fan away from his operator during the hottest period of the summer, the operating room being 6x8 feet, with no ventilation?

Why, Friend Jameson, I could be arrested for my thoughts on a proposition of this kind. Your town is pretty well south, and in the middle of summer that little saved-off operating room, even though it had an ample vant frea, would become distinctly hot. Without the fan and without a fan I would consider it as a very good substitute for the place that particular manager is going to inhabit some day. But if he don’t watch out, instead of the smell of brimstone there is the carbon gas, which, while not so unpleasant, still is decidedly unhealthy.

I would imagine that the best means of accomplishing a change in his views would be to put a good, strong lock on the operating room door, get him into the room on some pretense, then lock him up, and throw the key out of the pot hole, compelling him to remain in the room while the show is on for, say, two hours. At the end of that time if he is not converted, and ready to supply a fan, his case is utterly hopeless.

NOTE.—Before trying the aforesaid experiment, Brother Jameson, size the man up carefully, and don’t lock the door unless you feel able to handle the situation.

Condenser Quality.

J. H. Johnson, Edenville, N. D., says:

I have had a dispute with my manager. When I look through my condenser the lens seems to be very high, but when you look clear enough when looked through flat-wise. The manager says the degradation cuts no figure, and that the lens is a good one. Will you kindly give us your opinion on this point?

The manager, Brother Johnson, is full of stewed prunes on this particular proposition, but fortunately his opinion is injuring himself more than the man. I can see a perfect white, clear, condensing lens of the same focal length, break it as nearly as possible square, and examine its results. Besides this the thing in the United States which is free, and that is language. You know there are a great many people who will over-work anything that is free, just because it is free, and sometimes when I look at the screen results, when given to the operator producing them, I am inclined to believe it would perhaps be beneficial if the use of language were to some extent curtailed, or made something less than free.

In a very great number of instances I have had an operator almost talk in an arm off me explaining what a really high-class proposition he is, trying to later view his work on the screen, without his knowledge, and be utterly amazed at mediocrity of result.

As a matter of fact, as a general proposition the man who produces really high-class results on the screen don’t tell you any large amount of talking about it. He is too busy studying his business to wear out his vocal organs in conversation. He does not have to tell what he can do, he simply says: "Oh! The same as yesterday or worse," and with an explanation or made something less than free.

Motor Grease.

Theater men have experienced considerable difficulty through the grinding of fans and other small motors, due to a surplus of oil getting out of the bearings and sticking over around the windings. Mr. Leonard of Baltimore, who manufactures the Rumanian rotary, has compounded a grease designed for lubricating small motors and fans without the aforesaid trouble.

When You’re in Trouble

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MOVING PICTURE WORLD


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

Manufacturers' Notice.

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

Camera Specifications.

The rapid growth of the motion picture industry has made it difficult for manufacturers of motion picture apparatus to keep pace with the growing demands of the industry. The manufacturing problems have paralleled in many respects those of the automobile industry, but have by no means kept pace with them. It was only with the standardization of parts, and with the adoption of a standard method of measurements and specifications, that the automobile industry was able to reach the point at which it has now reached. The American Society of Automobile Engineers was probably the largest factor in bringing about the standards in use in the automobile industry. It has, every year since its formation, helped in the elimination of freak designs and in rendering obsolete the unnecessary duplication of parts in odd sizes. The old idea of a manufacturer's filling every part of every car from parts manufactured in that particular factory by making as many of the parts as possible of a different size from that of any other manufacturer is one which has never met with the approval of the consumer. If a car owner wished to use a different spark plug or piston ring than that supplied by the manufacturer of his car it did not improve his state of mind to find that no other make of spark plug or piston ring would fit. No manufacturer ever benefited by this selfish attitude, for as soon as he had turned out enough of his odd sizes to make a market every other accessory maker turned to and made an odd size to fit it. This duplication of parts entailed more machinery, higher costs and, consequently, bigger prices for the consumer to pay.

Although it would seem at first inspection that the fact that the size of the film is practically an international standard and would, therefore, militate against an undue multiplication of parts in the film business, still we find on closer inspection that affairs are as bad or worse than they were at one time in the manufacture of gasoline vehicles. There has been no effort to standardize the Motion Picture system. It is to be hoped that they may do the same service for the motion picture industry that the American Society of Automobile Engineers is doing for the automobile industry.

One of the first things to put in order out of the chaos of filmdom is a comprehensive and comprehensive list of specifications by which a camera can be described. No manufacturer of automobiles would think of issuing a catalogue describing his car without including a full and detailed list of specifications. Yet none of the camera manufacturers have seemed to think this necessary in the catalogues describing their cameras. They often elaborate to great extent on some one feature or another, but slide gracefully out of describing some of the essential which they have left out of the catalogue and generally left out of the camera also.

The following list is given as covering most of the more important points which a purchaser of a motion picture camera would expect to find listed in a catalogue:

Case: Kind and grade of materials used, with thickness of same; bow seaweeded and bow jointed together; whether separate or integral with mechanism; bow removed for repairing mechanism. Under Case, which means the housing of the camera itself and not the carrying case, should be listed the following sub-heads:

- Size: Interior and exterior dimensions.
- Handle: Means for handling or carrying without case.
- Doors: All doors, separable panels, etc., together with fittings, fastenings, latches, catches, should be accurately described, as well as the means by which light tightness is attained, whether by stop, terrace or return grooves; felt or velvet packing or spring-controlled light traps. Many cameras have door fastenings which cannot be opened without a tool. Also catches, thin coin or a screwdriver; they are very inconvenient, to say the least.

Retorts or Machines: These are the boxes which hold the film before and after taking. They should be described as exterior or interior, meaning whether inside or outside the case when threaded to the camera. The upper or feed retort contains the unexposed film and the take-up magazine receives the exposed film. In most makes of cameras the feed and take-up retors are interchangeable, but this is not always so. A camera in which the retors are not interchangeable must have twice the bulk of extra retors that one with interchangeable retors has.

Non-interchangeable machines are generally built on a block; that is, fastened together, or they may be, as in the Edison camera, a single retor with two spindles, one for the feed and the other for the take-up. Many cameras may be rectangular or round with separate, bined, bayonet joint or screw top covers with various kinds of locks, catches and eccentric fastenings.

The material from which retors are made is important. Wood, sheet metal, cast aluminum, Bakelite, alloy, brass, etc., are used by different makers.

Spindles and spools are important. If they are not strongly made the film tends to bend and get out of alignment, causing the camera to run hard and buck. In most types of machines the spindles are mounted in the magazines, and where the material is sheet metal, as in the Pathé-Portabel, the retors are made up of the magazine and retor in the De Brie and other makes thearbors, which has a hole in the spindle, is placed on a spindle on a washer at the magazine. The reels, or a retor, are mounted in the magazines, and where the Eastman Company places in each role that it sends out. As most regular sizes of retor spools are larger than the Eastman core, it is necessary to try to reduce the size of the spool. They may be wound, in order to stir the larger spool in place, or to wind the film upon a special rewinder, which has a spindle of the same dimensions as that of the retor spindle. The manufacturer may use the waste film, so that the spindles which take the regular core are generally preferable. The clips by which the end of the film is fastened to most types of spools are not always convenient, many of them projecting so that they cause the first few turns of film to wind unevenly, thereby creating friction upon the sides of the retor, sometimes leading to buckling on account of the film roll sticking in the retor and refusing to turn. A slot cut diagonally into the spool for receiving the end of the film, or a wide collar of spring brass, as wide as the spool and not inclining it, permits the film to pass over the spool without a smooth surface for the film to wind upon. Buckling and binding are more often caused by defective spool spindles than almost any other reason. Cameras should be so designed that the spindles are firmly held in alignment with the sprockets in one direction and the spool spindle on a center with the take-up arbor in the other. In cameras using sprocket, the centers of the spindles should be directly opposite one another. The take-up arbor by means of some sort of a flexible clutch. The most generally used is that of a disc, or wheel, mounted upon the end of the take-up shaft and carrying two projections which engage in a slotted wheel or on opposite ends of a bar fastened to the outer end of the spool spindle. A retor slightly out of alignment may press upon the projections of the revolving disc of the take-up arbor, causing it to bind against the magazine.

Light Traps: Light traps are the slots in the magazines through which the film emerges or is taken up. These are usually more slots covered with velvet and backed by one or more small rollers. Their construction is very important because the friction of the velvet generates static electricity under certain conditions. The purpose of the velvet is to exclude light from the interior of the magazine and to permit a smooth way for the passage of the film. As long as this velvet is kept clean there is no danger of the film being scratched by its passage across the cloth, but the pile, or nap, of the cloth wears away and catches very easily any particles or dust or grit which come in contact with it, often causing long longitudinal scratches on the film. The rollers just behind the light trap are designed to roll in the static electricity which the felt or velvet exerts against the velvet as it passes through. They, too, are often the cause of scratches, especially as they are at times prone to bind and do not revolve as fast as they should, the rollers should be reviewed in the center so that they bear only upon the perforated edges of the film. They should be looked at frequently to see that they revolve freely. On account of the danger of getting oil upon the film it is wise to lubricate the small bearings upon which these rollers turn. In many of the later models of cameras the closing of the door of the camera causes the light trap to roll upon the spool. The light trap of the retor for a quarter of an inch or more, thereby permitting the film to feed freely through the trap without coming in contact with the velvet. A very serious objection is the fact that it eliminates at once a great deal of the danger of scratches and of static electrical markings.

(Tobecocontinued.)
Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Victrola as Accompaniment for Pictures.

The problem of the musical score is a serious one, not only for the film, but for the theater as well. Musical accompaniment is of great importance in the development of the picture, and is often the key to the success of a picture. The Victor Talking Machine Company, through its musical department, has been able to solve this problem in a most satisfactory manner. A study of the latest pictures reveals that the Victor Talking Machine Company has supplied the scores for almost all of these films.

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Three Important Harmony Books.

A STUDY OF MODERN HARMONY, by Rene Lemnand, is an exhausitive presentation of the latest phases into which the art of composition has developed. In this book is recapitulated with musical examples taken from the works of Louis Aubert, Bruns, Chabrier, Chausson, Debussy, Duquesque, Dukas, Faure, and others. The author shows the many harmonic innovations of these men, which might seem at times to be discordant rather than melodic, and yet can be explained, and have their roots in established and recognized chordal forms. They follow an underlying principle as closely as did the music of old masters. It must be acknowledged that Mr. Lemnand has solved the problem in the most interesting manner, and that his lucid exposition forms highly enlightening material. It was not the author's plan to write a treatise upon how to write modern music. Nevertheless, one cannot but feel that this subject, so succinctly treated, teaches an inspiring lesson to every musician ac-

tively engaged in composition, and that it will dispel many erroneous beliefs, or, on the contrary, may lead to only the most arbitrary practices of modern French writers. Particularly instructive chapters are those dealing with chords of the seventh and ninth, with the preparation of discords, and with the new chords. The author also introduces the whole tone scale, its possible use, and the most interesting aspects of its use.

MODERN HARMONY—ITS EXPLANATION AND APPLICATION.—By A. Engledof, Jr., and W. A. F. O. C. O. This work is intended to supplement the existing harmony books. Teachers, students, and musicians will welcome this book, which is the first of its kind, dealing comprehensively with both the technical and aesthetic conceptions of modern music. It contains 400 examples and illustrations from the works of Richard Strauss, Debussy, Stravinsky, Schubert, Ravel, Schenker, Albéniz, Debussy, Korgold, Roger, Sibelius and of many other modern as well as earlier composers. In order to make the book interesting to the general reader, as well as useful to the student, a glossary of technical terms has been supplied for the convenience of the former, while the professional student may try his hand in the working out or some of the exercises appended to the volume. The book is attractively bound and contains 250 pages of actual text matter, besides handy indices. Published by the Boston Music Company.

MELODIES AND HOW TO HARMONIZE THEM.—By Edmund Nowak. The aim of this book is simply practical. An average student finds it difficult to begin harmonizing melodies, and he is usually left to pick it up by himself, with what aid he may derive from counterpoint and occasional remarks from his teacher. To solve the present treatise should appeal, while to the really gifted student (who finds melodies and basses offer no difference in degree of difficulty) benefit may accrue from a perusal of the examples, some of which are rare. Doubtless the most sensible method of employing the work will be to use it concurrently with a Manual on Harmony. As the best and most up-to-date in this line will be recommended the "Treatise on Harmony" by J. Humphrey Angor, with analytical keys for self-instruction. Published by the Boston Music Company.

Music every Musician Should Know.

NOCTURNE OP. 27, No. 2—Chopin. This Nocturne in C-sharp minor belongs among the most poetical of Chopin's works. On account of its poetic character it rather eludes analysis. Its poetic and poetical elements suggest themselves to the musician's imagination, giving more color to our interpretations. Suppose we imagine in this Nocturne, a calm, silvery lake, on a misty night, moonlight on the water softly through the mist, the softness of the accompaniment of the gentle motion of the waves. Further on there comes a gathering storm; the lovely melody is interrupted by cries of suggestions which soon pass out in the tossing of the stormy waves. Suddenly there bursts a new note, and there we come back again to the calm and mist and moonlight.

THE FLATEN. (Chaminade.) This has become known all over the world for the quaintness and quaintness of its music. It is composed of fresh and individual in style, and tuneful and attractive. Its harmonic changes are captivating in originality, and its work marked with grace that is extremely Individual and at the same time distinctively French. "Lisera" is a Spanish word meaning flutterer, or explorer. The place should be played with humorous allurement and should be made very rhythmic, with full attention to rubato and all changes or tempo; and the pace should be as long and flowing as possible. A DREAM OF LOVELY—Liszt.

This piece is the best known of a series of three Nocturnes written by Liszt, depicting the emotions suggested by certain lovely poems by Chrislund and Prellbrith. This Nocturne consists entirely of the development of a luscious melody of a rather sentimental character which is brought to a climax of nearly culminating in one of the most brilliant cadences that are so distinctly characteristic of Liszt's style.

There is only one real way to suser pictures. Punish the man who makes them, just as the publisher of a forbidden book is punished. No new laws are necessary for this, merely persistent enforcement of existing legislation. Were it possible to ship film through the mails, it is probable that Atlanta would already be housing some examples, but the law against obscene matter does not apply solely to matter in the mails.
Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

CONNESS, Robert. Born in La Salle County, Illinois. Irish ancestry. Is 5 feet 11½ inches tall and weighs 175 pounds. Black hair, blue eyes and dark complexion. Mr. Conness made his stage debut in 1895 and has been leading man for Blanche Walsh, Mary Manners, Francis Wilson and other prominent stars and was featured in the Irish drama, Robert Emmett. In 1910 he left the stage to join the Edison players and made his debut in July of that year in the first of the Van Bibber series, playing the part of Van Bibber in numerous plays founded upon the stories of the late Richard Harding Davis. He soon became one of the Edison favorites and was seen in a long line of parts, the most notable being the name part in The Martyrodom of Philip Strong.

GISH, Dorothy Elizabeth. Born in Dayton, Ohio. American parentage. Is 5 feet 2 inches tall and weighs 105 pounds. Blond hair and blue eyes, light complexion. Miss Gish went when almost a baby, and has trod the boards since 1903, which seems a long time ago to her. In 1912 she joined the Biograph company, appearing first in July of that year in An Unseen Enemy. She has always been under the stage management of David W. Griffith and when he went to the Reliance, later to become the Fine Arts, she was one of those who followed him to his new connection. Since then she has had a long line of star characterizations, of which her favorites are Jordan Is A Hard Road and Broken Frogs. Miss Gish writes that her work is both her food and her pleasure as well as occupation, but probably were she pressed she would admit to a fondness for automobiling.

HART, William S. Born in Newburg, N. Y., of English-Irish parentage. Is 6 feet one, and weighs 190 pounds, dark complexion, blue eyes and brown hair. He went on the stage in 1889 and rapidly forged to the front. He was leading man with Mme. Modjeska for a time, and has played in many notable productions, including the original Ben Hur cast. He went west in 1914 to play in Ince pictures and made his screen debut in May of that year in The Bargain. He jumped into almost immediate popularity with the fans and now he has almost a copyright on bad-men characters. He can look and act like a full-grown man, and it is his robust personality and virile forces, as well as his finished acting, that have made him one of the real screen stars. Among his best roles might be mentioned The Aryan, Hell's Hinges, The Disciple and a score of plays of that type.

MAYO, Edna. Born in Philadelphia. American parentage. Five feet, three inches, weighs 120 pounds. Light hair, blue eyes. Has been on the legitimate stage in such hits as Madame X, Excuse Me and Help Wanted, but finds a greater scope in pictures. She has been with Pathe and The Famous Players, but for two or three years past she has been with the Essanay company and has appeared with Henry Walthall as his co-star in several notable productions and has been featured in The Return of Eve, The Blindness of Virtue, had the lead in The Misleading Lady and The Chaperone. Her picture debut was made in Pathe's The Quest of the Sacred. Instead of the long list of fads and fancies, Miss Mayo delights in doing humane work and is the staunch friend of homeless cats and dogs, abused horses. She is also clever at modeling. She has covered a wide range of characters.

LOVELY, Louise. Born in Sydney, Australia. French-Swiss parentage. Five feet, two inches tall, weighs 125 pounds. Light hair and blue-grey eyes. Miss Lovely, professionally known in Australia as Louise Carbasse, made her stage debut in 1903 as Little Eva in Uncle Tom's Cabin, but returned to Australia, where she starred in The Warning, Camille, Nell Gwynne and other plays and was featured in vaudeville. She made her picture debut in Australia as Louise Carbasse, but in Australia she made her film debut with the Universal in Father and the Boys and has been featured in Bluebird and other Universal plays such as Bobbie of the Ballet, Bettina, Loved a Soldier and The Gilded Spider. Like most visitors from "down under" she likes outdoors.

DREW, Sidney. Born in New York City of Irish-English parentage. Mr. Drew is that rara avis, a "real" New Yorker. He is 5 feet, 7 inches, weighs 149 pounds, has light brown hair, blue eyes and a light complexion. He made his stage debut in November, 1882, and for thirty years he played in drama and vaudeville, his last starring appearance being in Billy, an amplification of an earlier vaudeville sketch. He was one of the first of the dramatic actors to enter vaudeville and he remained in that field long after the novelty of a name ceased to draw, for he made good. He went to the Vitagraph in August, 1913, and made his screen debut in The Still Voice. For a time he played any leading part for which he might be cast, either dramatic or comedy, but his forte was comedy and he soon specialized in this. Under the Metro banner he has still further developed his ideas.
Motion Picture Educator

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

Interesting Educational

One Scientific Subject, Two Industrials, and Two Scenes of Special Attraction.

Reviewed by Margaret I. MacDonald.

"The Value of Venom."

"Reel Life No. 35" contains a comprehensive illustration of how venom is obtained. The opening scenes show the actual catching and boxing of venomous snakes in Brazil. Scenes at the Sao Paulo Institute in Brazil show how poisonous snakes are kept and classified. It is interesting to note the garden surrounded by high walls and water where all sorts of poisonous snakes are allowed to glide at large. The actual extraction of venom from the poison sac connected with the fang of the snake is also shown. Each of these snakes, we are told, yields on an average 20 centigrams of venom, which is found to be effective in treating cases of paralysis, epilepsy, etc., and also in the treatment of snake bites.

"The Most Unique Basket."

Many of our readers may not be familiar with one of the uses to which that queer little animal, the armadillo, is put. On a Texas farm are kept 10,000 armadillos, which at maturity are killed and their shell backs made into attractive baskets. These shells, after being scraped clean of the edible meat, and the head and tail joined to form a handle, are varnished, dried, and frequently lined with varicolored silk before being shipped to the market. This subject is also found in "Reel Life No. 35."

"The Olive Industry."

We learn through "Reel Life No. 35" that California, into which state the olive industry was introduced in the 17th century by Catholic padres, has now in the neighborhood of 1,500,000 olive trees. One olive farm near Los Angeles, which we are given glimpses of in this picture, consists of 1,500 acres, and contains 140,000 trees. We are allowed in this film to witness the picking of the olives, green and ripe, the grading and assorting, the removal of pits in the preparation of stuffed olives, after which the pits are replaced by a Chili pepper filling, and the bottling of the olives, which is done by hand.

"A Ramble Round Luchon."

This beautiful scenic is found in "Mutual Tours Around the World, No. 8," and takes us via an electric railway to a height of 5,400 feet in the Pyrenees mountains at a location near the French and Spanish border line. From here we are enabled to gain a charming view of the little town of Luchon as it nestles in the valley below. One of the lovely sights in the mountains is Lake Oe, fed by the mountain streams that flow into it through various falls and cascades.

"Rio de Janeiro."

Some excellent views of the wonderful South American city, Rio de Janeiro, are shown in "Mutual Tours Around the World, No. 8." These pictures include a panoramic view of the city and harbor, with Sugar Loaf mountain in the distance, a close view of the harbor with the Sierra da Cariora mountains which encircle it, the Mangrove canal and the famous avenue of palms.

A New and Portentous Venture

Collegiate Film Producing and Distributing Company Being Whipped Into Shape for Active Service.

The newest development in the educational field presents films to be a solid front from a substantial foundation, in other words. The Collegiate Film Producing and Distributing Company is the outcome of six years of careful investigation and purposeful meditation on that phase of the future of the educational film which has received little serious consideration. The question of the proper supply of the class rooms of schools, colleges and universities with films adequate to their needs in quality as well as quantity, and also the illustration of biblical history and parables and the International Sunday School Lessons, is the problem upon which the Collegiate Film Producing and Distributing Company is focusing its efforts.

This new venture, not yet in actual working shape, but which has had already subscribed for its needs among those directly interested in its organization in the neighborhood of a half million dollars, expects to commence work on the producing end shortly after the opening of Spring. The project owes its birth to Samuel H. Wandell, a well-known lawyer of 2 Rector street, New York City, and George Vivian, manager of the Punch and Judy theater, and has its headquarters for the present at the offices of Mr. Wandell.

The general construction of this concern is somewhat different from that of other organizations in the field. It consists of two executive boards, one a board of directors composed of men actively engaged in the business enterprise, and the other a board of founders composed of prominent educators, and well-known citizens of different parts of the country, who will pass upon the class of films to be manufactured.

The problem of preparing a market which will insure the success of the project will be attacked by approaching individually boards of education and governmental staffs of universities throughout the country on the question of the illustration of school curriculums, Mr. Vivian, who is well known in educational and theatrical circles, and who managed the Ben Greet tours in this country and also those of the Philharmonic Orchestra, is unusually well equipped to handle at least a portion of this work. In addition to his American enterprises he occupied for some time the chair of English at the Culver Military Academy, and made his greatest success in this and the teaching of dramatic interpretation through a method of visualization which he practiced in conjunction with his class work. It was in this way, we learn, that Mr. Vivian became inspired with the idea of film visualization in schools, which he later blended with the long contemplated scheme of Mr. Wandell.

Some estimate of the careful manner in which the founders of this organization have sounded the possibilities of their market can be obtained from the following figures supplied by them. They state that in the United States and Canada there are approximately 600 colleges and universities, 1,700 professional schools, 10,000 high schools and preparatory schools, 120,000 common school districts, 20,000 church buildings, and 150,000 Y. M. C. A., Knights of Columbus and other social and fraternal organization branch buildings, with 20,000,000 children attending the public schools.

In addition to the production of films covering such subjects as history, literature, zoology, geology, biology, forestry, geography, science, hygiene, agriculture, industries,
political science, national defense, etc., a special service which will eliminate the usual system of renting through exchanges, and whereby educational institutions can be supplied direct, will be maintained. It is further planned to issue with each subject a scenario for the use of students, with notes properly compiled by prominent educators. These scenarios are intended to serve the purpose of text books and are to be used in conjunction with the films in class room work.

While the manufacture of biblical films is but a branch of this gigantic enterprise, it is the purpose of the famed actor, and is likely to be met with enthusiasm by clergymen and church workers throughout the country. A theater service for educational films is also contemplated, and by the seal of approval set on all films produced by the Collegiate Film Foundation, and in cooperation with the educators and well-known citizens composing the board of founders, compunctions with regard to censorship will be set aside.

In the place of the fact that the present enterprise is pondering beyond anything in this line that has actually been attempted before, we extend our heartiest good wishes for its success, feeling that the care with which each detail of procedure and production has been bestowed, and the majority of colleges and universities throughout the land enjoyed by at least one of its founders, Mr. Vivian, should win for the enterprise the success which it deserves.

M. I. MacDONALD.

FOR PURE FOOD INTERESTS.

An industrial film, 700 feet long and showing how "Stockinetteams" are produced by Armour & Company for the trade, is forming an interesting feature of the bill at the Stone Opera House this week.

Pigs in a field of clover on stock farms from which Armour & Company obtain the pork or less important hams are shown in the first part of the picture. The pigs are given the best of care on the farms. When ready for shipment they are huddled up and become passengers in large clover-covered trucks, and are placed in Chicago stockyards is shown. The pigs are then gaged and prepared for slaughter. After being killed and dissected, the parts used for hams are placed in vats containing boiling brine, afterward washed and scrubbed, then put on wide belts and moved to a place where a Government inspector inspects the pork.

The next process shown is that of placing the parts in "Stockinetteams." This work is done by machinery. The "Stockinetteams" are then hung on ham trees and run into the smoke houses. After being smoked, the hams are labeled and delivery trucks haul them to market. The final scene is that of a home around a dining room table in which is gathered a family enjoying Armour brand ham served as an item on the menu.

"OUT OF DARKNESS," OR PROGRESS.

A motion picture is to be presented in the New Auditorium theater, Friday night, which will have a special interest for Dayton people.

The subject of the picture is "Out of Darkness." It is the story of the happiness that comes to a farm family through the introduction into their home of modern conveniences of all kinds, and its particular interest for Dayton people lies in the fact that a Delco Light electric light and power plant is the means of bringing the modern conveniences to this farm home. The story is interesting and entertaining.

The film is one of many which will be sent to 2,000 motion picture theaters throughout the United States.

The purpose of this series of films is to present to the people, in the form of an entertainering story, the possibilities of successful farming in some of the undeveloped sections of the country. The picture shows how improved farming methods and the practical and social value of equipping every farm home with modern comforts and conveniences.

W. H. J.

FREMONT FALLS INTO LINE.

The first Congregational church board of directors, Fremont, has placed an order for a moving picture machine to be used at the church in connection with church work. In making the announcement to the congregation, the pastor, the Rev. W. H. Buss, who wrote the prize Nebraska poem, stated that moving picture machines are coming into general use in the schools and he saw no reason why they should not be useful in church work.

MARY GRAY PECK'S NEW SCHEDULE.

After stopping to rest scarcely more than one or two weeks in an uncertain fashion during the past season, Mary Gray Peck has started off on her second special film tour of the Better Films movement. This tour, which will cover New England and northeastern New York, opened at Schenectady on Jan. 3. Jan. 4 saw Miss Peck at Albany, Jan. 6 at Glen Falls, Jan. 8 at Troy, and Jan. 9 at Buffalo. Miss Peck will make her first appearance in New Haven, Conn., on Jan. 25, and will speak in Springfield, Mass., on Jan. 11. Boston and Salem, Mass., Jan. 15 and 17, in Portland, Me., on Jan. 22, Providence, R. I., on Jan. 23, in Hartford, Conn., on Jan. 25, and in New Haven, Conn., on Jan. 26. Miss Peck's campaign work is being conducted, as most of our readers know, in co-operation with the Motion Picture Committee of the General Federation of Women's Clubs and the National Women's Relief Committee (affiliated with the National Board of Review of Motion Pictures). We wish Miss Peck the same satisfactory results experienced in her recent tour of the middle western states.

Japan Likes American Pictures

Popularity of Our Productions Rises Rapidly Within the Past Two Years—Supersedes All Other Imported Films.

IN "Commerce Reports," U. S. Vice-Consul William R. Langdon, Yokohama, says that the past two years have been an American media's boom period in Japan, and practically supersedes all other imported films in Japan. Italian pictures are the only other foreign products commonly exhibited in Japan, but they are steadily losing ground in comparison with the productions of American studios.

Tokio has 120 motion picture theaters and Yokohama has about 50. In Tokio the six largest and in Yokohama the two largest are the ones used exclusively, while the houses with a limited seating capacity usually have a mixed program of Japanese and foreign pictures. It is in the poorest and smallest theaters that only Japanese films are used.

The Japanese are developing into enthusiastic "movie fans," especially the laboring and servant classes, with whom well-known American film actors are becoming great favorites.

Motion picture houses in Tokio and Yokohama seat from 500 to 1,000 persons. The price of admission ranges from 5 to 15 cents, and one house in Yokohama charges 30 cents per "special" seat. Double prices are charged when the program contains some especially good or expensive film. The cheapest seats consist of rows of hard wooden benches on the floor ground, and the first-class and second-class seats are always in the gallery. The usual performance lasts three hours. They are held in most of the houses, union of the reel comedies, one instructive or scenic film, and a few "episodes" from a serial or a two-act or three-act "sensational" drama. The market for American cameras, projectors, and accessories is poor, and what are sent to Japan and there is a 50 per cent, at valorem import duty on them.

The average rental for film is two cents per foot a day, regardless of the quality or cost of production. Importers invariably lose money when they buy and import a high-priced feature film from the United States, for they can rent it for no more than is paid for cheap productions, so they are abandoning the practice of buying American films outright. Importers can afford to purchase only cheap new or second-hand, but originally expensive, films.

The United States Vice-Consul at Dairen, Manchuria, A. A. Williamson, writes that Dairen has three motion picture houses with an admission capacity of 250 and admission prices are 15 sen and 30 sen (about 7 1/2 and 15 cents) for two of them, and 5 and 10 sen (2 1/2 and 5 cents) for the third. One place is run by the South Manchuria Railway in connection with an amusement park. This house uses foreign films only—scenic, dramatic, comic, and miscellaneous. It is the cheapest of the three, but as it is situated outside the town proper the attendance is smaller. It is inaccessible to automobiles and is closed during snow. It is the only house that buys films, though some that it shows are rented.

25. Remaining two houses rent pictures or subscribe to services maintained by syndicates in Japan. The film supply are made by Ambrosio (Italian), Pathe (French), Keystone, and one or two other American companies.

Japan has a free post office, and there is no duty to pay on imports, but the local houses feel that it advantageous to subscribe to a "circuit," and American manufacturers would find it best to get in touch with the companies in Japan supplying these "circuits." Their addresses may be obtained from the consul-general at Yokohama.
Australian Notes

WING to the political crisis over the Conscription Referendum the Federal Treasurer (Mr. Higgs) has resigned. The Tax, constructed by Mr. Higgs, and which was to take effect on November 1st, has been indefinitely postponed until a successor is appointed.

One state tax in Southern Australia on amusement has, however, taken effect. Playgoers and picture patrons in that state will, if the Federal tax is carried in its present form, have to meet a 33 per cent. increase on the existing admission fee. It does not require great imaginative powers to realize what the result of this will be. It spells certain disaster to many showmen now waverimg between success and failure, and will mean the ruin of hundreds of small independents. It will require the best men to run the large houses in the cities to find their financial resources strained to the breaking point. The Showmen's Association has advised the members to put the facts of the situation before each Federal member of Parliament and urge the tax be modified to an extent that will make it bearable.

It has been pointed out to the Government that the revenue from admission fees is a state duty and that the duty on imported film, and that the picture business and the legitimate theaters annually distribute £2,000,000. One picture organization alone distributes annually the following amounts: Orchestre £30,000; lighting £30,000; staff, £50,000; leasing, £50,000; advertising, £30,000; rates and taxes, £16,000.

A Sydney film exchange is releasing so-called "Chaplin Revues," being scraps of old Keystone and Essanay releases tinted in more or less story form. Two of the latest of these films are entitled "Charlie's Picnic" and "Charlie, the Gang Leader." An advertisement of the Universal subject, "Where Are My Children," strikes an unconsciously funny note. In the advertisement appearing in the Sydney papers a physician's open ledger is shown, in which is an entry headed "Mrs. Toad," which is really a very unfortunate name to choose. Taxpayers, who consider the tax to be a fair idea, a ribald mind would suggest rather "Where Are My Tadpoles?"

The Australian rights of the Willard-Moran fight films have been secured by the Fox Film Corporation and have been released in Sydney last week.

Owing to the new war tax on profits, very little is likely to be attempted in the picture production line in this country for some time to come. One exhibitor says that he could make only 8 per cent. profit if he was to produce a play with the present state of affairs.

"The Pioneers," a six-part adaptation of the prize Australian novel by Kathrym Susannah Pritchard, was released this week at the Broadway Theater. The production was made by Franklyn Barrett, assisted by Martyn Keith. Mr. Barrett also having adapted the story and photographed the picture. While, of course, it is one of the best attempts at production in this country for some time. It is a typically Australian story, not absolutely original, but very appealing. A fine variety of scenery has been obtained—all within forty miles of Sydney, by the way. The photography is a special feature. Mr. Barrett doing some very fine work. He has also introduced a new tint for outdoor scenes, a kind of bluish tint, very natural and effective. A number of prominent Australians have lending parts in the cast, but one outstanding characterization is given by Wintner Hall, who left Australia last month to try his luck in the picture game in California. Although he has not appeared in any other film besides "The Pioneers," he acts with restraint, and is a commanding figure on the screen at all times. He should be a big asset to the company availing itself of his services.

Franklyn Barrett is well known in the eastern states of the U. S. A., having been buying representative there a few years ago from Fraser & Company, Ltd., of this city.

Perhaps no picture yet shown in Sydney has proved such a good drawing card as "Where Are My Children," the Universal feature, which has been screened each day at the Theater Royal for the past two weeks. The attendance for this time has been in excess of 73,000, four shows being given each day, to packed houses. The picture received, unconsciously, a good advertisement, when the Chief Secretary (Mr. George Mack) prohibited any person under the age of sixteen from seeing it. His Tax, of course, had the effect of drawing many over that age to see what it was all about.

When Australasian Films, Ltd., announced some time ago that they had secured Australasian rights for the Mutual-Chaplin comedies, know-alls in this city shook their heads and declared that Chaplin was no longer a boom, and that Australasian Films would certainly find that they had made a bad stunt. However, time has shown that all the opinions were far from right. Charlie still proves as good a drawing power as ever, and the Mutual subjects are therefore put on for the first week at Sydney at two of the largest theaters controlled by Union Theaters, Ltd., the Triangle-Lyceum and the Crystal Palace, the former seating over two thousand and the latter over one thousand. In spite of this seating capacity, huge crowds are found outside the theaters waiting for admission every night of the screenings. The accompanying flashphotograph shows portions of a crowd waiting to get into the Crystal Palace to see "The Fireman." It also shows a small part of the elaborate lobby display, which was made under the supervision of C. L. Yearsley, publicity manager for Australasian Films, Ltd. It may also be mentioned that Mr. Yearsley is an American, hailing from Spokane, Washington. After a week's run at the above theaters, the comedies are transferred to the Lyric and Empress theaters both also controlled by Union Theaters, Ltd. These shows have a joint seating capacity of over three thousand. It will be easily seen from this that Chaplin is still holding his own in Australia. His comedies released here to date are "The Floorwalker," "The Fireman," "One A.M.," "The Pawnshop," and "The Count." Sydney, Australia. THOS. S. IMRIE. November 14th, 1916.

BURNET-KUHN PLAYS SANTA CLAUS.

Following a custom now prevalent among successful organizations the Burnet-Kuhn Advertising Company, 39 South Lasalle street, Chicago, distributed golden eagles among their employees as Christmas remembrances, each gold piece being accompanied by a letter of appreciation for services rendered and wishing each recipient a Merry Christmas and a Happy New Year. Every one, from department heads down to office boys and stenographers was remembered and Santa Claus in his corporate guise was voted a royal good fellow.

When one starts out with false and misleading claims, it usually becomes increasingly difficult to fulfill the expectations thus created. Empty promises of value that can never be fulfilled to either exhibitors or advertisers does not beget the confidence, at least of those who think for themselves.
British Notes

After a protracted illness the death took place last week of Mr. Alexander Redford, the first president of the voluntary form of censorship we have at present for the motion picture industry here, namely the British Board of Film Censors. Previous to 1911 Mr. Redford was examiner of plays in the office of the Lord Chamberlain. Upon many occasions Mr. Redford’s duties were far from pleasant, but the tact and diplomacy with which he met the problem and established the balance between extending factions of him many admirers and his demise is sincerely mourned by all who knew him.

A new company with the imposing name of the Film Company of Great Britain has been incorporated with a share capital of over $100,000, for the production of moving picture films.

Phyllis Dave, the Gaity theatre musical comedy favorite, has made her screen début in a film version of “Dr. Wake’s Patient,” done by the Samuelson Film Company and to be released early this year.

It is not unlikely that a modification of the Amusement Tax as applied to motion picture halls in Great Britain, may be followed by recommendation of the Chancellor of the Exchequer, is considering the mass of evidence compiled by the Exhibitors’ Association with suggestions and an analysis for the more equitable administration of the impost. Meanwhile our friends across the channel appear to be faring worse. Notwithstanding extra taxation, motion picture theaters in Paris are to close down one day per week.

Thomas Bentley has just about completed for the Samuelson Co. a version of the historical play “Milestones” with a cast of which the first class West End cast.

Florence Turner and Larry Trimble left London a few days ago for New York via Liverpool. For some time now the well known trade mark of Turner Films—the head of Miss Turner’s pet collie—will brand its manufacturer’s wares under the cloudless skies of Southern California instead of the picturesque Thames village of Walton. Turner Films will, however, be distributed on this side by the Hepworth Co., as heretofore.

A striking contribution to the already illustrous list of official films of different phases of the great war was sent by special messenger last week from Rome to the New Gallery Kine to be screened at a special performance attended by Queen Alexandra and a large number of royal and diplomatic personages in aid of the Italian Red Cross funds. The title is “Adamello,” and the subject embraces a complete pictorial record of the Italian mountain warfare. Hauling heavy artillery across marshy ground is difficult, but the pictures in this film of the heaviest field pieces going up perpendicular Alpine slopes are almost beyond belief.

The newest sect in kinemacrankdom styles itself as The Motion Picture Crusade Against Improper Kinema Films, Posters and Performances. So far its activities have been restricted to the economical pursuits of writing letters to the press.

The serial production released in the States under the title of “The Phantom” has been purchased for the United Kingdom by a comparatively young exchange hailing from Birmingham, the Midland Exclusive Co. It has been re-christened “The Fanatic,” and is due for release on the exclusive plan in January.

I hear that the negatives of the Shackleton Antarctic expedition which, it will be remembered, met with two-fold disaster, show promise of some of the most wonderful polar pictures yet seen. The actual wreck, and break up of the “Endurance” were recorded from beginning to end by the camera man attached to the party, Ed. Hurley.

The Triangle subject, “The Despoiler,” was screened at a trade show at the Alhambra, London, last week. The recent superfluity of war dramas has to a certain extent made the exhibitor shy at subjects professing similarity or comparison to the present struggle in France and Belgium. “Our path has yet enough war,” said one to the writer, “in their newspapers and comment. When times are bad pictures give them something to take their thoughts clean away from it if you want to retain their patronage. The exhibition made to this rule,” he added, “was in the case of ‘The Battle Cry of Peace,’ and the only one likely to be at present is ‘The Despoiler.’” The subject had an enthusiastic reception at the private view and like “Machet’s Wolf” should be handled by Mr. Wimik as a separate attraction to the regular weekly program.

American Pictures Popular in Switzerland

But Only the Less Expensive Subjects Are Seen—130 Photoplay Theaters in the Country.

Swiss dealers in motion pictures purchase them on their own account, chiefly against cash, and rent them in turn to the picture theaters, of which there are about 130 in the country, including 25 in the Berne consular district, says U. S. Consul Walter H. Schultz at Berne, Switzerland, in a late issue of “Commerce Reports. The average seating capacity of the Swiss theaters has not gone beyond 800, the average admission fee, $.18. The most important of these dealers is the Schweiz; Filmgesellschaft, with headquarters in Geneva, Switzerland, and a branch at Zürich, Switzerland. Also important is the Pantheon Filmgesellschaft, Gerbergasse 2, Zürich, which buys and rents films of the French Pathé Society. A third dealer is the World Company, of Geneva.

The demand for American films in Switzerland seems good. Most theaters produce them. Unfortunately, however, only the less expensive pictures of American manufacture are seen here. The films on the market are 25 per cent. German, 20 per cent. French, and 25 per cent. Italian. Before the war French films predominated. They had about 50 per cent. of the trade. Italian films are well liked at present. Swedish, Swiss and Wild West pictures are also shown. The American films most widely used in Switzerland are devoted to comic and dramatic subjects. The usual program in Berne calls for two and one-half to three hours of entertainment, consisting of two long films and three or four short ones.

Some of the American film companies have branch offices at Paris. It is claimed that American films meet with greatest success in those sections of Switzerland where the German language is spoken. The French, however, prefer American detective plays, Indian, and wild West pictures. A local motion-picture man suggests that such plays probably would succeed in the German sections, and besides the famous Pathé Filmgesellschaft and the German and French languages. French authorities, however, since the war began have not permitted to pass over French soil those with descriptions in German. Swiss film distribution consequently are compelled to change the French stories into German.

The average rental prices of films are about $.07 to $.10 per meter. A dramatic film of 4 acts costs the theaters about $15 per week. Swiss dealers pay from $.15 to $.60 per meter, according to quality. The duty on finished films, used or new, according to the Swiss customs tariff, is $.57 per 220 pounds.

IRENE HOWLEY CO-STAR WITH LIONEL BARRYMORE.

Irene Howley will appear as co-star with Lionel Barrymore in his forthcoming Metro-Rolfe production, “Making Good,” from the pen of Channing Pollock and Remond Wolf. “Making Good” is a five-act comedy drama which George D. Baker is directing. It was placed in production the day after Christmas.

Miss Howley co-starred with Mr. Barrymore in one of the strongest productions he has ever made, the supernatural “A Yellow Streak,” and Maxwell Karger, general manager of the Rolfe and Columbia studios, decided to repeat this winning combination in “Making Good.” Among other productions of the Metro-Rolfe wonderplays have been “Life’s Shadows,” in which she was co-star with William Nigh, and “The Purple Lady,” in which she shared honors with Ralph Herz. Noted for her versatility, this young star will have another opportunity to display it in the Pollock and Wolf story.
I
THE Allston district of the Hub is a well established picture theater, also a fine large club for women, many of whom patronize said theater. Recently they had to listen to a male speaker tell of "Famous Actors, Old and New," and after the screening of the latest Hugo Muensterberg's book, "The Photo Play." Well, methods in the old days differed from now and so do audiences. Duevo were more startling. Are we more than one generation players equal the many in earlier days. How about Sir Herbert Tree, Sir Forbes-Scotland, E. H. Sothern, Robert Mantell, Cyril Maude, Frederick Warde, to say nothing of the imperishable Bernhardt, Ellen Terry, dear Mrs. Whitfield, Nazimova, Bertha Kalisch and scores of great artists who have all appeared before the screen, so that their art is immortalized. I wonder if that speaker has seen "The Light," "The Light at Epping," "My Old Dutch," "The Beloved Vagabond," "Little Mary Sunshine," and like plays which are gems and preach wider sermons and last longer than those emanating from the pulpit.

The Mutuals gave us a private view of "Charity" at the Fenway theater and a notably large audience enjoyed it to the utmost. The Rev. Herbert Johnson, one of the Hub clergymen, made a little speech endorsing the picture which he had seen and urging all to pay attention to its lesson. The house was made up largely of persons interested in the pictures as well as the spoken drama, and it applauded the production. Two young fans, who had been following Creighton Hale in a serial, did not like his part, but to the adults competent to judge it seemed his very best work. Mrs. H. H. Petrova, whose name from whom the wife of David W. Griffith, as well as author of the play, certainly made a hit and disclosed artistic ability. There is a Dickens atmosphere in "Charity," reminding one of old Squeer's school in "Nicholas Nickleby." I liked particularly the indication of misplaced charity and its effect on the indifferent, apthetic individual who sniffs the air and says "Oh, those things are never so." Pretty good propaganda for Linda Griffith to give out.

What have I seen lately? So many pictures and so many good ones that it is easy to forget them. Now I shall not be called "The Awakening of Helena Ritchie" gave pleasure owing to the improved acting of Ethel Barrymore and the wonderful child David, done so well by Maury Stewart. The story being familiar, it was easy to follow the scenes with few titles. Ethel Barrymore's motherly touches and the complete renunciation of the heroine as interpreted by her caused gulps in the throat. In this play she resembled her mother, Georgia Dandridge who played it in the earliest Metro offering, "The Black Butterfly," was good in spots, yet was a disappointment on the whole, though Mme. Petrova struggled bravely to look old enough to play the mother. I look for bigger things from Petrova later and for better plays from the pen of Mrs. L. Case Russell. "All Men" I saw twice and like it better than at the run-off. This is an ancient plot but as worked out with "Bob" Warick's personality pervading it and from Voltia it will be a popular offering. "He deserved his salary," whispered my neighbor when "Bob" had his horse stunts to do. Another World Film picture, with Alice Brady, "A Woman Alone," directed by Harry Davenport was excellent and disclosed a side of life not overdone by playwrights, that of the young women isolated from civilization outside the animated railway trains stopping at lonely stations. Mrs. Sothern made a splendid showing in this film in bringing to light the existence of such conditions. There was a dandy happy ending.

The Hub colony of film exchanges is three minutes' walk from the Public Garden and a most interesting place to visit. There are now 25 exchanges, all in a small area, and every New England exhibitor knows the names of Halston, Portland, Providence, Farmington, Woonsocket, Winchester and Fitchfield—rather better than the downtown ones. Only two exchanges are still by themselves—the Universities on Stanhope street, quite near, and the Mutual's at the end of Boylston street. Near the colony is the armory of the First Corps of Cadets, built with the earnings of the corps through its annual shows—the first called "1942," written by "Bob" Best. In the last picture played at "Chasters,"" He was inspired to write it from the fact that the three streets bounding the armory are Ferdinand, Isabella and Columbus—the fourth being the railroad headed toward New York.

There was a private showing of "The Pride of the Clan" given by the Artcraft Corporation at the Exeter Street theater on Saturday morning last. For some inexcusable reason only a handful were present in this spacious theater and the special pianist engaged pounded the instrument atrociously, detracting from our enjoyment. "About the play? Well, it certainly has atmosphere." Warren C. Dehaan said. "Give us our rockbound Marblehead, where it was staged. Someone asked me who was it and when I said it was Matt Moore she exclaimed "about time she played with her husband." The dear thing was quite hurt to learn that the hero was only Mary's brother-in-law. Kathryn Browne-Decker, who at times resembles Mrs. Sidney Drew, and who has been seen in so many pretentious pictures, made a distinctly fine impression, as did Warren C. Dehaan. Her husband.

A compliment has been paid us by Milwaukee, which has taken over bodily the program of instruction and entertainment by means of historical pictures for school center work as a well established theater. This was the inspiration four years ago by the Community Motion Picture Bureau, Mr. Warren Dunham Foster, president. He is aided in this by Mrs. A. M. Foster, Mrs. W. H. Wright, Miss Beulah, David K. Niles and C. A. Bowles. Their headquarters are at 142 Berkeley street, and the projection room is on Winchester street, where they select the pictures suitable to their needs. They do not make any. Mrs. Foster is a capable motherly woman, well educated and trained for the work. Literature is sent broadcast and is invaluable to wide awake school committees and teachers desiring to interest and hold their audience. The projection of pictures where the knowledge of the mind can be given a two-reel picture and I can teach more geography in fifteen minutes than can be gained from the printed book in a week.

I dropped into the Park yesterday and saw a delightful short reeler, "Three Christmases," which proved good propaganda work for the Publicity Club of the Bay State—very pleasantly. William Courtleigh, Sr., and dainty Violet Heming played the leads. Here, too, I noticed an improvement about the stage, the artificial floral stuff all removed, the disclosing of a new and spacious space with a high foot high ornamental balustrade separates the orchestral players from the footlights. Back of it is a floral painted border on which colored lights are used with effect. Here are some of the finest already-made pictures and always hear good music with a professional soloist.

Sharon, a somewhat exclusive town—the summer home of many Hub residents—is to have a factory with a capacity for making 3,000,000 feet of films a week. Though the date for its completion is set for April 1, we are told that it is needed. That a rival film company has opened a plant at the Bay State Film Co. Another bit of news! As a result of the interest taken by summer visitors in the Mary Pickford invasion at Marblehead last summer, several wideawake community groups are striving to have the plant opened during the coming season. William Terhune, a Boston merchant, is to realize the value in any community of a clean place of amusement for all.

Mr. Frank Stanton, former manager of the Fenway theater, is connected with the Modern in Providence, where a private showing of "Pattie" was given for many guests, among them the elite of the city. Considerable publicity was given it in the local press, like New York, this live city in Rhode Island, does things properly and invites the right persons. I repeat this three reels were shown here at the cozy Copley theater recently but I saw few familiar faces there and little publicity was given it later. Mrs. Castle has a following because of her dancing but her stunts in this picture the last not as good and the film did not take it seriously for some reason. As a serial it will be a "go." Morton Sills and the villains had much to do and it looks as if the Internation had a good thing here for those who dote on melodrama.
The "Featurette" Prominent on Mutual Program

John R. Freuler, Mutual's President, Gives an Interesting Interview on the Outlook for 1917.

The "featurette," a word coined by Samuel S. Hutchinson, president of the American Film Company, and meaning one and two-reel subjects in which prominent stars appear, will figure prominently in Mutual programs during 1917, as learned during a recent interview with John R. Freuler, president of the Mutual Film Corporation.

Mr. Dressler and her company, which she is now organizing, will begin the production of two-reel comedies the first week in January. The George Ovey's short comedies, now in big demand, will be continued and the Verses comedies also will be released indefinitely on account of their wide popularity.

Another well known star comedienne, whose name is withheld for the present except as to her production of considerable comedies, in two reels, early in the year. Mr. Freuler is now negotiating with three other well known Broadway stars to appear in one and two reel dramas.

"The featurettes will be held just as highly important by Mutual as the big star features, so far as the attention and care bestowed on their production is concerned," said Mr. Freuler.

"I feel that Mutual will open the year 1917 under exceptional auspices, as the largest distributing organization in the business, with executive offices in Chicago. As you know, Mutual also maintains in New York an executive office for the booking of stars as well as a distributing agency.

"The transfer of the general offices of the Mutual to Chicago has been a great success. This is so for several important reasons. First, we can reach from Chicago 65 percent of our business. Again considerable saving is made in express rates, and we are in close touch with our sales managers throughout the country. Moreover, the financial backing in Chicago is less speculative than in New York, being conducted on a solid business basis.

"One thing that will surely come in 1917 is the settlement of the moving picture business on a more stable foundation. Investments will be reduced to legitimate transactions strictly, and bankers will have become so thoroughly conversant with the business that they will be able to arrive at true values. There will be no more wildcat schemes.

"Another important change that may be reasonably looked for in 1917 will be the reduction of distributing agencies, now so numerous and costing the business such high overhead expenses. Mutual, for instance, will be in a position to handle a constantly increasing volume of the product, because of its high standing and its well known superior facilities."

George K. Spoor Mentions Some of Essanay's Activities.

Max Linder completed his first comedy for Essanay last week. It is 2,000 feet in length and bears the title, "Max Comes Across." The release date has not yet been definitely fixed, but it will be some time in the latter part of this month. Mr. Linder began his comedies (also in two reels) Monday, Jan. 8. It will be entitled "Max Wants a Divorce."

George K. Spoor, president of Essanay, wishes to contradict a statement, which has appeared in several papers, to the effect that Mr. Linder is suffering from a dealth of suitable stories. "On the contrary," says Mr. Spoor, "he has no less than 20 in readiness at the present time, any one of which is abundantly suited to his needs."

Essanay has just purchased exclusive picture rights to "The Truflfers" from the Bobbs-Merrill Co., of Cincinnati. This story recently appeared in the Cosmopolitan. The photoplay adapted from it will be in five reels under the direction of Fred E. Wright, with Nell Craig in the title role. The cast will be of exceptional strength, Mr. Spoor states, as the story has a number of particularly well defined characters.

The Loyalty of Employes Holding Responsible Positions in the Film Business a Prime Requisite.

In a recent conversation with a man prominent and widely known in the film business, the evils attending the indiscreet resignations of employees holding important positions in the various departments of the trade were discussed.

Instances were cited where people of ability, for whom the future held bright promise, had been seized by a mania to change their old positions for new ones, at an increase of salary. Following these cases it developed that frequent changing of positions became a habit, and that the merely selfish work rendered precluded these people from growing up with a business and sharing in its success.

In other words it would appear that efficiency alone fails to achieve success, and that it must be supported by zeal and loyalty.

During our conversation the transcript from a letter written by this prominent film man to an applicant for a position was handed me. This applicant, it seemed, appeared to take great pleasure in seeting the numerous changes he had made in loyalty, and the successes he had garnered by an increased salary. The transcript, which follows, will show how his letter impressed the man of long experience and success in business affairs.

"Acknowledging the receipt of your recent letter, and speaking frankly, the changes that you have made indicate a degree of restless which is one of the basic troubles of the film business both in manufacturing and distributing. I look for that stability in our organization which can only come if our staff is energetic and ambitious and satisfied to take its chances by sticking.

"I have laid down a rule that no employee working in my distributing business will be re-engaged, if he resigns voluntarily to take another position. It is every man's right to better himself when he has the chance; but responsible positions in the film business have been given up too lightly in the past for a betterment (which is in many cases fancied), and to make the return to a former position easy by placing a premium on inconsiderate resignations.

"In pursuing upon numerous hands for positions, a similar line of reasoning prompts me to think that a man who has changed positions lightly in the past will not form a permanent attachment with us."

Chicago Film Brevities.

The wide publicity given recently to the unauthorized and false statement that "The Garden of Allah" had been purchased by Sherman & Elliott, Inc., has been severely condemned by William N. Selig, president of the Selig Polyscope Co., who owns the big film.

"The Garden of Allah" is property, and no one has the right to announce its sale until confirmation has been made from my offices in Chicago," said Mr. Selig to the writer on Thursday, Jan. 4.

"The sale as yet has not been consummated, and the contrary statement which has been issued from Sherman & Elliott's New York office had no foundation in fact, and was an unwarranted encroachment on my business rights. When the sale is made, I shall make timely announcement of the fact from my offices in Chicago."

Samuel S. Hutchinson, president of the American Film Company, was seen last week and informed me that his company is confining its efforts solely to pressing for increased production of big features—5,000 feet and upwards in length.

* * *

About the middle of the present month the American will have five directors and five different producing companies at work in Santa Barbara. Each company will have its own star, the list including Richard Bennett, Marguerite Fischer, Gail Kane, Mary Miles Minter, William Russell, Kolb & Dill
Lubliner & Trinz have added another theater to their chain in Chicago. This is the Michigan at Michigan and Garfield Boulevards. It was opened Wednesday, Dec. 27, with "Civilization," which had a run of four days. The house seats are from $1.50 to $3.85. Admission is $0.25, in addition for programs of the Triangle, World, Greater Vitagraph and other makes. A fifteen-piece orchestra and a pipe organ accompany the pictures.

Winfield R. Sheehan, general manager of the Fox Film Corporation, came on to this city for the opening of "A Daughter of the Gods," which took place at the Studebaker Saturday evening, Dec. 30. He remained in the city for nearly a week and then returned to New York highly pleased with the run of the fine spectacle and its prospects. Harry Leonhardt, western representative for the Fox organization, is also to be congratulated on the successful opening, as he also de- voted much of his time to its success. Crowded houses have been the rule during the opening week at the Studebaker, notwithstanding that the prices are 25, 50, 75 cents and $1, with a few seats at $1.50 and $2. The Chicago press devoted much space to luridatory reviews and also warmly welcomed the return of Annette Kellermann, who made such a great hit some time ago at the Fine Arts in "Neptune's Daughter." It is promised that Miss Kellermann will arrive in Chicago on Saturday, Jan. 6, in time to attend the children's presentation at the Studebaker. She will come from New York, and must make the trip by a special train at the New York Hippodrome on Sunday, Jan. 7. It is said that Miss Kellermann has been placed under contract by the Fox Film Corporation for the years 1917, 1918 and 1919 at a large figure.

Miss Enid Bennett, the new Ince star, made a brief stopover in this city on her way from Los Angeles to New York, Sunday, Dec. 31. She was accompanied by a younger sister, who recently arrived from Austria.

Dwight El mendorf, widely known as a veteran lecturer and travelogue producer, will begin his regular annual season at Orchestra Hall, January 10. The course will extend over five successive Wednesday and Friday evenings and five Saturday afternoons. Five Sunday afternoons will also be taken up by extra topics announced by him. The subjects for this season are: "Mexico Yesterday and Today," "Spain and the Moors," "Children and Flowers From Many Lands," "Old German Towns—a Musical Journey," and "The Sahara Desert—a Caravan Journey.

In the Superior Court last week, Judge Heard overruled a demurrer of the city in the suit filed by David W. Griffith concerning "The Birth of a Nation." Mr. Griffith's suit was brought against the city on account of the refusal of the city censor board to allow children to see the spectacle. Judge Heard ruled that Mr. Griffith's contention must be decided on its merits. This would seem to hold that the Chicago moving picture board of censors has not the power to make a final decision in ruling what pictures the people of Chicago may see, and that the rulings of the board may be reviewed by the courts and overruled. Judge Heard's ruling means that Mr. Griffith has a case for action, and that the court must hear the case and decide on its merits.

William N. Selig, president of the Selig Polyscope Co., announces the following booking with the Kleine-Edison-Selig-Estamay service: "The Princess of Patches," which will be released Monday, Jan. 22; "The Heart of Texas Ryan," released Monday, Feb. 12, and "The Little Lost Sister," released Monday, March 12.

It will be remembered that Vivian Reed and Charles Le Moyne are the stars in the first mentioned feature and that Director Al Green escorted a company of Selig players to Greenwood, Minn., in order to change the proper atmosphere for the southern plantation scenes in the story.

"The Heart of Texas Ryan" was written by Gilson Willets, who resides for several years in Texas and Mexico. A strong story, includes George Fawcett, Leslie Byron and Frank Campeau, will be seen in the playphot. A forest fire in this feature is said to be very realistic, as is also a hand-to-hand struggle between two men.

Director Al. Green has already started work on the production of the "Little Lost Sister." The story and the photoplay for this feature have also been written by Gilson Willets, and a carefully selected company of players has been engaged for the production.

Each of these features will be in five reels.

The following programs have been announced at the prominent downtown theaters for the ensuing week:

Colonial—"Intolerance" (D. W. Griffith) breaking all records.

Studebaker—Second week of Annette Kellermann in "A Daughter of the Gods." This picture is being shown to crowded houses since its opening, Dec. 30.

Ziegfeld—Lillian Walker in "Indiscretion" (Vitagraph), and the third episode of Vitagraph's serial, "The Secret Kingdom."

La Salle—Second and last week of Mary Pickford in "The Pride of the Clan" (Arcaft). Kitty Gordon in "Vera, the Medium" (Selznick) opens at this theater Saturday, Jan. 13th.

The Ascher Brothers announce the opening of their Metropolitan theater, Grand Boulevard and Forty-seventh street, Saturday evening, Jan. 20. The Metropolitan has a seating capacity of 1,700, and Nathan Ascher claims that it is the finest moving picture theater in the world. There will be 3,400 lights on the front, giving a splendid display of colors. An eight-piece orchestra and a pipe organ will furnish the music.

The programs are expected to consist of Triangle, Paramount, Metro, Fox, Clara Kimball Young and other features. Harry Ascher will have charge of the management of this theater. The Chateau theater, at Broadway and Grace street, and the Milford, at Milwaukee and Crawford avenues, are also under construction, and will be opened early next month. The former will seat 2,200 people, and the latter 1,350. This will make 15 theaters on the Ascher circuit.

M. G. Watkins, manager of the Chicago office of the American Standard Motion Picture Corporation, and popularly known in the trade, is joyfully heralding the arrival of a $5,000 boys' boy and the "Waltz of the Reel" to the hearty congratulations of the staff of the Chicago office on the happy event. Mr. Watkins, while secretary of the Reel Fellows' Club, won the title of being the best secretary the club ever had, and I can heartily join with the members in awarding him that distinction. At the recent election Mr. Watkins was elected one of the new vice-presidents of that organization.

It is said that the Michigan rights to "Civilization" for five years were sold Wednesday, Jan. 3, for $22,000, J. B. Granger representing Thomas Ince in the transaction. The name of the Michigan theater could not be obtained at the time of writing.

The price paid is the largest ever offered for the state of Michigan for any moving picture.

No action since my last letter has been taken by the Cook County board of commissioners or the licensing committee of the city council of Chicago regarding "Intolerance." Some very bitter editorials have appeared in the Chicago Tribune concerning "Intolerance," about which I shall have something to say in my next letter.

William Sievers, president of the New Grand Central Amusement Co., St. Louis, and manager of the New Grand Central theater, has sent me a bundle of St. Louis newspapers which paid glowing tributes to the "Personage of the Crisis" at his theater, Sunday, Dec. 24. The big picture is having a most successful run in St. Louis and is winning praise on all sides.

The Parkway theater, North Clark street and Diversey Boulevard, reopened Saturday, Jan. 6, after being closed for several weeks. H. C. Siebert, owner of the theater, will be the manager. Mr. Siebert's policy will be to give carefully selected features and strong programs.

SENATORIAL FILM PROBERS NAMED.

Elon R. Brown, leader of New York's State Senate, has named three senators who, with five assemblymen, are to investigate the motion picture industry in the state with a view of preventing exploitation of children, and also get rid of taxation. The three are John Knight of Wyoming, chairman; James W. Yelverton of Schenectady, and James J. Walker of New York. The committee is scheduled to make its report and recommendations by February 15.
News of Los Angeles and Vicinity

By G. P. Von Harleman

Kalem Company Expands on the Coast

Acquires Ten-Acre Site in Glendale—Will Build Large Indoor Studio and Operate Five Companies on the Coast.

William Wright, the energetic and genial secretary-treasurer of the Kalem Company, arrived in Los Angeles on December 23. He was accompanied by Directors Howard M. Mitchell, Harry K. Hackett and Robert B. Johnson and Technical Director Storm V. Boyd.

We had the pleasure of meeting our old friend "Bill Kalem" at the Hotel Alexandria the other night, in company with Phil Lang and others of the Kalem forces. Kalem contemplates considerable activity on the coast and has recently acquired a ten-acre tract of land adjoining the Glendale Studios. Glendale is to be the producing headquarters of the Kalem Company and a large indoor studio will be erected on the newly acquired site within a very short time. Storm V. Boyd, the technical director, has been appointed superintendent of the construction work and will be the manager of the combined studios. Phil Lang, for more than six years scenario editor for the Kalem Company, will have charge of production.

Upon the completion of the new studio the "Ham" comedy company and the "Hazards of Helen" company now operating at Hollywood will be transferred to Glendale. The Hollywood studio will be closed. In the early spring the Kalem company in Jacksonville, Florida, producing "Grant, Police Reporter," will come to Glendale. This will make five producing companies for Kalem on the coast.

Director Howard M. Mitchell is in charge of the fourth Kalem company, and has started production this week on the new "Stingaree" series. These stories by E. W. Hornung have proven so popular among the exhibitors that the Kalem company induced the celebrated author to write fifteen new stories, exclusively for Kalem production. These fifteen new episodes have all been delivered and every completed episode will be carefully gone over before being released by the company, to be sure that no detail has been overlooked.

"Mr. Mitchell came out to produce 'Stingaree,'" said Mr. Wright, "because we decided to run 'The Girl from Frisco' series indefinitely under the able direction of James W. Horne. Robert Welles Ritchie, the well known author, supplied the first twenty-five episodes and the series now is being written by Frederick R. Bechdolt.

"Regarding other productions to be made here," continued Mr. Wright, "you soon may expect an interesting announcement. It is well known that we specialize on feature series in one and two reels. In fact, we are paying more for our one and two reel stories than many are paying for their five-reelers. You may be assured, therefore, that the new pictures will be artistic interpretations of the work of well known authors—authors whom we engage because of their qualifications for the particular work required. With E. W. Hornung, Robert Welles Ritchie and Frederick R. Bechdolt on our staff of contributing authors, you may know that the next names we announce will be of equal importance to the industry."

Fifty-five Kalemites celebrated Christmas in the banquet hall of the Hotel Alexandria, Tuesday night, December 26. The eight-course dinner was especially prepared by Mr. Nagel, Maitre de Hotel, of the famous hosctelry, and a cabaret of seven performers furnished the entertainment.

William Wright acted as host and toastmaster. The guests of honor were William H. Clune and Theodore Newman of the Clune company, Mr. Cree, local manager of the Cosmopolitan Film Company; J. C. Jensen of the Motion Picture News, Mabel Condon of the Mirror, and G. P. Von Harleman of the Moving Picture World.

When the speech making began it was seen that the dominating thought of the evening was "co-operation." Many of those present had grown up with Kalem and there were numerous reminiscences and enthusiastic prophecies for the future. That Kalem is centering activities on the Pacific Coast and is here to do big things was apparent in the speeches of the representatives of the different departments.


Two Large Picture Theatres for Los Angeles

Sid Grauman of San Francisco Signs Ten-Year Lease on Theater in New Stability Building—J. A. Quinn Comes Back With Large Playhouse on Broadway.

One of the largest theater deals in the West was consummated this week when Sid Grauman, a well known San Francisco exhibitor and amusement promoter, signed a ten-year lease with C. H. R. & C. Co. for the auditorium in the twelve-story theater and studio building now being erected by the Stability Building Co. at Third and Broadway. This theater promises to be one of the most elaborate playhouses west of Chicago and will have a seating capacity of 2,400. The total rental for the ten years is approximately $400,000, and we are informed that Mr. Grauman and those interested with him will spend over $100,000 in fitting up the theater. Interested with Mr. Grauman in the conduct of the theater will be his father, D. J. Grauman of San Francisco, and the theatrical firm of Ackerman & Harris, which owns a string of vaudeville houses in the West. The theater leased by Mr. Grauman and his associates will occupy the ground floor of the great Spanish Renaissance pillow now rising at Third and Broadway. Its lobby will open from the latter thoroughfare through an old Spanish doorway that will rise to the height of several stories, forming an interesting architectural feature of the building. Bronze, marble and stucco will be used in the treatment of the lobby, foyer and stair-hall, the walls of which will be lavishly decorated.
The stage will be of a size to adapt it to presentation of plays and musicals, in magnitude, but it is the intention of the lessees to confine the use of the auditorium to pictures, at least for a year or two. The orchestra pit will accommodate 50 pieces. A $40,000 pipe organ will be installed. There will be rest rooms, a tea room and a day nursery for small children. The lighting scheme calls for special interior and exterior effects. It is estimated that the building, when completed, together with the value of the ground, will total in cost more than $1,000,000. That nearly one-third of this amount is being spent in making the theater portion of the structure one of the most beautiful playhouses in the United States. Architect A. C. Martin, who is completing the working plans for the new theater building, recently has returned from an eastern trip, where he studied various styles of architecture in theater buildings before perfecting the plans of the Grauman theater. A novel feature of the structure is the absence of pillars. The theater is but one half of the building, and this has a large steel span running the full width of the building. The theater will be ready, it is expected, about October 1, 1917.

Another large theater enterprise has been launched this week by our old friend, J. A. Quinn, who does not need any introduction. Readers of The Moving Picture World will remember Mr. Quinn's successful presentation of "Damaged Goods," "Hypocrates," and other sensational features in his Los Angeles theaters during the two years past. This latest enterprise of Mr. Quinn is a large theater project on Broadway, involving an amount of $500,000. The theater will be called "Quinn's Rialto," and will be located on 810-814 South Broadway. The house will have a seating capacity of about 900 and will be ready for occupancy by April 1917. The completion of the construction of the theater were completed this week by Seymour & Batchelder, Hollingsworth building, representing both Mr. Quinn and F. P. Fay, the owner of the property. The construction work will be started at once.

**Lesser Gets Alcazar Theater**

Secures San Francisco Downtown Stock House for Presentation of "War Brides" and "Civilization."

SOL L. LESSER, president of the All-Star Features Distributors of San Francisco, who recently purchased the California, Arizona and Nevada rights to Herbert Brenon's gigantic presentation of Nazimova in "War Brides," by Marion Craig Wentworth, and Thomas H. Ince's big spectacle, "Civilization," has secured the Alcazar theater from George Davis, manager for Messrs. Belasco and Mayer, for the presentation of his two big film spectacles.

The Alcazar theater has had a country-wide reputation as a dramatic playhouse. The house has produced many stars of the legitimate stage and has long been recognized as the leading stock theater of America. "War Brides" will open at the Alcazar theater on Monday, June 15. This production engagement will be presented with an augmented orchestra of eighteen pieces to interpret the beautiful music score by Robert Hood Bowers, written especially for this production.

"War Brides" engagement will be followed by Thos. H. Ince's "Civilization," which will also be presented in a high class manner.

**FOX STUDIOS AT HOLLYWOOD BEING REBUILT.**

William Fox's Hollywood studios, recently destroyed by fire, are fast being rebuilt. One side of the building, that facing Western avenue, is now so far completed that it has been possible for the legitimate stage to be re-established in it while work on the rest of the place is progressing.

General Representative A. Carlos and the heads of several of the more important departments have moved into this part of the building and resumed the work which the flames disrupted temporarily.

The new studios will be one of the most fully equipped and thoroughly appointed in the motion picture industry. It will take the form of a hollow quadrangle, with offices along the sides, and the center filled with enormous stages. The front end will house the main departments, the rear will be used for scenic department and properties, and the two sides will contain offices for stars, dressing rooms and minor bureaus.

**ACTOR HEARN IS PROUD FATHER.**

Edward Hearn, one of the leading actors at Universal City, arrived at the studios a few days ago with the announcement that an eleven-pound son had been born early that morning. Mrs. Hearn formerly was Tina Saldon, of Chehalis, Washington.

**L-KO FUN MAKERS.**

The accompanying illustrations show three of the artists responsible for many of the laughable situations in the well known L-Ko Komedies. Miss Marjorie Ray was born in Kansas City, her father being a wealthy western cattle owner. In order to develop her musical talent she went to New York at eighteen years of age. Eventually she was attracted to moving picture work and is making a name for herself in the L-Ko productions.

Frank Voss is the fat comedian of the company, weighing in the neighborhood of 300 pounds. He graduated from the Madison, Wisconsin, High School and came to Columbia, New York, for his college work. He appeared in some of the college theatricals and attracted the attention of George M. Cohan. At the close of his junior year he left college and entered the theatrical field under the direction of Mr. Cohan, with whom he gained considerable experience in fun making. He has now been with the L-Ko Company for two and a half years.

Danny Russell, the third member of the L-Ko staff who represents, was born in Dublin, Ireland. He has been with the company over two years, previous to which time he had many years' experience in the legitimate stage with many of the best known companies. The height of his ambition when he came to this country was to be a policeman and in the many parts he has played he has been a stage policeman frequently.

**STOWELL JOINS UNIVERSAL.**

William H. Stowell has signed a long term contract with the Universal Film Manufacturing Company to appear in a series of feature productions to be made at Universal City. Mr. Stowell is an actor of note who has had long experience in the picture field. He has played with many of the leading producing companies and was recently with the American Film Co., Inc., where he played heavy leads.

Mr. Stowell was born in Boston, March 13, 1883, and was educated at the Boston Latin School. He went on the stage when he was eighteen years old. He played two seasons in musical comedy and later played leading roles in several prominent stock companies. He entered the silent drama with the Selig organization in 1909.
Los Angeles Film Brevities.

Dr. William Robert Pike, an eminent Los Angeles physician, who examined thirty children a day for twelve years while engaged in the practice of medicine in Paris, recently made an examination of Helen Marie Osborne, Balboa's Little Mary Sunshine, and pronounced her the best developed child of her age he had ever seen.

Among the special guests invited by W. H. Clune to the opening performance of the "Eyes of the World," at the Auditorium theater on Monday evening, January 2, will be Elsherry W. Reynolds and a party of his friends. Mr. Reynolds is president of the Book Supply Company of Chicago, publishers of the Harold Bell Wright stories, and has a magnificent winter home at Relay Heights, Pomona.

Other boxes at the premiere will be occupied by many of the members of the cast in this latest Clune film production. They will include Monroe Salisbury, who plays Conrad Le-grange and enacted Alessandro in "Ramona"; Kathleen Kirk-liam, who plays Mrs. Taine; Jack McDonald (Edward Taine), Lurline Lyons (Myra Willard), Edward Peil (James Rut-dige), Jack Livingston (Arnon King), Jane Novak (Sibyl Andreas), Arthur Tavares (John Willard), Fred Burns (Brian Oakley) and, last but not least, Ah Wing, who plays Yee Kee, the Chinese man-servant in "The Eyes of the World." "The Eyes of the World" will be the sixth important cinema-play premiere to be held in Clune's Auditorium. These include "The Clansman" (The Birth of a Nation), "Ramona," "The Spoilers," "The Rosary," "The Sign of the Rose" and "The Ne'er-do-well." All of these feature films have gone out to achieve fame and fortune for their owners, "The Clansman" topping all rivals in point of revenue.

At Culver City Thomas H. Ince gave a jolly Christmas party for the employees of the big plant. The celebration was conducted on one of the large glass-enclosed stages, and lasted from noon until after six P. M. J. Barney Sherry acted as Santa Claus, and handed a handsome gold watch to Joseph J. Dowling, who in turn, with a fitting speech, delivered it to Mr. Ince, as a gift of the studio employees. Then E. H. Allen, business manager of the Culver City studios, was presented with a beautiful silver and cut glass high-ball set, also a gift from the studio folks.

Following the presentation ceremonies, everybody was invited to walk past the giant Christmas tree and receive a present. The remainder of the afternoon was devoted to dancing, to the tune of an orchestra, under the direction of Victor L. Schertzinger.

Mabel Normand gave a house party at a bungalow in Hollywood where the Yuleide spirit tingled.

Chester Conklin went out to visit his folks who live in a desert ranch near Los Angeles. They met him at the station with the family vehicle, which happens to be a traction engine. In solemn grandeur they steamed off home at the same slow pace.

Mack Swain has a pig ranch called the Ambrose Ranch near Los Angeles. He spent Christmas looking over the porks.

Louise Fazenda loaded up a touring car full of girls for a hospital which she visits every Christmas. Roscoe Arbuckle played Santa Claus at a performance for the youngsters at one of the orphans' homes. Polly Moran was in the hospital as the result of an accident but the Keystone girls brought a little Christmas tree to her bedside.

A large number of Keystone people disappeared from the family circle Christmas morning and visited the sick and needy of their acquaintance.

Christmas Party at Thomas H. Ince Studios.

Harry Carey and Big U Company at Luncheon.

We received this week a most unique invitation on a piece of saddle leather. It reads:

G. P. von Harleman: The Carey Western Co. desire your presence at their chuck wagon dinner Jan. 1, 1917, 2 o'clock. The Old Ranch Bring your horse but not your squash. Harry Carey Harry Grant Doc Lawson Fred Kelsey Universal R. S. V. P

Thanks, boys! We will rope in our gas horse and leave the squash at home.

Al Christie has started production on a screaming one-reel comedy entitled "Sauce for the Goose," the first of a series written by Epes Winthrop Sargent. Betty Compson, Ethel Lynn, Neal Burns, Eddie Barrie and Stella Adams are included in the cast.

The rainy weather the last week has interfered to a great extent with work at the western studios of William Fox. No new pictures have been begun and none have been finished, except Richard Stanton's latest production starring Gladys Brockwell.

The set erected on Winna Brown's ranch near Los Angeles for the new Gladys Brockwell picture will be used as a permanent location by Tom Mix and his company in making Foxfilm comedies. This is said to be the most complete representation of a western mining camp for moving picture work.

At the Signal Studios plans are being made for the building of a new row of dressing rooms for the players. The new rooms will be twenty in number and will be large and comfortable, with windows on two sides and hot and cold running water installed in each room. The building of these new rooms will permit the tearing down of the old ones which will increase the studio space nearly one hundred per cent. In addition to these improvements, the original stage is to be torn out and a new one built in a more suitable position of the grounds. The new stage will be somewhat larger than the old one and will be so constructed that it can be converted into an indoor studio for use during rainy weather.

Up on the completion of the present serial, "A Lass of the Lumberlands," the Helen Holmes Company will start production of another railroad serial of similar length. Arrangements have now been concluded for the story from which this serial will be made, and the work of preparing the scenario will begin within a short time. A title for the new production has not as yet been chosen.
Samuel Cummins of the Phax Pictures
Former Newspaper Man Makes Good as a Feature Film Promoter

SAMUEL CUMMINS, who has been less than a year in the film business, now heads a new film company known as the Phax Pictures Company, with offices at 220 West 42nd street, New York, having exclusive rights to the motion photo play "Race Suicide." The policy of this company is to promote big feature pictures throughout the eastern states on an extensive scale.

Mr. Cummins, in the short time he has been in the film business, has controlled and explored the world rights of the sensational film "Germany's Battles at Verdun," which he operated himself throughout the country with great success. At the outbreak of the Mexican trouble recently he promoted a Mexican picture which also played throughout the East on big vaudeville circuits and picture houses.

Several months ago, with N. H. Spitze, also well known in the film world, he formed the Cummins-Spitze Pictures Company in Wash-Washington, D. C., and purchased "War's Women" for the southern states.

He has just passed the quarter century mark and devoted all his life previous to entering the film business, eight months ago, to newspaper work. His last connection was with the New York Tribune. Previously to that he was employed by the Morning Telegraph, Evening Mail, New York Press, the Variety and a few small mediums. In recent years he specialized in theatrical work on the Eastern stage.

Through his unusual and unique ways of handling his publicity and promotion work he has been successful in putting his features over despite keen competition. His friendship among the newspapers and magazines has been a great aid to him. In promoting all his pictures he did all the booking of his pictures himself. Cummins has received his education at the New York University and the St. Lawrence University, from which he has received a degree of Bacheelor of Law.

The intention of the Phax Pictures Company is to send out ten road shows through the state, which will be directly in charge of Mr. Cummins.

CLARE ALEXANDER RECOVERED

After an absence of several weeks, due to illness, Claire Alexander is back in the cast of Cub Comedies as leading woman for George Ovev. Goldie Colwell, who assumed her place, will appear in the same picture in which Miss Alexander marks her return, but after that will play in another brand of David Horacey productions.

HOWARD ESTABROOK TO DIRECT VIVIAN MARTIN

Howard Estabrook, who has won an enviable reputation on the stage and on the screen as a leading man, has been engaged by Oliver Morosco Photoplay Company in the capacity of director and will supervise Vivian Martin's next production following "The Wax Model," which is scheduled for release on the Paramount Program in February.

Maxine Elliott Joins Goldwyn

MAXINE ELLIOTT, the internationally famous actress, has signed a contract to appear in Goldwyn Pictures. Abandoning for a time her relief hospital on the banks of the Yser Canal, the world-wide-known beauty has capitulated to the call of the screen. The services of Miss Elliott have long been sought by producers of motion pictures, but until persuaded to join the forces of the Goldwyn Pictures Corporation she has steadfastly refused to appear in pictures. The announcement of her coming was welcomely received by thousands of her admirers.

Miss Elliott began her stage career at the age of sixteen. Her first appearance was made with E. S. Williams on the stage and continued for two years, during which she assumed several roles until the following year, when she was given more important parts in "A Fool's Paradise" and "The Professor's Daughter." Following her early experience Miss Elliott ascended the ladder of stardom and has reached the topmost rung. Since attaining that place Miss Elliott's position has never wavered. She has added constantly to the long line of successes to her credit, and is known in every part of the world.

For several years Miss Elliott has devoted herself more and more to social life abroad. She became one of the chief workers in hospital relief at the outbreak of the present war, and her work in that direction has carved her name in uneradicable letters of mercy in the hearts not only of those whom she has personally benefited, but of those who know of her efforts.

For this work she has received signal honors and decorations both from the British and French Governments, and her undertakings have received the fullest measure of official co-operation and approval. Among the many who made an inspection of her work in the relief hospital were King George, the Duke and Duchess of Cambridge, Prince Alexander of Teck, King Albert of Belgium, and countless army and navy officers of high rank.

Miss Elliott is now at the height of her very remarkable career and her entry into motion pictures as a star for the Goldwyn Pictures Corporation will result in the making of millions of new admirers both here and abroad. Announcement of the director to produce Miss Elliott's first picture will soon be made.

COLLEEN MOORE, TRIANGLE-FINE ARTS INGENUE

The most recent addition to the Triangle-Fine Arts Company is Colleen Moore, a pretty Irish maid from Chicago, who will be given roles that were designed for Mildred Harris before it was decided to send Miss Harris east with Douglas Fairbanks.

Miss Moore was sent from the Windy City to Los Angeles by a well-known director of the Fine Arts Company, who met her at a social function and was so favorably impressed by her beauty and personality that he recommended her to the managers of the Fine Arts. She is a graduate of a Southern convent and is an accomplished musician.

MORE TALENT FOR FOX

William Fox acquired one new director, another film star, and several more photoplayers in the course of the last week. The director is William Nigh, lately with the Metro forces; the star is Miriam Cooper, who has the leading feminine part in "The Honor System" photodrama; and the new players include Ned Finley, Pearl Palmer, Ruth Thorp and Edward Roseman, who will be in the first Nigh production, and Florence Crawford and Francis Carpenter.
Essanay to Film “The Truflers”

Samuel Merwin’s Tales of Bohemia—Work Started on Cohan Plays.

GEORGE K. SPOOR, president of Essanay, announces the purchase of the motion picture rights to “The Truflers,” a short story by the late Pauline Frederick. It’s a sequel to her widely popular novel.”A Sheer Reminder,” “The World’s Great Snare,” “The Traveling Salesman,” and many others.

Mr. Merwin’s first production, “The Truflers,” which scored an instantaneous hit. The successful manner in which Mr. Merwin put over this well-known stage comedian’s initial motion picture vehicle, together with the fact that the direction was handled by an artist formerly associated with George M. Cohan in his theatrical activities for many years and is probably more intimately familiar with the talents of the famous stage star than any other motion picture director, prompted Artcraft to secure the services of Mr. Merwin in conjunction with the production of the first Cohan screen offering.

On the stage, Mr. Merwin met with considerable success during the twenty years he spent behind the footlights. Under such management as Cohan and Frohman and Henry Harned and others of equal prominence. His characterization of the original operator in “Via Wireless,” which had a remarkable run at the Liberty Theater, New York, and other cities, will well be remembered. In motion pictures Mr. Merwin first appeared as an actor. His wide knowledge of the drama and many valuable suggestions in the staging of scenes soon resulted in his being appointed director of his company and for some three years he produced Ethel Clayton and Pauline Frederick pictures and proved an important factor in the great success achieved by this star as a screen favorite. Mr. Merwin is now actively engaged in the preparation of the elaborate sets for “Broadway Jones” and plans to leave shortly for Florida with George M. Cohan, Marguerite Snow and the remainder of the company to stage some exteriors.

FREDERICK ARNOLD KUMMER AUTHOR OF “SLAVE MARKET.”

Frederic Arnold Kummer, well known writer, is the author of the Famous Players’ production, “The Slave Market,” in which Pauline Frederick stars on the Paramount Program. The play version of this story of the Spanish Main was prepared for Broadway by Clara S. Beranger. This is the second of Mr. Kummer’s stories to be produced by the Famous Players, “The Brute” having been released by that company prior to the formation of the Paramount Picture Corporation.

Mr. Kummer, who is also the author of the recent Lasky release, “The Yellow Pawn,” in which Wallace Reid and C. Henry Pascard starred, is the only writer with an enviable reputation as a writer, though he has devoted himself to literary work for only nine years, having won an international name as a novelist, short story writer, dramatist and photodramatist.

HANCOCK, NEW YORK MANAGER FOR MUTUAL.

H. C. Hancock has been appointed manager of the Mutual Film Corporation’s New York Exchange. He is in charge of the Twenty-third street exchange and its subordinate branches, serving a large and important territory. Mr. Hancock is widely experienced in the motion picture industry, having held various important offices under different film corporations, including that of manager of the General Film Corporation Exchange in New York, and similarly important positions with the Vitagraph Company and the Kinetograp Company. Mr. Hancock has served as manager of the Forty-sixth street office of the Mutual and as assistant manager of the Twenty-third street office, so that he is familiar with the requirements of both.

Joe Kaufman to Direct George M. Cohan

THIS actual production of the initial George M. Cohan screen subject for Artcraft has been assigned to Joseph Kaufman, the well known director of many Famous Playhouse successes, including such successes as “Sheer Reminders,” “The World’s Great Snare,” “The Traveling Salesman,” and many others.

Mr. Kaufman’s most recent work was evidenced in Frank Meritt’s first screen triumph, the life story of Frank Virginia, which scored an instantaneous hit. The successful manner in which Mr. Kaufman put over this well-known stage comedian’s initial motion picture vehicle, together with the fact that the direction was handled by an artist formerly associated with George M. Cohan in his theatrical activities for many years and is probably more intimately familiar with the talents of the famous stage star than any other motion picture director, prompted Artcraft to secure the services of Mr. Kaufman in conjunction with the production of the first Cohan screen offering.

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AMERICAN SIGNS GAIL KANE.

Gail Kane, celebrated star of the screen and the speaking stage, has signed a long term contract to appear in American Film Company productions. The contract and all formal legal agreements were closed Friday, December 23, by the signature of Samuel Sheffield Hutchinson, president of the American Film Company, in Chicago—thus ending long negotiations which were opened through the Mutual’s New York office.

J. C. Kane is now preparing for her departure for Santa Barbara, where she will begin work at the American’s western studios about January 22. She is now in the preparation of her important part in the play “The Harp of Life” at the Globe theater in New York.

BUTTERFIELD COMES TO NEW YORK.

W. S. Butterfield, head of the Michigan circuit of theatres, arrived in New York on January 19. Mr. Butterfield will look over the big feature pictures and vaudeville productions for future bookings in his big string of theaters throughout the Middle West. A full month’s consecutive bookings are available for Butterfield for the big de luxe picture productions.
Manufacturers' Advance Notes

"GOD'S CRUCIBLE (Bluebird).

The Bluebird release for Jan. 23 was written and produced by Lynn F. Reynolds, who has given to the same program "The Girl of Lost Lake," "The End of the Rainbow" and "The Secret of the Swamp." George Hernandez, Myrtle Gonzales and Val Paul, who are featured in the announcements, have all appeared in the earlier Reynolds' Bluebirds, and the presenting company is practically the same as previously seen in all of the Reynolds productions.

Originally the piece was called "The Man With the Peanut Soul," a title that fully expressed the nature of the story.

Ohio passes "The Truant Soul." October's board of censors has finally admitted Henry B. Walthall's Essanay superfeature, "The Truant Soul," to the screen in that state, after having held up the film for two weeks.

The objections to the picture were based on the fact that it depicts a famous surgeon as a victim of narcotics. There are several intensely dramatic scenes in which Mr. Walthall is seen in the throes of this great menace to humanity. It was at first claimed that to show the results of the drug vice as vividly as they are portrayed in "The Truant Soul" was a bad influence on the community. It was on account of these protests that the board of censors ordered the picture held up pending an investigation.

The result of this investigation proved startling to the objectors. Noted ministers of Ohio, civic workers, clubwomen and finally federal internal revenue agents in charge of the government's crusade to stop the use of drugs and enforce the Harrison anti-narcotic act, were called in to view the picture and render their verdicts on its prospective influence on the community.

Their verdict was unanimous that such a picture would be a great moral lesson in aiding the government and communities at large in halting the death-dealing strokes of drugs. In showing the public how terrible is the effect of narcotics, the picture has a good, rather than a bad influence. On this verdict the censors placed their O. K. on "The Truant Soul."

STOLEN CAMERA LENS.

Some one, Friday night, Dec. 25, removed a Carl Zeiss lens number 152255 M.M., from the title camera in the laboratories of the Harvard Film Corporation, at 729 Seventh avenue, New York. The case has been put in the hands of the local detective bureau, who are investigating the stolen article. Anyone offering this lens for sale should be held, and the Harvard notified immediately.

"THE WIDE, WRONG WAY" (Essanay).

This is the fifth unit of the series, "Is Marriage Sacred?" and is declared to be one of the most powerful dramas of this cycle on matrimonial involvements. The problem presented is that of a stern father who refuses to allow his daughters the social pleasures to which they are justly entitled. The results of this intolerance are depicted in tensely dramatic style with a double climax at the close, which holds the audience thrilled from start to finish. Essanay's stock company appears in the cast, including such notable screen stars as Margaret Clayton, Edward Arnold, Lilian Drew, Sydney Alsin-worth and Thomas Meighan. The film is released through the General Film Service, Jan. 12, the screen time being twenty-eight minutes.

Scene from "God's Crucible" (Bluebird).

George Hernandez plays the role of the modern Scrooge, who is transformed at Christmas by the touch of childish longing for Santa Claus in a locality where travel is difficult—for the party is snowbound in the Grand Canyon of Arizona.

Lynn Reynolds has made a specialty of nature-setting for all of his Bluebirds, the redwood forests of California having hitherto furnished the scenes for his photo-actors. In going to the Grand Canyon of the Arizona Reynolds company has found settings of impressive grandeur for the action of most of the story. The Grand Canyon is one of nature's wonder spots and Reynolds has taken his pick of its most wondrous vistas.

The attendant illustration gives an idea of what may be expected in "God's Crucible." "The scene is taken on the trail leading to the Colorado river, deep down in the canyon. At the left are shown some of the ancient cliff dwellings; in the distance the marvelous rock formations—more than fifteen miles from where the horseman-actor is standing. Bluebird believes that exhibitors and the public will agree that "God's Crucible" is the most beautiful of all productions in the series.

"ENLIGHTEN THY DAUGHTER" SELLS FOR $125,000.

After refusing a number of alluring offers from several theater managers for extended runs on Broadway for his latest picture, "Enlighten Thy Daughter," Ivan Abramson, author and director, disposed of the world's rights thereof this week to Winik-Brock for a sum aggregating $125,000. The production will be exploited throughout the world as a first class attraction, with the United States and Canadian territory to be disposed of on state right basis.

Within an hour after the deal between Abramson and Henry Brod was consummated, the New York, Northern New Jersey and New England rights were purchased by the Merit Film Corporation, at a figure close to $40,000.

The production will be handled in a special way, apart from the Winik-Brock enterprises, and under the name of Enlightenment Film Corporation. An advertising campaign of unusual effectiveness is to be instituted at once by Harry Reichenbach.

"Enlighten Thy Daughter" is in seven reels and will, if present negotiations go through, open on Broadway within a few weeks as a high class attraction at a two-dollar scale of prices.

Scene from "The Wide, Wrong Way" (Essanay).
Metro Sets Fast Pace

Its Program for January Contains a Number of Highly Intersting Subjects.

FIVE important releases will be presented during January by Metro Pictures Corporation on its regular program. Besides this, five chapters of "The Great Secret," the great serial starring Frances Peer, William H. Hoffman, and Maud Greer, will be offered to the public, and five one-act comedies will be released—three Drew comedies and two starring Ralph Ince.

The year 1917 opens with the release of "Vanity," a Popular Plays and Players production starring Emmy Wehlen, written by F. Boudreau and directed by Howard Hawks. This picture has the advantage of combining the youth and beauty of Miss Wehlen with a story of unusual power. Paul Gordon, Edward Morris and Charles R. O'Keefe are prominent in its support.

"A Wife by Proxy," with Mabel Taliaferro as star, is scheduled for release this week. It is produced by Alfred Hitchcock and filmed in Irish setting, and Miss Taliaferro is seen as a sweet Irish lassie. The play was written by John R. Clymer and Charles Logan, and directed by the latter. Miss Taliaferro has a part to her liking as Beatrice Ceden, the adventuress, and Yale Benner, Rica Allen and Fred Jones are also in the cast.

The celebrated star, Ethel Barrymore, will be seen Jan. 15 in "The White Raven," her first production completed since her recent illness, which she had to abandon in the middle of the picture. The roles of Miss Barrymore and Miss Mitchell are critical and capital, and many of its important scenes are laid in Alaska and in New York city, metropolitan life being varied by that of the frontier. Miss Barrymore plays the part of a woman who, after being left by her lover to her own resources, finds herself stranded in Alaska, becomes a dancehall singer.

William B. Davidson has the part of the "Stranger," who has a claim on Nan's future, and Walter Fitzgerald, director of the screen's best known "villains," also is a member of the cast. Ethel Dayton, who will be seen in Lionel Barrymore's support in "The End of the Tour," plays the ingenue and other players are George A. Wright and Viola Fortescue, daughter of the late George K. Fortescue, who was in the part of Mrs. Smithson, makes her debut on the screen.

Viola Dana in "Threads of Fate" is the Jan. 22 release. This feature also is a production between Columbia and Lewis, and capital, and many of its important scenes are laid among the coal mines of Pennsylvania. Anti-vivisection furnishes a counterplot to "Threads of Fate," which was written by Richard Barry, adapted by June Mathis, and directed by Eugene Newland, the producing company being Columbia Pictures Corporation.

Metro's final regular release for January will be "Bridges Burned," with Mme. Petrova as star. Mme. Petrova herself is the story of Nan's future, which Walter Fitzgerald, director of the picture, has prepared with Wallace C. Clifton. Perry Vekoff directed the production, made by Popular Plays and Players, for the Metro Pictures Corporation. Those interested in the exciting photoplay, and further interest is furnished by its war setting. Mary Randal (Mme. Petrova), is one of those prominent actresses who are part of the picture. The picture will be shown on the 24th of the Irish part of the day, the type that has helped to bring about the Celtic Renaissance in literature and art, and among the most prominent is Miss Randal, whose work in Ireland is all through Ireland as a model. The romantic incidents of Mary's life form the material for the five absorbing acts of "Bridges Burned."

In this production the support is starred by Mahlon Hamilton, Robert Fredericks, little Maury Stuart, Mrs. Mathilde Bracken and Marj O'Donnell.

The Metro comedy releases of the month are: "Two Matinee Idol," with Ralph Herz; "Cave Man's Buff" (Mr. and Mrs. Sidney Drew); "His Peril," (Mr. and Mrs. Sidney Drew), "Married, but Single" (Ralph Herz), and "The Pest" (Mr. and Mrs. Sidney Drew).

Metro is not setting a brisk pace, which will be kept up during the entire year.

PHILADELPHIANS APPLAUD MRS. CASTLE AND "PATRIA."

A private showing recently at the Bellevue-Stratford, Phila- delphia, of "Patricia," a 3-reel photoplay, "Patria," was a society event of the first order. The entire ballroom was filled to capacity with prominent people. The brilliant audience was particularly gratified by the screen star, Mrs. Castle's gown also came in for a large share of discussion, and the unanimous opinion of the photoplay was one of complete approbation.

Among those occupying boxes were Ex-Governor Tener and Mrs. Tener, Mrs. A. J. Dreoxel-Biddle and Mr. and Mrs. George W. Upham. Mrs. Upham is one of the most active of Philadelphians in the national preparedness movement, and was, therefore, particularly delighted with "Patria," which has "Preparedness" for its theme.

Red Feather Heads Universal for Jan. 15

"The Double Room Mystery" Features Hayward MacK, Edward Hearn and Gertrude Selby—Many and Varied Subjects for January 15 Output

THE Universal offers an interesting and varied program of releases for the week of Jan. 15. Every subject has been selected to catch the fancy of a particular type of customer. Heading the list is the five-act feded "The Double Room Mystery," with Hayward MacK, Edward Hearn and Gertrude Selby, and Kenesaw Mountain Landis, as sleuths in a mystery story with many conflicting elements which make up an exceedingly interesting plot. The story was written by Dan Russell, with the direction handled by Albert Hart. This production was made under the direction of Hobart Henley. Others in the cast are Ernest Shields and Edward Hradey. On Thursday the November feature, "Heartsick at Sea," will be released. Eddie Lyons, Frances Dean and Lee Moran are the chief funmakers in this offering, which was written by Israel W. Davis and directed by T. Horace Brown. "The Prodigal Widow," a three-act Gold Seal society drama, is the feature release for Tuesday. This is a strong photoplay from the pen of Walter Wolters, it was produced by Ben Wilson, and the cast includes Edmund Cceli, Neva Gerber, Charles Parley, Clyde Benson and Carl von Schliefer. The Victor one-act comedy, "The Masked Cupid," is the other release of that date.

Wednesday the Imp two-act drama, "A Slave of Fear," with M. C. Groden and Action in the cast, is released. It will find its public as it appears. On the same date will be released the L-Ko comedy, "Heartsick at Sea," starring Dan Russell. The regular issue of the Universal Screen Magazine, with the latest pictorial news, is the feature of this date.

The Big-U two-reeler, "Bloodhounds of the North," is the immediate release Thursday, January 15 and is a splendidly produced picture, with Al St. John and Max Matson in the lead. Another of the week's features is a one-act comedy, "Putting One Over on Ignatz."

The leading release of Friday is the Universal Screen Magazine. This has proved to be one of the most popular on any of the Universal program releases and this issue is alive with vitally interesting subjects of all descriptions. On this day will appear the Big-U drama, "The Little Rebel's Sacrifice," with Ethel Grandin, and the Victor two-act comedy, "Bridges Burned," with Mme. Petrova and Eddie Lyons, as directed by H. A. Kirby. This comedy was written by Henry C. Warning, and has been heralded by Harry Wolfe and Maie Harvey, and produced by Samuel Goldwyn.

Saturday the Bison two-act drama, "Brute Force," with George Pearce and Jane Bernsoudy in the leading roles, will appear. This is a 5-reeler, and one of the best efforts of the Universal studio, written by Gustace Hale Ball, and produced by Alexander Weddell, with a cast that is complete with any on the market.

The next offering of Universal is the two-act society drama, "The Bubble of Love," released under the Rex brand, with Douglas Gerrard, Ruth Clifford, Betty Schade and a notable cast in prominent parts. This is the story of an English society woman and the determination of the Irish part of the type, the type that has helped to bring about the Celtic Renaissance in literature and art, and among the most prominent is Miss Weddell, whose work in Ireland is all through Ireland as a model. The romantic incidents of Mary's life form the material for the five absorbing acts of "Bridges Burned."

In this production the support is starred by Mahlon Hamilton, Robert Fredericks, little Maury Stuart, Mrs. Mathilde Bracken and Marj O'Donnell.

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Metro is not setting a brisk pace, which will be kept up during the entire year.

"BILH" HART BEGINS KAY BEE FEATURE.

In place of the hard riding, hard fighting cowpuncher of the longhore country, William S. Hart will, in his next Triangle-Kay Bee feature, impersonate an old-time prospector. Although the details of this new play are at present being closely guarded by the studio, none can resist the assumption that every indication points to this being a play of a most striking character. The story is the work of Martin Brown, and, for one, any one looks forward to this picture with a thrill in his veins. It will appear. It is a play of action and vigor, and some unusual situations arise in which Hart succeeds in doing some marvelous work, and appearing in an entirely new type.

Margery Wilson, who last played with Hart in "The Primal Cure" and "The Return of Draw Egan," will reappear as his leading lady. She and Hart will again be seen in this type of picture, with some comicly touches. Among others who will support Hart are Jack Livingston and J. P. Lockney.

NEW TITLES FOR NEXT RUSSELL SUBJECT.

The title of William Russell's next Mutual Star production, which was announced as "A Son of Battle," has been changed to "A Fighting Gun." Russell, who is the picture player, will introduce Francella Billington as a leading woman for Mr. Russell. Its setting is in the romantic southwestern during the reconstruction period. In this picture Jack Vosburgh is seen in the "heavy" role. Sidney Agler is assisting Edward Sloman in the directing.
Bluebird's Birthday

Has Fulfilled Its Announced Purpose During Its First Year of Service.

With the presentation of "Her Soul's Inspiration," featuring Ella Hall, Bluebird Photoplays, Inc., ends, on Jan. 15, its first year of usefulness to exhibitors as a producing organization. For the purpose of determining whether it has been accomplished and to forecast what exhibitors and their public may expect of the Bluebird program during its second year, General Manager M. J. Hoffman has made a statement, embodying the policy and purposes of the organization.

"Bluebird came into a field that was at once well equipped and at the same time lacking in the essentials Bluebird has contributed," says Mr. Hoffman. "There were plenty of features organizations extant when Bluebird started, but few of them could be found exactly the combination of plays, players, equipment and production that we pledged ourselves to supply. Stars there were—but they were seldom in plays best adapted to their talents.

Plays there were—but the stars that shone in them were not always equal to the emergency. Productions there were—but stars and the plays themselves were not always worthy of the money invested.

"Bluebird pledged itself to offer a composite of plays, players and production as nearly perfect as human ingenuity and money could provide. We started with a clean slate. We had no expensive stars on our hands to cater to and no high-salaried directors to run our business for us and no fancy-priced contracts with anybody to fulfill. We were free to hire whom we chose, buy our productions in the open market or take them from the best equipped production plant on the face of the earth—Universal City. We are thoroughly convinced that Bluebird has proven, in its first year, long-felt want.

"We believe that the desire of the public, the name the 'star system' ever boasted—Miss. Sarah Bernhardt, in Jeanne Dore. A method of procedure and confessed the Shakespearean dogma, 'The Play's the Thing'—we have presented so many of the best of the screen that the screen has ever reflected—Helen Ware, Tyrone Power, Derick De Haven, Jane Gail, Florence Lawrence, Mary Fuller, Cleo Madison, Violet Mersereau, Hobart Bosworth, Rupert Julian, Lois Weber, and Phillips Smalley, Harry Carey; not because they were stars but because they were best suited by the high-test and exacting demands to play the roles assigned to their talents."

"We believe we have in a very important manner enriched the screen, by developing talent that, without Bluebird, would have gone to the world of the stars, completely unrecognized. Because we had certain players to be trained, we were the first to cast about for the best large type upon show-bills. When we needed a girl to fit the leading role in 'Shoes,' the producer of the play, Lois Weber, selected Mary MacLaren—a girl who had been playing 'maids' up to that time. We made Mary a star."

"From Australia, about the time Bluebird started, came a girl unknown to American fame. Because she exactly fitted certain roles that must be played in Bluebirds we were preparing, we named the girl Louise Lovely, and everybody has agreed that we can pick players for those roles. Miss Lovely has been invited to pick plays to present in. Ella Hall was elevated to prominence early in our series and she has developed into an attraction and an embellishment to Bluebirds. Myrtle Gonzales, Dorothy Phillips, George Hernandez, Val Paul, Ruth Stenberg, Florence Eldridge, June Walker, all were found, fitted the roles they played and have been featured with credit to themselves and Bluebirds.

"Hoffman, as director, and production, the play itself has been 'the thing,' and it is the play that has made Bluebird successful to a degree that has met our every expectation in the fullest and proven the wisdom of Bluebird's policy.

"We have performed the usual thing, building as much for theater managers as we have for ourselves. We have gone behind Bluebird exhibitors with an advertising campaign to the best of our ability and we feel that we have not let down our end started by Bluebird. We have made a Bluebird franchise a valuable asset, and as time goes on its value will be enhanced—for we know that Bluebird cannot make money for itself unless we make money for ourselves. We have not let down our end started by Bluebird.

"Theatricals and still better plays; better productions and market of the finished plays, an expertly directed, and the maintenance of a reputation we have been at great expense to establish, concludes Mr. Hoffman, "are what the exhibitor may expect, with confidence, during Bluebird's second year."

"WHEN MY SHIP COMES IN" (International).

Jane Grey, star of the International's new Golden Eagle feature that we should have presented, has been living up to the reputation she has won in legitimate drama, and fully justifies the claim she made for success as a screen artist in "The Eternal Flame." Silver Sands is a sweet, innocent, inexperienced country girl, but with intense dramatic qualities, of the type usually given by her or her doting parents. These are recognized by an unscrupulous theatrical genius, who, captivated by her beauty and charm, resolves to give her the leading part in a play he is about to produce.

"Transported suddenly from New York to the little New England village where she has always lived, the leading woman in a Broadway production, is done easily, gracefully and without violence to one's sense of proportion. To accomplish it requires dramatic ability of the first order, and this Miss Grey possesses up to an unusual degree.

Violet Mersereau, players to enact the leading roles, and thus we have featured men and women who had never been seen, large type upon show-bills. When we needed a girl to fit the leading role in 'Shoes,' the producer of the play, Lois Weber, selected Mary MacLaren—a girl who had been playing 'maids' up to that time. We made Mary a star.

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KOLB & DILL HEAD MASTERS
Program for Week of January 15 Carries "Beloved Rogue" and Other Good Features.

Beloved Rogue" tops the Mutual Film Corporation's schedule of releases for the week of Jan. 15. This production comes from the American Film Company's Santa Barbara studios, where it was produced under the direction of Al Santelli, the director of the entire successful series of Kolb & Dill productions.

The picture offers several points of special value to the exhibitor. The cast includes a number of actors of independent dramatic ability, standing in the eyes of the motion picture patron. Miss May Cloy, the pretty young blonde woman who has figured in all of the K & D's, is prominently cast. Miss Cloy is a member of the Meyer and Clarence Burton also have important parts.

This is the third and probably the last chance of the exhibitor to book a picture in which the celebrated William Russel appears as an "extra." Mr. Russell being an interested spectator, the filming of this portion of "Beloved Rogue" declared himself "in on the picture" in the crowd scenes, just as a bit of sport. This drew in also George Periolat, Franklyn Ritter, and W. D. Burroughs.

Mr. Kolb appears in this production in the role of "Louie Vandergriff" and his partner in crime, Max Dill, as "Mike Amster," a pair of blundering racketeers. Their plot unfolds their system of "doing others as they do you," with various attendant complications like prison terms and other tribulations. The interplay of humor and pathos, with a general pleasantry calculated to give genuine entertainment. "Beloved Rogue" has the distinctive flavor of the series, which has produced an interesting history of growing success—a success pointed by some notable long runs in metropolitan theaters.

First of "Adventures of Shorty Hamilton."

"Shorty and the Yellow Ring," scheduled for release Jan. 15, is the first of the series of special Mutual "Featurettes" to be put out under the general title of "Adventures of Shorty Hamilton." There will be fifteen of these two-reel Hamilton productions in the series just announced. The booking of this series of "featurettes" gives the exhibitor something worth advertising in every length and the title of "Yellow Ring" is a tale of borderland daring in which the athletic and resourceful Mr. Hamilton appears as the knight-errant protector of the innocent. The service agent engaged in breaking up a plot for smuggling Chinese into the United States. The production includes a number of sensational scenes, several hot thrills and a happy ending, being rather of the sure fire type of picture, with a tinge of western atmosphere and a lot of detective drama. "Shorty" will lie and Asher by exhibitors from a number of Ince productions and the once famous line of "Broncho."

"Tours Around the World," the Gaumont-Mutual travel reel for the week, takes the spectator for a trip from famous Gibraltar, guardian gate of the Mediterranean, to Algiers, through Tunisia and bits of other North African territory. This is the last of the series, a presentation of a great chapter of history. The particular travel reel is worthy of special promotion with a view to interesting high school teachers and their pupils. There is a special bulletin on Gibraltar which is of such potent significance in Mediterranean history.

Coming back home we have "See America First" for the week. It is a trip up Mount Lowe, Cal., picturing by the way, a thrilling piece of mountain railway construction—this a split reel concluded with Harry Palmer's weekly cartoon.

Mr. George Ovey, the comical Mutual "Cub," appears on Thursday day of the week in "Jerry's Winning Way," a typical Ovey picture, cleanly funny. "A Jack Tar in the Making," the third of the Mutual's interesting series of "Uncle Sam's Defenders," is available on Friday of this week. This release shows the steps in the making of a landlubber into a full fledged sailor, described in nautical terms as "an able seaman."

Ruby Miller and Owen Evans appear in a two-part Vogue comedy released Sunday, Jan. 21, under the title of "Tailor's Trimmings," the latest of a series of extravagant for the whimsical burlesque of the riotous Mr. Miller—being an affair of hold-ups, trolley car chases, accidents various and pleasant ending.

"Real Life," the Mutual Magazine in films, for the week pictures orange growing in California, discusses "the Air" and "the Women.

The week's Mutual schedule is also rich in serial and serial productions with Chapter 13 of the Signal-Mutual photoplay "A Man of the Lumberlands," featuring of course, the dauntless Helen Holmes; the eighth of the Gaumont Company's "The Vampires" stories under the title of "The Poison Man," and "The Face of the North," the third of the Mutual serials, paper stories featuring Helen Greene, released under the general title of "Perils of Our Girl Reporters."

"THE GREAT GREEN EYE" (Metro-Rolfe).
Lionel Barrymore began work this week on his new Metro Rolfe production, "The Great Green Eye," the joint product of Channing Pollock and Rennold Wolf. George D. Baker is directing this five-act feature photo-drama, assisted by Charles Hunt, and John Arnold is doing the photographic work. Irene Howley, co-starred with Mr. Barrymore in "A Yellow Streak," with Harold in charge of the "Little Lady," and with William Nils in "Life's Windows," all Metro features, sings stellar honors with Mr. Barrymore in "The Great Green Eye."

The cast of the new Pollock and Wolf screen play comprises a galaxy of screen favorites. Mr. Barrymore and Miss Howley are two of the most popular Metro stars, and associated with them are Dean Hutton, Robert Currie, Howard, Charles Eldridge, Hugh Jeffrey, George A. Wright, Florence Natoli and Marien Dennis.

SPITZER SELLS OUT IN WASHINGTON, D. C.
X. X. N. Spitzer, who recently organized the Cummins Spitzer Feature Company in Washington to exploit big features, one of which was "War's Women," which he has promoted to an exclusive big success in the middle eastern states with an office in Washington, has sold his interests and that of Mr. Cummins to the Hy Art Masterplays Company of Washington, D. C.

Mr. Spitzer is well known in the film world, being organizer of the Bluebird exchanges, and recently was associated in selling the franchises of Clara Kimball Young for the Selznick. Spitzer is back in New York looking around for a new venture. The success he had with "War's Women" through the southern territory is phenomenal.

NEW K-E-S-E MANAGER AT BUFFALO.
Louis Green, widely known throughout New York as a widescreen film salesman and exchange manager, has been placed in charge of the Buffalo office by the First National Exchange, also having charge of the New England territory.

Mr. Green was formerly connected with Fox, World and Selznick Film Companies, working in and near Buffalo, and he is highly regarded by exhibitors upstate. With Mr. Green in Buffalo are Dean Hutton, Francis Currie, Howard Howard traveling out of Buffalo for the same interest, K-E-S-E will doubtless get a full share of business in that territory.

VIRGINIA PEARSON IN "BITTER TRUTH."
A film drama of unusual intensity, with a great sacrifice for a strong climax, is "Bitter Truth," the statuesque Virginia Pearson's recently completed photoplay for William Fox. The picture has been placed exclusively in the hands of Mary Murillo, and the direction was in charge of Keene Pearson.

Prominent in the supporting cast are Jack Hopkins and William H. Tooker. Mr. Hopkins is new to Fox films, but Mr. Tooker is remembered for his excellent work in previous motion pictures under the Fox banner. Alice May and Sidney D'Albrook are also in the company.

"THE VAMPIRES" (Gaumont).
The Vampires, those terrible arch-criminals of Paris, play their last cards in "The Terrible Wedding," the final episode of the sensational photo-novel, Jan. 13.

A thrilling adventure serial now closes the activities of the Vampires. Philip Guard's wife and her maid are abducted by the arch criminals; Normandin falls the midnight plot of the Vampires to asphyxiate Mr. and Mrs. Guard; Philip Guard pays a perilous visit to the place where his wife is held a prisoner; and finally takes a hand under the direction of the newspaper reporter and brings about the final denouement. The death of Irma Vep is one of the most exciting big moments in a photo-novel that is replete with sensations. Exhibitors who have not shown "Fantomas," and who are soon to finish with "The Vampires," are already booking the former.
Co-Stars in Paramount for January 15
Fanny Ward, With Dean and Neill, Appear in First Subject, Irene Fenwick and Owen Moore in Second.

Two gripping dramas of highest consistent quality, "Betty to the Rescue" and "A Girl Like That," produced by Lasky and Famous Players, respectively, will be the features on the Paramount program for the week of Jan. 15. In the former Fannie Ward, supported by Jack Dean and James Neill, will play the leading role, while the latter, Irene Fenwick and Owen Moore will co-star.

This is Miss Ward’s first appearance on the Paramount program since her success in "The Years of the Locust," prior to which this versatile Lasky star created a sensation in "Witchcraft" and "The Cheat." The story was written especially for Miss Ward by Beatrice C. De Mille and Leighton Osman, and is a story especially adapted for Miss Ward. However, it is unlikely in which she has appeared before. Instead of the society matron, as she was seen in "The Years of the Locust," the star is now a romping hoydenish tomboy with tousled hair, bare feet, and clad frequently in a tattered pair of overalls. Supporting Miss Ward in the cast are Jack Dean, James Neill, Charles West, Lillian Leighton and Ted Duncan.

Irene Fenwick and Owen Moore have a most attractive drama in "A Girl Like That," which was produced under the direction of Del Henderson. The story tells of a female crook whose father is the leader of a gang of safe blowers, which gang, in order to get a line on a wealthy country bank, runs across the young man who is the cashier, and whom they cannot persuade to enter into any sort of an indiscriminate deal. To obtain their end, they send the crook’s beautiful daughter to the town, and she, after becoming his bookkeeper, falls dead in love with him, thereby refusing to allow them to rob the bank. During the brawl that follows between the leader and his gangsters, the girl’s father is shot. The girl is placed in a tremendous predicament, and the dramatic climax is reached when she succeeds, by the aid of the young cashier, in rounding up the thieves in their attempt to play a double game.

Surrounding the program for this week for the exhibitor, Paramount will release three exceptional short reel features; the forty-ninth issue of the magazine-on-the-screen, the fifth of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he shows "Montreal, Old and New," and a one-reel "Klever Comedy," in which Victor Moore is starred, entitled "Did I Ever Happen to You?"

"The Black Door," second of the thrilling series of fifteen complete newspaper stories, released by the Mutual Film Corporation under "The Perils of Our Girl Reporters," is one of the most fascinating motion picture plays ever produced. Helen Greene, who plays the leading role—that of Isabel Ralston, a young newspaper reporter on the staff of a great metropolitan daily—is projected by the order of her managing editor, and not a word out of the story has been released. The story was written especially for Miss Ward by Beatrice C. De Mille and Leighton Osman, and is a story especially adapted for Miss Ward. However, it is unlikely in which she has appeared before. Instead of the society matron, as she was seen in "The Years of the Locust," the star is now a romping hoydenish tomboy with tousled hair, bare feet, and clad frequently in a tattered pair of overalls. Supporting Miss Ward in the cast are Jack Dean, James Neill, Charles West, Lillian Leighton and Ted Duncan.

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Triangle January 28 Releases
Douglas Fairbanks and Dorothy Dalton Each Lead in Separate Productions.

DOUGLAS FAIRBANKS and Dorothy Dalton are the stars of the Triangle feature releases for January 28th. Fairbanks appears in a serio-comic drama of brave hearts and thrilling deeds entitled "The Americano," which was written by John Emerson and Anita Loos from Eugene P. Lyle’s novel, "A Girl of the Streets." The direction is by John Emerson. Dorothy Dalton has a vehicle excellently suited to her personality in "Chicken Casey," a play of theatrical and literary quality by J. G. Hare's. Produced by Reynor, Ltd. by暴跌.

As "The Americano" Douglas Fairbanks takes the part of a devil-may-care young American engineer who goes to the Republic of Paragonia in Central America to take charge of the national mines. He has fallen in love with Juana, the daughter of the Presidente of Paragonia, in New York, but when he arrives in the country he is amazed to find Presidente Castalar in prison and his family under guard in their home. Salisbury, the treacherous minister of war, is responsible for this unhappy state of affairs. How Blaze Derringer, the Americano, thwarts the villainous Salisbury, releases the persecuted Presidente, and finally marries the beautiful... Juana furnishes the big thrill in one of the strongest screen plays that Fairbanks has yet appeared in.

Dorothy Dalton’s part in "Chicken Casey" is that of Mavis Marberry, a well known actress. Her manager read a successful novel by a young author named Everett Hale, who has made the heroine of his book a waif of the underworld named "Rags," despite the fact that he knows practically nothing about life in the slums. Mavis and Hale meet at the manager’s office, in connection with the dramatization of the novel, and Mavis stages a surprise for Hale, and is introduced to him as "Ward," one of the most notorious Bowery dimes. The author is completely taken in. He decides to reform the girl and arrange to have her "serves" as a "Rag." This is the biggest hit in the part. Hale learns of the trick that has been put over on him and leaves the theater hunt in anger. Mavis, however, has fallen in love with him, finds a way to win his forgiveness so that a happy future is assured them both.

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**—A First Venture of This Kind and It Will Be Watched With Interest—House to Be Ready Early Next Year**

By J. J. Phillipps, Boston

BOSTON, MASS.—Moving picture men and real estate promoters will watch with interest an experiment undertaken by Lancaster Trust in erecting a picture house at 317 Lancaster street, West End, on the fringe of one of the congested tenement house districts of the city. This is the first time any such venture has been developed to such a stage, but for years overtures have been made at City Hall for the extension of such building in the North End, or the making over of old buildings for that purpose. All such proposals have been rejected. With the present West End enterprise was projected and passed upon by the mayor.

This building is a pretentious structure for that locality. The plans were drawn by Blackall, Clapp & Whittemore, and the contracts awarded to Haynes Construction Company. The building, built of steel, brick and concrete, two stories high, with a frontage of 118 feet and a clear depth of 65 feet, will cost approximately $60,000. It will be of first-class construction, equipped with sprinkler system and hand extinguishers, with iron stairways enclosed in terra cotta, and will have a seating capacity of 1,200.

The house will be ready for business by the middle of February. When the building is ready for occupancy, a formal application to conduct a moving picture house will be submitted, and the license granted.

Theatrical people have said that it would be a good judgment for the part of the promoters to erect a building suitable for regular theater business in case the moving picture business should fail. The plans for theatrical productions appears in the plans, however.

The nearest moving picture house to the Lancaster street building is in Bowdoin square, which the immediate neighborhood, and which runs from causeway. That this is a strong moving picture district the moving picture men of Bowdoin square know well, yet the authorities do not recall an application for a license of any sort before these. From the Lancaster street proposition was broached. Years ago a move was made to operate a picture house on Canal street, but it was rejected. Various plans have been projected for the crowded North End, only to be defeated by the opposition of school and church authorities. Fear by year amusement interests have found it harder to locate their enterprises in residential districts.

Stanley W. Hand Dines His Salesmen

Boston, Mass.—Stanley W. Hand, the Boston manager of the World Film Corporation, gave a dinner to his sales force at Brandin, the well-known and popular eating place of Boston, on Friday, December 25. A special menu was arranged and when the company sat down to dinner they were surprised to find that each member had a number on the menu dedicated to him. After dinner Mr. Hand and his salesmen attended a performance of the Winter Garden show at the Shubert theater. Those that attended were G. A. Schaefer, D. B. Bullwinkle, "Joe" Mack, F. J. O'Brien, W. P. Keleher, and the toastmaster "Hilly Sunday" Hand, the manager of the World Film hustlers.

**Manager Dan Horgan**

Boston, Mass.—Dan Horgan, whose picture is printed with this, is manager of the International Film exchange of Boston, was it several years treasurer of the L. A. Thompson Company, operating amusement plans in various cities of the United States. He had been a salesman for the International in the New England territory for this company since its inception and at one time was connected with the Pathe office.

He is one of the most popular film men in this state having friends from Maine to Connecticut.

**E. D. Rhind to Manage Bates Opera House**

Boston, Mass.—E. D. Rhind has been appointed manager of Bates opera house to succeed John Patten, who is now manager of the Harvard theater, which is controlled by the Gordon Bros. Amusement Company. This theater is located in the heart of Cambridge, Mass., New England's greatest college city.

**Stanley Hand Loans Films to Seminary**

Boston, Mass.—Through the courtesy of Stanley W. Hand, the Boston and New England manager of the World Film Corp., several reels of World pictures were loaned to the students of John's Seminary at Brighton, Mass., and furnished an evening's entertainment that met with the approval of the student body and faculty.

**Newark News Letter**

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Plainfield Operator Fatally Shocked

LAINFIELD, N. J.—The first death in the state in a moving picture theatre occurred when Frank Schlick, twenty-four years old, employed as a moving picture operator at Proctor's theater, Plainfield, accidentally took hold of two electric wires connected with his machine and received a shock which proved fatal.

John Hogan, manager of the theater, noticing that the picture being projected on the screen was out of the proper focus, went to the operator's booth, and there found Schlick unconscious. The manager summoned a physician who, upon examination, declared the man dead. Schlick had been an operator about a year.

**Operators Elect Officers**

Newark, N. J.—At the December meeting of the local operators' union, the regular election of officers took place. The following were the successful candidates: Vincent A. Alters, president; vice-president, Herman Metz; secretary, M. A. Carney; treasurer, William Uessler; business agent, J. R. Walsh; assistant business manager, William H. Totten; sergeant-at-arms, Joseph Valentine; delegate to the Essex Trades Council, Michael Danton. The executive committee is composed of the officers listed above, led by J. T. Tasto and John Higginson.

**Arthur Lee in Jersey**

Newark, N. J.—Manager Lynn S. Card, of the Mutual Film, announces that Arthur Lee, of the Gaumont studios, will be in this state during February to call on the local and out-of-town exhibitors.

**Gross Closes House**

Jersey City, N. J.—The moving picture house located at 152 Monticello avenue, formerly operated by Walter Gross, is now closed.

**Wm. Mitchell at Terminal**

Newark, N. J.—The new assistant manager of the Terminal theater, William Totten, new picture palace, is William Mitchell. Mr. Mitchell, an assistant assistant to A. P. Waxman, and he is busily engaged in fixing things up at the theater. Mr. Mitchell comes from New York, where he was employed in the same capacity in various theaters on the Fox circuit.

**Condon Appointed by Cameo**

Berkeley Heights, N. J.—The Cameo Cinema Products Company, incorporated under the laws of Delaware, have appointed as their New Jersey state agent William A. Condon, of this place.

**C. H. Engelbrecht at Regent**

Kearney, N. J.—The new manager of the Regent theater, opposite the Town Hall, this place, is C. H. Engelbrecht. Mr. Engelbrecht comes here from Pater- son where he managed several moving picture houses.

**Proctor Alters Theater**

Newark, N. J.—F. P. Proctor is having his Palace theater, 16 Market street, altered at a cost of $3,500. John W. Mor- row is the architect.

**Baltimore Note**

New Crescent Theater Opens.

Baltimore, Md.—After an expenditure of nearly $2,000 which has been made by the owners, the New Crescent theater, 1509 West Lafayette avenue, has reopened.
Express Company Loses Appeal

Dominion Theater at Victoria, B. C., Wins Second Verdict in Fight to Recover Damages from Express Company Consequent on Delayed Delivery of Films—The Amount Involved Is Small, But the Principle Is Important.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C.

V ANCOUVER, B. C.—Although the claim involved was a relatively small, a question of great importance to the film industry in British Columbia was involved Wednesday when the court, unan-


cently in the Court of Appeals, in which the Dominion Express Company appealed an order reversing a judgment of $134 damages to the Victoria Dominion Theater Company, decided in favor of the plaintiff, the failure of the express company to deliver a film in time for the performances scheduled for a certain Monday. As recorded in the Moving Picture World at the time, the theater could not be opened on the date the film was ordered, and immediately ordered that suit be brought against the express company.

In the view of the judgment of the lower court, the latter contended that it should be tried in this case and that damages to the amount of $50 (the amount at which the film was valued in the form of fixtures at the time the claim was made) was an honest industries, and the original judgment affirmed.

In the view of the court in its decision that for three years on the last boat leaving Victoria for Vancouver on each Wed-


day, a large number of freight was sent to the Dominion theater; and while the court in the earlier case held that claiming sent to Victoria the film was delivered for the east, and the express company was liable for the mistake, time was the film were to get the film back to Victoria to be shipped over to Victoria for the Tues-


day performance.

Chief Justice Macdonald said that the question of whether the parties involved could be reasonably held to have in contemplation the loss which was caused during the contract was made. There were no direct evidence upon that point at all. Nothing was said with regard to the nature of the business conducted by the express company, but when one looked at all the circumstances and the nature of the business conducted by the express company, it was incapable of the trial judge had drawn the wrong in-


ference on either side, and the court concluded that the shipper must reasonably have had in contemplation that this film was not going to be a success for the performance.

Mr. Justice Martin concurred, but was inclined to think that the express company had been shown that an express company could not be held liable for failure to deliver a casual consign-


ment expeditiously.

In his judgment Mr. Justice McPhail said that the Dominion Express Com-


pany in Canada enjoyed peculiar privileges. They were extensive and very great, and the public were to a very large extent in the hands of the company for all express business. He thought the court was right in holding that an express company could not be held liable for failure to deliver a casual consign-


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ment expeditiously.
The Maryland Entertains Cripples.

Baltimore, Md.—On Sunday afternoon, December 24th, the annual Christmas treat for the crippled children of the Hebrew Orphan Asylum was held at the Hebrew Orphan Asylum, and it was under the auspices of F. C. Schanborger, president of the company operating this house.

Walbrook Treats Children.

Baltimore, Md.—On Saturday afternoon, December 30, about 3 P. M., the automobiles began to line up at the Walbrook theater at North and Howard streets and deposit their burden of little crippled and other kiddies from the Kolso Home, the Kerman Orphan, and the Hebrew Orphan Asylum, who had all been invited to attend the performance by Manager Edwin L. Beveridge.

Brodie and Goldberg Lease Gordon.

Baltimore, Md.—The Gordon Realty Company has leased to Joseph P. Brodie and Thos. D. Goldberg, well known film men of Baltimore, the Gordon theater at Baltimore and Catteine streets. They men also hold an option for the purchase of the theater, which has a seating capacity of 500. The Gordon has been rechristened the “New Gordon” and extensive renovations are now being completed on the both exterior and interior. The airconditioned with this theater has been built by Brodie theatre, 1113-22 Gordon Light street, is owned and managed by Mr. Brodie and the Goldberg theatre, 3113 W. North avenue, is owned and managed by Mr. Goldberg.

Manager C. L. Bradfield Retires from Family

Philadelphia Picture Theater on Market Street has Had Ten Years’ Success as a Has Become Valuable.

By F. V. Armatto, 1411 North

Philadelphia, Pa.—C. L. Bradfield of the Family theater, 1113 Market street, will shortly retire from the management of the house (but not from filmdom) with a record of which, if any, exhibitors can boast. Ten years of successful business at five cents admissions, in a house that was then notable for its extensive use of the most up-to-date equipment on the market, has made the theater one of the most beautiful and interesting on Market street in the third largest city of the country. Its success is a record of which any man might be justly proud. Mr. Bradfield is justly so. His policy of three reels a day has justified itself in spite of five- and eight-reel features, ten-reel serials and all the innovations which the film business has seen in the last few years. It has been true that because the property in which his theater is located is so valuable that a rent destructive of all profit is asked for its renewal, the film veteran has never been troubled.

The Family was opened in 1906 as the Bijou Dream, a name then shared with five other similar theaters under the management of J. P. Harris of the Western Amusement Company, which were at that time distributed throughout the whole business in the central part of the city. Each in turn was disposed of, or converted to other uses, until the Bijou Dream at 1311 Market street was the sole survivor. This house in 1911 was completely overhauled, redecorated and painted and supplied with a new front. At that time it was rechristened “The Family.”

The original admission of five cents, which was continued until it became five cents, has been an unbroken record. During the whole of the holiday season and an attraction of such unusual merit has resulted in the popularity of the theater from a financial standpoint, that tickets must be reserved at least three days in advance. Manager C. L. Bradfield and J. M. Morgan have seen the house sold out for a solid week in advance.

A big choir of trained voices, the augments, organ and all the possible innovations, create an effective and atmospheric setting for the display of the picture. The orchestra, which has been appreciated by the audience, has been part of the orchestra has been, and will continue to be, under the direction of Frederick Arvon, generally accepted as one of the best in the musical setting at least fifty per cent. His work will provide for his pictures and his intimate appreciation of the requirements of synchronization, coupled with his talent with his purposes in arranging to supplement sight with sound, account for this happy result.

“Intolerance” a Great Hit.

Philadelphia, Pa.—David Wark Grifffith’s “Intolerance” is shattering all records for attendance at the Chestnut Street opera house. The combination of the holiday season and an attraction of such unusual merit has resulted in the popularity of the theater from a financial standpoint, that tickets must be reserved at least three days in advance. Manager C. L. Bradfield and J. M. Morgan have seen the house sold out for a solid week in advance.

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Film Opera at Parkway.

Baltimore, Md.—On Thursday, Friday and Saturday of December, 1917, thousands of people watched the screen for the last time at the Parkway theater, 39 W. North avenue, due to the fact that Manager Bernard Depkin, Jr., held one of the most exclusive performances that has yet been in Baltimore. For the first time in the history of the motion picture industry, the whole second ace of the opera “Carmen” was acted on the screen by the operas, and their voices rang out clear and distinct in every part of the house not carried in the way of synchronization, George R. Webb, the inventor, has yet to declare exactly how he will be made; at any rate he has made wonderful strides since he first introduced his invention several years ago in this city.

Garden Theater Entertains Newsies.

Baltimore, Md.—Under the auspices of The Baltimore News and through the courtesy of George Schneider, manager of the Garden theater, on Lexington street at Park avenue, the little fellows who carry “poipers” were given a fine entertainment at this house on Friday morning, December 21. The number that attended is estimated at about 2,000.

Patron Sues for Injuries.

Baltimore, Md.—In the Superior Court on Saturday, December 30, through E. W. Winters, attorney, the plaintiff brought suit against Martha L. Miles, owner of the Family theater, 515 South and its successors, for injuries sustained on October 27 last, when a chair collapsed. The amounts of the suit are for $4,000 to $5,000.

Children’s Matinee at Gertrude McCoy.

Baltimore, Md.—Through the activities of Pattern Clenser, manager of the Gertrude McCoy theater, Fulton avenue at Baker street, a special matinee was given on New Year’s morning for the children and as a special attraction, the fairy tale entitled “Rumpelstiltskin” was shown.

Taxes on Signs in Baltimore

New Department of Minor Privileges Has Prepared a Schedule of Charges and It Is Now In Force—New Applications Needed for Old Signs—Some of the Privileges and Charges For Them.

Baltimore, Md.—H. Walter Joken, chief of the new department of Minor Privileges, has prepared a new schedule of charges for opera- tion in Baltimore, having been approved by the Board of Estimates on Friday, December 29. A statement of continuing special grants must be made by all, who, before January last, were operating theatre signs. This $300,000, it is estimated, will be added to the revenue.

The various privileges and their costs which will probably be of interest to moving picture theater owners and managers: Notices and advertisements of theatrical attractions, boxing matches, etc., which are usually posted during the night by "snipers," on buildings, poles, boxes, piles of lumber, building materials and the like will be charged $11. Advertising in public places, "billing" or "posting" houses and other structures that are permanent.

By the new ordinance, advertising exceeding 50 square feet in size will be taxed $1.25 a year. Another tax, similar to this is charged for advertising monuments imbedded in cement sidewalks.

The ordinance provides that individuals who rent canopies used in front of churches, theaters, halls and private residences for weddings, parties or other purposes must pay $5 a year for each canopy.

Clocks which are attached to buildings

Royal Ter., Baltimore, Md. will be taxed at a rate of from 10 cents to $1 a square foot, according to the location. Signs fast against a building cost nothing in tax. Poster signs made of tin will cost $1 to $6 each; standard movable signs, which formerly were charged for at the rate of 25 cents a foot, will be taxed $1.25 per linear foot. Electric signs in the center of the city was increased from 10 to 30 cents a square foot, to $10 to 16 cents to $4.

For the privilege of maintaining penny-in-the-slot weighing scales and chewing gum machines in front of buildings, the owners must pay $5 per annum. Arc, incandescent or nitrogen lamps for advertising purposes, from $2.50 to $5 each.

The tax for vaults will be based on the assessed valuation of the building, capitalized and divided by 20 years as valuation.

Gasoline tanks under footways will cost $5 for the first barrel the container holds and $1 for each additional barrel.

Building Inspector Makes Annual Visits.

Baltimore, Md.—Before issuing the annual licenses, on January 1st, for moving picture operators, Building Inspector J. J. Byrne, of this city had his inspectors go over the field thoroughly to take notes on unpermitted buildings and in the matter of exits and other requirements of these houses. Every copy of the law is carried in this corps of men at night and it is understood that all reports were favorable.
Washington Children's Shows Begin

First Matinees of the Series Designed for Children by Federation of Women's Clubs Have Now Been Held—First Shows Were Given Freely—Some Reflections on the Baby Movement are Added on.

By Clarence L. Lina, 622 Riggs Bldg, Washington, D. C.

Earle E. Reese to Handle Selznick Picture

WASHINGTON, D. C.—Earle E. Reese, a well-known Washington film man, has joined the new force of Sidney E. Lust and will handle the Selznick productions and the other films carried by Mr. Lust's exchanges. Through the territory, Mr. Reese was with the International Film from the opening of the Washington office. Reese is a native of the northwest, and the Pathe. My reason of his long connection with the business here, he needs no further introduction.

General Film Takes Space in Newspapers.

Washington, D. C.—Something of a surprise was sprung in Washington last week when it was learned that the General Film Company had contracted with the Washington Times and the Baltimore News for space in those papers as a part of an extensive advertising campaign in which the company is about to enter. It is said that the advertisements will be three columns wide and two-thirds page in size, and are expected to appeal to future minds, the Federation made absolutely no comment on the contract.

Two these matinees, with those two of the coming week are free. Boy Scouts in uniforms of the district, with there to act as usher, while members of the organization served as chaperons. The theaters and the programs offered were as follows:

Friday afternoon, from 2 to 5 o'clock—American Children's Film, Pennsylvania avenue southeast, "Little Mary Sunshine"; Empire, 913 H street northeast, "Dawn of Freedom"; Fox, 135 C street northeast, "Lettie Kate Do It"; Lyric, 3108 14th street northwest, "Youth's Endearing Companions"; Vitagraph, 722 street northwest, "The Crippled Hand"; Victoria, 506 Seventh street southwest, "The Patriot" and "Howard's (Closed)," 629 T Street northwest, "Rumpelstiltskin.


The committee in charge of selecting the mixed program, while the offering the pictures named it has been governed by the fact that there are but a limited number of suitable pictures for children on the market, and the technicalities of the motion picture business, which has caused uncertainty as to the days when "clean" pictures would be at liberty for these matinees.

"We realize," said a member of the committee, "that it will not be possible to keep our promises in all cases. We are not entirely satisfied ourselves, but we are endeavoring to create such a demand for a "clean" film here as will cause that it will be worth while for all producers to strive for our standard, which means for them good business."

A number of the exchange managers and exhibitors are strong in their condemnations of the scrupulous who are severing working for their own ends. The publicity sought by their chairwoman is of the most cheap kind, they say. Such behavior opposition to censorship, yet she in many ways causes the less true and accurate. Pictures shown are unclean some times, but when it serves her purpose, always when it serves her purpose. The record of a successful enterprise has helped her cause so far as the industry is concerned.

Philadelphia exchange of the Mutual, and for a year and a half had been manager for George K. Vincent in Kansas City. Prior to that time he was assistant manager for a little more than a year in the Philadelphia office. It comes to Washington well recommended as being a capital fellow, well liked by all those managers whom he has served.

Gardner Mack Leaves City.

WASHINGTON, D. C.—"Gardner Mack" (Allied Film) was editor in this section to establish an independent motion picture department, with the company was a service of nearly 20 years, is leaving the field to become executive secretary of the Girls' Ligation in Duluth, Minn. Mr. Ferguson is one of the best known newspaper men in Washington. He was particularly friendly with the motion picture interests and his column in the Washington Times was very often of great help to them. He was a worker for the best that is in the motion picture business. Washington exhibitors are expressing a great deal of regret at his departure. Mr. Mack looked upon him as an ally and appreciated his efforts through his column in the paper.

Whooping Cough Prevalent Again.

WASHINGTON, D. C.—It is reported that whooping cough is again prevalent in the District of Columbia, and that in December the crowd of patients under treatment. Exhibitors should bear in mind the fact that a good-sized fine is provided for him who may be prosecuted and convicted under the health laws for permitting a child afflicted with whooping cough to enter a theater by looking at him as an ally and appreciated his efforts through his column in the paper.

Great Vitagraph May Move.

WASHINGTON, D. C.—Because of a Vitagraph 3-L-E exchange, it is rumored about the city, is on the point of closing negotiations with the owners of the property on Eleventh street northwest, formerly occupied by the International Film Service, taken over by Pathé. The Vitagraph people have for a considerable length of time been looking for larger quarters, for their present building is badly cramped.

Pennington Gets "Around the World."

Lynchburg, Va.—J. B. Pennington, a well-known film man, has just purchased the rights for "Around the World in Eighty Days," for Virginia and North Carolina. The picture will take to the road January 1st playing in picture theaters in the above territory.

Old Rut and New Idea in the Film Business

Manager Mann Has A Few Pertinent Remarks for the Good of the New Year's Business—Will Interest Exhibitors.

WASHINGTON, D. C.—Creative genius is highly admirable in the management of a motion picture theater. According to George M. Mann, the manager of the Famous Pilgrim exchange, there are a great many exhibitors today," said Mr. Mann, "that are letting custom and tradition keep the gates closed. An idea that a certain method or plan was successful a few years ago is no reason it will win out today."

"Each day in this business old records are broken and old methods cast in the shade. The picture business is —by modern efficient methods of advertising and running of theaters. If you're not ahead of the game, you're behind it. Don't stick to the trodden path that carries you around in circles, but forge ahead to where the bright lights spell success.

"Fearless independence combined with deep study and originality in the method of reaching the public. He believes in the tens of thousands of successes, where sticking to tradition has only collected barnacles and cobwebs. He believes in the heroes who creates ideas, and then carries them out, builds up about him that great mass of interest that draws the world. The competition dare not enter, while the co-pilot survives long enough to prove to the originality of his ideas, and his right to his fertile field upon which to build that house which will gobble up the profits of the world."

It is pleasing to know that a changing a theater backed by the creative brain of its promoter.
Pittsburgh, Pa.—The Pittsburgh Screen Club's Social Meeting
First Get-Together Except for Mere Business Since Last Summer—Election of Officers Scheduled for Same Time.


D. R. Cratty Joins Unicorn.

Pittsburgh, Pa.—D. R. Cratty, formerly manager of the Penn Theater Mounting Company, has been made traveling representative out of the local office of the Unicorn Film Service. Mr. Cratty is well-known in the local trade and is expected to do important work of this territory and he is assured of success in his new position.

William Osborne Transferred.

Pittsburgh, Pa.—William Osborne, formerly connected with the Philadelphia office of the World Film, has recently joined the Pittsburgh branch of the same company in the capacity of road representative.

New Andrews Theater Opens.

New Bethlehem, Pa.—The attractive new Andrews theater, New Bethlehem, Pa., has been thrown open to the public recently in an auspicious manner. The house is modern throughout in its construction and equipment, gorgeously decorated and furnished and has a seating capacity of 467. The Andrews is under the management of Bert A. Hoffman, formerly of Reynoldsdale, Pa.

New Melanos Theater.

East Pittsburgh, Pa.—Plans are under way for a new movie theater to be erected at East Pittsburgh, Pa., in the near future. The builders are N. A. and Frank Melanos, well known here. Harry C. Bair of this section, Harry S. Bair, of Pittsburgh, is designing the house and contracts will be let at once for its construction. The building will be fireproof and modern in every detail. A spacious stage will be installed for vaudeville and a harmony arrangement will be carried out. The seating capacity will be about 800. According to present arrangements the house will be completed for opening about June 1.

Liberty Theater Plans Changes.

Pittsburgh, Pa.—A number of alterations are to be made in the new Liberty Theater, Penn and Shady avenues, Pittsburgh, the handsome big theater recently taken over by Rowland & Clark. Architect Harry C. Bair is in charge of the work. The lighting system of the theater has undergone some changes that make for a great improvement in this particular.

The latest Mary Pickford production, "The Pride of the Clan," will be shown at the Liberty the entire week of January 8. Tuscaloosa interest is displayed in "The Pride of the Clan" justifies a longer run than has been given any offering at the Rowland & Clark theatre. The management has taken over the management. It will be shown from January 15 to 22 at the other Rowland & Clark houses.

Remodeled Lyric Again Bright.

DuBoise, Pa.—The Lyric theater, DuBoise, has been re-opened after a month's suspension. A number of business improvements have been made. The improvements make the Lyric one of the most attractive and up-to-date houses in the territory. An entirely new building was built, the theater re-decorated throughout and new equipment installed. The showmanship of the management is up to the best standards. The old Lyric is again "Lore," and the theater reports a very satisfactory business.
Preparing for Coming Buffalo Screen Ball

Some of the Special Features That The Committee on Film Ball Is Promising—
Elaborate Music and Japanese Decorations.

By Joseph A. McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—The musical program of the Buffalo Screen Ball at Elmwood music hall on the evening of January 29 will be on an elaborately staged feature. A very special feature will be the staging a film success. A director, cameraman, special lights, settings and other parts of the feature will be handled by one of the largest producing companies.

Shoes to Advertise "Shoes."

Buffalo, N. Y.—Two hundred pairs of shoes, which were removed from the Linden theater, Buffalo, when the Bluebird feature, "Shoes," was played at that house, Monday, were marked with large postcard board letters, which were placed on each entrance of the theater. A big banner was used in front of the house and Mr. Marley's sturdy ox was rewarded with a good attendance.

Huddled To Cut Vaudeville.

Niagara Falls. — "We gave up vaudeville recently because we found it unnecessary," said J. C. Berkey, who conducts the Elite moving picture theater of Niagara Falls. Mr. Berkey was a recent visitor in Buffalo. This is a ten-cent house and gives a mixture of wholesome and healthy shows seven days in the week. Mr. Berkey recently installed a new Powers' 6-A machine, which he claims is the most attractive machine in the town. He has a special attraction, Mr. Berkey has first-run of the regular schedule of the Universal and General at the average price. The screen has been used to good features on Tuesday; Bluebird features on Thursday. "Carmel, Crimson Stain Mystery" on Friday, and the Red Feather features and "Liberty" on Sunday.

J. W. Fuller to Manage Local Pathe.

Buffalo, N. Y.—J. W. Fuller has been appointed manager of the Pathe exchange, Buffalo. He was formerly with the World Film, St. Louis. His representatives are Samuel Taubman, who is covering the Southern tier, and N. L. Piklina, city salesman. He was a graduate of the Pathe office.

The Pathe exchange will be moved from 47 West Swan street to 269 Main Street about January 15 on the floor above the World Film offices. The new quarters will be quite superior to the old location. One of the largest vaults in the city of Buffalo will be available for storage purposes. General shipping departments will be united and the offices will be divided by partitions. The Pathe exchange, Buffalo, will handle all business and take over all the releases of the International film company, Pathe, and will be operated as an independent house.

G. H. Christoffers' Father Ill.

Buffalo, N. Y.—G. H. Christoffers, manager of the Buffalo of the Buffalo office of the company, has been called to New York last week on account of the serious illness of his father.

Louis Green Has Charge of Local K-E-S-E Offices.

Buffalo, N. Y.—Louis Green has joined the Buffalo staff of the K-E-S-E company as charge of the Buffalo office of the company on January 8. Mr. Green has handled the Cleveland and Philadelphia branches of his company and has had a wide experience in the moving picture business. In his early days he was employed by Mitchell H. Mark at the Academy theater, this city. Mr. Green is a member of the Buffalo Screen Club.

Manager James K. Morgan Resigns.

Buffalo, N. Y.—James K. Morgan has resigned as manager of the Pathe exchange, Buffalo. He was a popular member of the Buffalo exchange family and active in the affairs of that organization. His successor at the Pathe office has not been announced.

"Pearl of St. Vincent," a serial, which has been booked three days a week by Manager Mann of the Hippodrome, Buffalo, and Irving W. Halliday, manager of the Pathe, was a recent visitor in this city.

Star Shows "Birth of a Nation."

Buffalo, N. Y.—During the week preceding Christmas the Star theater, Buffalo, managed by P. C. Cornell, played "Birth of a Nation" to good houses. The regular policy of the Star is to feature the big road productions.

H. H. Ziem Leaves Happy Hour.

Buffalo, N. Y.—H. H. Ziegls will resign as manager of the Happy Hour theater, Buffalo, on January 1. He expects to take another position in the film business.

Hughes Feature Eliminates Road Men.

Buffalo, N. Y.—The Hughes Feature Film Service, Buffalo, has eliminated road representatives and is trying the experiment of reaching the exhibitors by means of the salesmen of the company. In this way the saving of the new method means lower prices.

Frank Vine Takes Charge of Unicorn.

Buffalo, N. Y.—Frank Vine is temporarily in charge of the Unicorn theater, Buffalo. He will conduct a vigorous campaign on the Billy West pictures and the new program which the Unicorn will announce shortly. Mr. Vine has been with the General, World, Buffalo, and other houses in the city, and the Unicorn management has decided to give Mr. Vine a real opportunity to prove himself. The Unicorn management will arrange for screenings of the West comedies in Rochester, Syracuse, Utica and Auburn. The theater has a box office and is well acquainted with the exhibitors of the Star.

A Versatile Exhibitor.

Buffalo, N. Y.—On account of his practical experience in vaudeville Harry T. Dixon, manager of the moving picture theater, 566 Broadway, Buffalo, is able to put on successful special features for the amusement of his patrons. Mr. Dixon formerly toured the country as a whisker and bird imitator. He also had a vaudeville company, which he claims gives better results for the admission price. In this way he became interested in the moving picture business. Mr. Dixon early gives brief, entertaining talks to his pictures in the house, showing him that the theater is in his hands at the picture his patronage to the theater. He particularly enjoys giving a talk on a picture and showing the audience the card bearing a tableau sermon on an amusing subject.

Buffalo, N. Y.—John Cordingly, proprietor of the Gem theater, Oswego, N. Y., will spend the winter in California. He will return in the spring.

Cincinnati Film Doings

By Kenneth Crain, 610 First Natl. Bank Building.

Orphans See "Snow White."

CINCINNATI, O.—A unique New Year's party was held on January 1 at the Strand theater, under the management and Howard Saxby, a well-known Cincinnati writer, and his, and a thousand Cincinnati orphans were the audience for the film presentation of "Snow White," featuring "Bluebirds," "Red Riding Hoods," "Davy" and "Dinah," and "Broncos" moving picture travelogues. The youngsters thoroughly enjoyed their big party, which was an annual event in its sort ever held in a local theater, and the Strand management and Mr. Saxby congratulated the Cincinnati Orphans Home by celebrated in the best possible way.

Big Audience Watch for New Year.

Cincinnati, O.—Many of the large downtown picture houses, following a lead set by the vaudeville theaters for some years, and by some of the picture houses last year, gave an extra midnight show on New Year's Eve. Beginning at 11:30 o'clock, and nearly all had large houses, consisting of those who desired to be children on New Year's Eve, New Year at the earliest possible moment. All the houses except "Liberty" at Evanston, in the Nut and the Family, adopted this plan, and the size of the audiences indicated approval of the plan both locally and nationally. Margaret Clark in "Snow White" at the Strand, Clara Kimber Young in "Mother Goose," and "The Female of the Species," a Triangle attraction, with the first installment of the new "Bushman-Bayne series, "The Great Secret," at the Family, were attractions of holiday caliber.

Botzum Bros. to Build Big Theater.

Canton, O.—The construction of one of the new moving picture houses in the city is planned by Botzum Brothers, in connection with the remodeling of the present one at Market street and Third street. The theater will occupy the north half of the property, extending 125 feet deep, and the plans contemplate its equipment and decoration in the most modern style. It will have a large seating capacity, making it a leading house in that respect.

Massillon's New Tax.

Massillon, O.—The City Council of Massillon has passed an ordinance taxing $20 as the minimum, applicable to the larger houses, and $0 as the minimum, applicable to the smaller houses. There are 22 roads in the city, all of which are covered by the new ordinance. The "Grand, the Dreamland and the Lyric.

Auditorium Theater's Xmas Tree.

Dayton, O.—Manager Gil Burrows and the employees of the Auditorium theater were given a truly "Merry Christmas" on the great holiday, which was, as usual, one of big business for the popular house. Mr. Burrows and his staff gathered for the celebration at the theater, on the invitation of President Elmer Rauh, antithetical to his usual method in the way of small gifts, and Mr. Rauh gave each employee a five-dollar gold piece. This year's Christmas trees were cash evidence of the company's appreciation of his services.

High Prices in Piqua.

Piqua, O.—The prices charged by May's department store at Piqua on the "Holiday Sales" for three days beginning January 1, set a record. In all probability, for the last ten years, the price paid for Pep for Piqua itself. The Inc production showed at one dollar for the better, and the local store gave a price that was considered by the people as an unduly high price. The store then asked for the public to not spend its money at that rate for so famous an attraction. A large orchestra, with a special music program.
Ontario News Letter
By W. M. Gladdish, 1243 Gerrard St., East.

Regal Films' Canadian Forces.
TORONTO—Regal Films, Limited, Canadian distributors of World Brandy- Mind Rapsody, etc., according to reports in Toronto, have been consolidating its Canadian territory. According to S. B. Tashman, manager of the Regal offices in Toronto who previously held the World franchise in the Dominion; Ed. English and Jack Nathanson, who are both working on Quebec theater managers, is also well known in Toronto.

The Toronto branch is managed by Les Kaufman, who is assisted by H. Nathanson. Sam Pinc, a popular Toronto road man, has been given the job of running the Toronto office.

Executive matters, to a considerable extent, are in the hands of A. Aronson, secretary, who also looks after the Regal Film in New York, a New Yorker.

The Regal company has secured "War And Hunger," the feature taken by Donald C. Thompson, for Canada. The feature is considered one of the most important releases of the season at the Toronto Regent during the week of January 1.

Regal company will also distribute the releases of the Educational Film Company in the Dominion. When the Regal opened its offices a few weeks ago, it had more than 500 reeds in stock in the Toronto branch, nearly all of which were new stock.

The president of Regal Films, Limited, is E. L. Ruddy of Toronto, who is also the owner of the New York Regent theater. It was therefore natural that the Regent would use World attractions. The new release was given during the week of January 8 in "La Boheme."

Notes About Universal.
TORONTO, Ont.—The headquarters of the Canadian Universal in Toronto were visited between the holidays by Manager Harsness of Universal and Manager Finch of the Vancouver branch.

During the closing hours of 1916, the employees of the shipping and poster department of the Universal head office here were treated to a holiday dinner given to General Manager Clarence Hague and Onto- rario Manager Eud Leveen as tokens of their appreciation of treatment received.

Harry Price, formerly Blue Bird representative in the Canadian West, has rejoined the Famous Players' organization and has been sent to Montreal.

Bill Bach, Canadian publicity manager for the Universal, has started preliminary advertising work for "20,000 Leagues Under the Sea."

"Intolerance" in Canada.
TORONTO, Ont.—Basil S. Courtney of Toronto, who left a week ago for "Intolerance" throughout Canada, has secured the Canadian rights of D. W. Griffith's "Intolerance," according to reports. The production of the latter feature in the Dominion will take place in Toronto late in January and early February. The Universal company is being organized for its showing from Coast to Coast. This company will include such experts as orchestra, violin operators, etc.

"Daughter of Gods" Coming.
TORONTO, Ont.—Toronto is also scheduled to see Fox's super-feature, "A Daughter of the Gods," at the Royal Al- exanders theater during the week of January 9.

Election Now Safe, "Nation" Film Can Show.
Nova Scotia Authorities Lift Ban on Griffith Spectacle Imposed Before Election at Request of Negro Voters.
From Frederick E. Nulty, 68 Landawone Ave., St. John, N. B.

HALIFAX, N. B.—Another triumph of the moving picture industry over the whims and fancies of a certain portion of the public mind is being revealed here in the case of "Birth of a Nation," for two weeks at the Academy of Music, beginning January 13. Something more than a year ago, following a protest from the colored population of the province, exhibitors were refused permission to screen the picture in any portion of Nova Scotia. This was just a previous instance of the political election. The then incumbent officers were running for re-election, and as the colored population are predominantly in the province, the compliance with their request was deemed expedient at the time. Now that election is over and the present office holders will rule supreme for four years, the ban has been lifted and "The Birth of a Nation" will again be shown, the procession into the city from Winnipeg, a jump of almost the breadth of the conti-

Nova Scotia is the last of the provinces to accept the great American war picture. Elsewhere in British Columbia and Ontario and the West have played and are still continuing to play to capacity houses at the highest prices. The prices will still hold in Halifax. The general policy of the Academy of Music has been to keep the picture at a steady price, and Mr. O'Connell has closed negotiations with Walter C. McKay of the St. John opera house, and has arranged for a two weeks' engagement of the Academy of Music stock company while "The Birth of a Nation" is being shown in Halifax.

The colored population of Nova Scotia is almost super-sensitive. Through the various color sections of the city they are continually voicing a protest against the issuing of literature or other material that may in any way reflect on the race.

Changes at Academy of Music.
St. John, N. B.—With the completion of the engagement of the Academy of Music stock company at the St. John opera house, January 27, the auditorium will be closed for repair. While the local residents will be torn out, the rear lowered and the front elevated, New folding opera chairs will be installed, and the seating capacity will be increased from 1,050 to 1,200.

William C. McKay, he has been resident manager for Fred G. Spencer for the past three years, and a theatrical executive, has arrived in St. John last week to further arrangements for the new $100,000 Strand theater, ground for which is to be broken on King's Square, this week. In the past, he was general manager for the Thompson & Woods attractions, with headquarters in Boston. During this stay in St. John he has made a wealth of friends, who are gild to know he is to remain.

Fred J. Spencer's New Strand Details.
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St. John, N. B.—A. R. Parmer, who has had the distinction to hold the five-cent admission longer than any other exhibitor in the city, has finally landed in line and accepted the doctrines of the high cost of living. The theater, which is the oldest moving picture hall in the city, changed its policy from five to ten cents admission on January 1. Mr. Parmer promises a big star this month and his prices will be changed favorably with any other theater in the city. Children under fourteen are admitted for five cents, and matinees will be five cents to all.

Columbia Theater Opens.
TORONTO, Ont.—The Columbia theater, St. Thomas, Ont., formerly the Columbia Hotel in old wet days, has been opened by its owner and manager, Maclean. The new house has a seating capacity of 800 and the mechanical features include two simplex machines and fibre screen. Manager Maclean has taken the Universal service.

I. Oscar Mann and Musician.
Walker Village, Ont.—The Family theater, Walker Village, Ont., was recently de- voted to fire. Toronto, Ont.—J. O'Connor has taken over the Peter Pan theater, Queen street East and Wellington street, Toronto, Ont., as a suburban theater. This house was formerly controlled by T. Plessie.
Timmins, Ont.—J. B. Bardens, of Tim-
mis, northern Ontario, has opened the Miners' Empress, in the mining belt of the "Upper Country." He has booked the "Battle of the Somme" and the special Famous Players' attractions, "An Alien" and "Mada-ge X."
Brookville, Ont.—Messrs. Nugent and Macdonald opened the Princess theater in Brock- ville just before Christmas.
Sudbury, Ont.—Hugh McNelly, manager of the Mechanic, recently visited Toronto when he an- nounced that the ownership of his the-
er had passed from the Alona Amuse-
ment Company to the Grand Opera House Company of Sudbury. He reported that business in the North Country was per-
amently good. He contracted for two Paramounts weekly, while here.

Shaw Street, Ont.—J. Kemp, owner of the Classic theater, Stratford, Ont., enjoyed a pat-
ronage of 1,400 in a six-hundred-seat theater. The program was "The Yellow Menace," he reports.

Louis Rosenfeld Comes Here.
TORONTO, Ont.—Louis Rosenfeld, for several years the Famous Players branch manager in St. John, N. B., has been transferred to Toronto. When he an-
nounced, he will manage the local office of Ontario, Mitchell S. Bernstein, of the home office, has been sent to take charge of the St. John branch.

Children's Matinee at the Regent.
TORONTO, Ont.—A children's matinee to be held in a downtown theater of Toronto was the special performance given at the Regent theater on Saturday, December 30, starting at 11 a.m. The attraction was the Paramount release, "The Children of the Sun" with Marie Dora in the leading role. The venture was such a success that Manager Roberts has de-
serted the city in 1912, and is regularly future. The performance brought out many of the better class of children who were accompanied by par-
ents or other adults.
Censorship Unintelligent Says Editor

E. C. Hopwood of the Cleveland Plain Dealer Makes Noteworthy Speech Before the Screen Club—"Yellow" Papers and Pictures.

By M. A. Maloney, 616 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Comparing the present condition of the film industry to the conditions when the newspapers found themselves some years ago, when the nation was for the first time circumscribed, E. C. Hopwood, managing editor of the Cleveland Plain Dealer, delivered a speech before the Cleveland Screen Club last week, that will long be remembered.

Mr. Hopwood said: "I judge the motion picture industry is in the same condition as the daily papers was when I first joined. I was called the ‘yellow’ Good Newspapers, conservative or otherwise, thought they had to be yellow to compete with the ‘yellows.’ The papers gradually saw ahead of themselves and they are down to a sound basis now, with the ‘yellow’ generally forgotten.

Without criticizing the picture business, I judge the motion picture manager feels that he must show certain pictures to compete with success. This may go on, for some time but the public, in the final analysis, is the critic. There must be some credence placed in the statements of many that audiences are tiring of plays with the problems of sex and the social evil dragged through them."

Mr. Hopwood then stated that, in his opinion the public, eventually make an agreement between producers as regards the high salaries paid, stars, declaring they seem to be out of all proportion to the services rendered. He also gave views on the censorship question.

It is regrettable, he first of all, the great as an American. Public opinion is quite powerful. This power could be used in a need, which is always concerned, and should be the same towards the motion pictures. You cannot expect the public to attend many attractions to your theaters if the plots you show are disgusting. You quickly get the indigence of their sentiments at the box office. "Censorship in Ohio is unintelligent."

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Tick-Up in Rockford

ROCKFORD, Ill.—The city council failed to do anything with the moving picture question. The real issue has been deferred. There is a chance to delay the settlement of the matter by amending and re-arranging ordinances. Action must be taken on the table until another meeting.

School Pays Tax Under Protest.

Decatur, Ill.—Internal Revenue Collector John L. Pickering has collected from the school board at Decatur the federal tax on moving picture theaters. The payment was protested because educational utilities of the pictures were claimed. An action was charged. Fees were collected for 1915.

Xmas Benefits in Illinois.

Springfield, Ill.—Illinois exhibitors did their share in helping the unfortunate to Christmas by subscribing to the Gift Scheme. The Grand Opera house at Rockford took up a collection of over $700 for the soldiers and the regular donation. Manager M. W. Stuit of the Princess at Monmouth gave a free show of a popular picture to 400 children. He showed "Gloriana." Tickets to the Star theater at DeKalb were found in some of the packages for the community Christmas tree. They were good for children only. Manager W. W. Watts of the Coleman at Springfield helped the Good Fellows by giving a potato matinee.

Manager Louis Landau of the Washington theater at Belleville not only gave a free show for the school boys, but saw that the automobile owners furnished transportation. The theater at Oak Park, in Chicago, has a Christmas tree with a regular Santa Claus.

Galva May Repeal Blue Law.

Galva, Ill.—A movement is on foot to repeal the ordinance which now prohibits Sunday moving picture shows.

Local Pioneer Operator Dies.

Bloomington, Ill.—Bert Dillingham, 25 year old, operator of the first motion picture machine in this city, is dead. He was connected with the Castle theater for some time.

Theater at Canton, Ill., Changes Name.

Canton, Ill.—The lease of the Variète theater has been purchased from the Ideal Amusement Company by the Garden Theater Company, which will rename it the Garden, the old Garden going out of business. The Garden Picture Company is composed of Theodore Bass, president; J. B. Ross, vice-president and manager; and Henry Ross, treasurer. R. M. Kingsland is acting secretary and treasurer. Ross will continue as manager in the new house.

Praise for Mac Marsh.

Springfield, Ill.—The work of Mac Marsh in the Triangle film, "The Wharf Rat," won the approval of Vachel Lindsay, poet and motion picture critic. "It is the idea that he has in the film which sets itself apart from all other films," he said. "The Wharf Rat" deserves a place in the catalog of truly fine motion picture plays.

New Illinois Theaters and Changes.

Clinton, Ill.—The new "K" theater was opened with "Friday the Thirteenth." "Riverside" was shown at the Rockdale theater. The new theater was opened on Christmas eve.

Rockford, Ill.—B. B. Norton and Dolla M. Fox. He will move to the new theater on Washington street as soon as it is completed.

Michigan Film Notes

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

No Picture Show Yet in Zeeland.

ZEELAND, MICH.—A municipally owned moving picture theater here has been opened and conducted by some local organization appeals to Mayor John Moede, he told this to the city council. The city owns the property for two weeks he decided not to issue a permit to run a theater to Arthur van Klee. Zeeland is the largest town in the state without a moving picture theater.

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THE MOVING PICTURE WORLD

January 20, 1917

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Detroit's Minutes of the Year

WISCONSIN FILM NOTES.
By F. H. Madison, 623 S. Wabash Ave., Chicago.

Ellis C. Bostick Managing Merrill Theater.

ILWAOKEE, Wis.—Ellis C. Bostick has been appointed manager of the Merrill theater. Bostick formerly was an exhibitor at Pekin, Ill., where he owned the Court theater.

Cohodas Exchange Opens in Wisconsin.
Shawano, Wis.—S. C. Cohodas and H. Goldstein have opened an Exchange in Shawano, Wis., for the handling of feature films, under the name of Wisconsin-Michigan Exchange. Cohodas has the states of Wisconsin and Michigan, and will handle 700 to 800 titles, besides territory nothing but high class productions. They are now negotiating for several big productions for the two states named. Would like to hear from all good state right features.

Wisconsin Theater Changes.
Waunakee, Wis.—J. C. Patterson of Odd has opened a moving picture show here and will give shows twice a week. Madison, Sparta, Wis.—Mr. and Mrs. Bell, proprietors of the Royal theater, have opened their new theater, the South Water street theater.

New London, Wis.—E. M. Taylor of Iola has opened a theater here, which he purchased from G. E. Lutsey. E. H. Parks, an experienced exhibitor, is the manager for the new owner. A number of changes in the appearance of the house are contemplated.

Madison, Wis.—The Strand theater has installed a new ventilating system.

Milwaukee, Wis.—The Alhambra theater had a good Christmas attraction with the appropriate "The Traveling Salesman."

E. H. Parks, a splendid organist at the Merrill theater, gave a recital of Christmas music at each performance in the Strand theater, attracting audiences.

Marquette, Wis.—"Gretchen, the Greenhorn," was the attraction at the Ascher theater, when the Woman's Club had charge of three shows to aid a local charity.

Prairie States News Letter
By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Get Damages for Defective Film.
OMAHA, Neb.—Negroes in a film were defective and caused loss of patronage to the theater, a jury in Judge Sears' court granted them $2,500 damages against the Kansas City Feature Film Company. George A. Monroe, proprietor of the house, asked for $160, declaring that a certain copy of "Tess of the Storm Country" would not permit of satisfactory projection.

New Theater in Dickinson, N. D.

Dickinson, N. D.—The new Ray theater has been opened under the supervision of Mrs. W. G. Ray. The lobby, 15x35, is in mahogany with hand-painted tapestry paper in brown and pale tan. The columns and ceiling are in ivory and old gold. There is a general Japanese gun effect which is aided by the ceiling basket clusters of soft brown and side lights of Japanese style. The idea of harmony is carried out in the lobby display, the photograph frames and the posters. A special effort has been made to advantage the interior decorations. Wilford Leonberger will be in charge of the new theater and will be operated at ten cents admission.

Notes from the Dakotas.
LaMoure, N. D.—The Electric theater has added seventy-five to its seating capacity.

Havelock, N. D.—Plans to operate a moving picture show here were made by Charles Noakes and Fred Pfahl.

Michigan Exhibitors and Exchange Men Have Prospered—State League Has Not Come Up to Expectations, But Hopes for a Better Record of usefulness in the Year to Come—New Talent and Improved Appointments.

By Jacob Smith, 55 Free Press Building, Detroit, Mich.

DEtroIT, Mich.—With a New Year starting up, there is a widespread interest on this particular time to look over the "minutes" of the past year. The year 1916 has been a period of prosperity throughout the state. The class of picture exchanges have seen an improvement over previous years, although there has been no booster. Clubs of men have come into the business, theaters themselves have been materially improved and in other ways there have been improvements, in the handling of theaters and in the various transactions that enter into the conduct of this industry.

Exhibitors' State League.

True, the state association of exhibitors has not prospered as much as it should have in 1916. It has been trying to wade through spilt milk. We can only take the facts and try to make a better showing in 1917. There is the importance of a strong state organization, and especially during 1917, owing to the meetings of the Home office and the I. F. M. A. Just suppose that a number of drastic and unreasonable bills are introduced into the State legislature. Are you just going to growl about them and take your medicine? You can't stop legislation. You can't line up and protest and unjust bills into the Legislature, but you can have them "killed" by proper protests, written and signed with a perceptive nature. The bill stands a much better chance of going by defeat if the exhibitors in the State can get the west sections of Michigan are ORGANIZED.

New and Modern Theaters.

Many new theaters have been erected during 1916, and they have been about all of the modern and progressive type, with every attention given to ventilating, heating, fresh air, larger room for its patrons. A number of theaters are in process of construction for 1917, and we find that the buildings are larger and even finer than those of 1916.

So each year we become a little more progressive and the exchange men work with our competitors—and more thoughtful of the comfort and safety of our theater patrons.

In this particular time we also desire to call attention to the fact that Mr. Jacob Smith, with offices at 55 Free Press Building, Detroit, continues as our Michigan correspondent. He has served this paper and the exhibitors of Michigan well during the past year, and we are assured that he will keep the good work in the next twelve months to come. Exhibitors, exchange managers and anyone interested in the moving picture business, are always welcome at the office of Mr. Smith and he will be only too glad to serve them in any way he can.

Two Splendid New Theaters.

Detroit, Mich.—Christmas week was an important one for Detroit exhibitors—the Rialto Theater Company and the Del-The Amusement Company. The Rialto and the Gratit and Mt. Elliott avenues is doing a splendid business. It is Detroit's second amphitheater theater and is certainly beautiful. J. C. Ritter, proprietor of the Boulevard theater, is preparing room. His Ho- ganson is house manager and assistant to Mr. Ritter.

The Del-Theater is at Mack and Holcomb avenues, seats 1,200 and is also a beautiful playhouse for motion pictures.

Space at this time will not permit full technical descriptions of these theaters, but you can expect to see them soon in the columns of the trade's greatest weekly, The Moving Picture World.

Detroit Business Notes.

Detroit, Mich.—The Enterprise Theater Equipment Company, Detroit, celebrates its ninetieth birthday with Ray J. Branch is proprietor and he reports a splendid business. During the year he installed thirty-seven Motographs, twenty-three Hertner transmitters and six Powers machines. He says prospects are great for 1917.

Grant Heth, who is the sales agent in Michigan for Minusa screens, says that for the year 1917 he is installing twenty-six Minusa screens throughout the state. The latest installations made by Overland-Theater, owned by Fred De Lodder.

Bert M. Graham, for the past two years speaking with the Universal Film Manufacturing Co., Detroit, has been appointed manager of the Detroit branch of the company. He is now working, agents for Art Drama productions.


Detroit, Mich.—"A Daughter of the Gods," opened December 24th, at the Washington theater, Detroit, to tremendous business, afternoon and evening. One show showed a picture of the melba run from 25 cents to one dollar, with 25 cents at $1.50 at night. The seats are thus far reserved seat admissions, there being a practical sell-out for all performances. The newspaper comments were very favorable towards this picture, most of them claiming it to be the greatest screen production ever brought to Detroit. The showing is the first showing that has been showing great interest in the picture and apparently has no objection to the big price. Liberal space has been allowed the newspapers to boost the run, while two to three superior shows are booked each week in every section of the city. The engagement of "A Daughter of the Gods" is for another week, when Washington is now working under its new policy of big productions, two shows daily and big prices.

Clara Kimball Young Here for Xmas.

Detroit, Mich.—Clara Kimball Young spent Christmas in Detroit and we are proud of her for it. Miss Young, accompanied by her two sisters, Misses Mary and Helen, who have been here for the past month, have been busy buying and enjoying the festive season, and evening she appeared at both performances of "The Foolish Virgin" at the Boulevard-theatre.

At 6 o'clock a complimentary dinner was tendered her by Harry I. Garson, Manager of the Rialto Theatres—Rialto and Rialto Enterprise—the Rialto Theater Company and the Del-The Amusement Company. The Rialto theater, Maumee and Mt. Elliott avenues and is doing a splendid business. It is Detroit's second amphitheater theater and is certainly beautiful. J. C. Ritter, proprietor of the Boulevard theater, is preparing room. His Hoganson is house manager and assistant to Mr. Ritter.

The Del-Theater is at Mack and Holcomb avenues, seats 1,200 and is also a beautiful playhouse for motion pictures.
STATE RIGHTS

Thos. H. Ince Feature

Five (5) Reel Special
Released February 22nd, 1917

Big Box Office Attraction

EXHIBITORS: You know what we mean when we say an INCE SPECIAL. You all know the "Napoleon" of the Photodrama. If you don't, take a look at "CIVILIZATION." "Enough said."

KESSEL & BAUMANN

Thos. H. Ince's Features Coming

STATE RIGHT BUYERS: Secure your territory quickly. Do it now while there is a chance. Other five-reel THOS. H. INCE FEATURES will follow closely. Keep your "Eye" on this Ad.

NEW YORK MOTION PICTURE CORPORATION

A. KESSEL, President
CHARLES O. BAUMANN, Vice-President
Long Acre Building, New York City, N. Y.
STATE RIGHTS

Mack Sennett Comedy

Two (2) Reel Special
Entitled

"Nick of Time Baby"

Released February 15th, 1917
“SURE FIRE HIT”
BOX OFFICE ATTRACTION

EXHIBITORS: Be sure to book this first big two-reel MACK SENNETT FEATURE. “SURE FIRE HIT”—will unquestionably “pack ’em in.” A great big feature and in only two reels—one of those "get ’em in and out" variety—"one that’ll get the money.”

KESSEL & BAUMANN

Mack Sennett Two Reel Features Coming

STATE RIGHT BUYERS: Make your arrangements and secure your territory now. Don’t wait, or you stand a chance of being "shut out.” Other two (2) reel MACK SENNETT FEATURES will follow closely. Watch for the announcement.

KEYSTONE FILM COMPANY

A. KESSEL, President
CHARLES O. BAUMANN, Vice-President
Long Acre Building, New York City, N. Y.
Hilliard Theater at Creston, Iowa, Opens

New Picture House Has a Projection Room in Shape of Tiny Brick Cottage on Ground Floor—Two Lobbies—Tables for Refreshments.

By Dorothy Day, Register-Tribune, Des Moines, Iowa.

CRESTON, Iowa (Tribune and Des Moines, Iowa, recently opened with a most novel feature as a drawing card. The projection room, in the shape of a tiny brick cottage, is on the ground floor.

Fire protection is assured with three fire extinguishers and a bell system to carry off the gossips. Artificial vines and flowers entwining a trellis frame the walls. The walls of the two new Power's 6-B machines are supplied with an A-8 postcard transmittor.

Unique operating booths are a hobby of Rosenberg and Samish, the proprietors. Another feature of the Hilliard is the two lobbies. The outer one is very small, but the inner is given over to tables for refreshments, with railings dividing the exit and entrance doors. The lobbies are at right angles to the theater proper, as the building is L-shaped. The seating capacity is 500.

In operation, it was a great occasion for the people of Creston. Special music and flowers were features.

Interstate Film Corporation.

Des Moines, Iowa.—C. W. Jeffries has opened a branch office of the Interstate Film Corporation with offices at 702 Mulberry street, Des Moines, Iowa. Arrangements have been made forawl next March and the christening with the Clune production of "Romona." The house was attractively decorated with Indian blankets, etc., the lobby was made up to represent the front of the old missions, and the ushers were dressed as Mexicans. The new management secured a company of five Australians and gave the engagement to furnish the music, together with the pipe organ. Business was good all week. Next week the house will ship "Sheltering Arms," and "Civilization" for at least two weeks, to be followed by Nazimova in "War Brides."

Family Theater Remodeled.

Des Moines, Iowa.—The Family theater belonging to J. Miloskowy, owner of the Palace, has been remodeled on the inside, beautiful with a canopy, and has a new manager, H. D. Grove, formerly the manager of the Casino theater in Davenport.

Three Houses Now Dark

Des Moines, Iowa.—Three theaters in this city closed their doors the past week or so. The Elite, a big house on the East State street, has sold its seat. The management went through a course of renovation, but a few weeks after the change the doors were opened again. On December 3rd, the Alamo on Sixth avenue, and the Rex on Twentieth and Clark, have closed up. Des Moines has not seen a theater close in years. A car down town to a short walk to the local suburban houses.

Local Business Notes.

Des Moines, Iowa.—"The Girl From Frisco" has been presented in the central business district, and the General Film exchange manages the local picture business. In running of the serial in half of the suburban houses. The Royal theater on Eight and Locust is somewhere about the seventeenth episode and business increasing every week. Many families will start its second run in the near future.

Des Moines, Iowa.—The newly formed Interstate Film Corporation, which owns a motion picture theater, a skating rink, etc., in Memphis, Mo., has secured a six-year lease on the Osceola opera house, where it will show features, booked independently, and the General films. One of the brothers visited Des Moines during the holidays while their road show was showing in the city.

Corydon, Ind.—It is reported that Luggar & Patterson have sold the Corydon opera house.

Corning, Ind.—B. G. Buffington recently sold the Lyric opera house of this city to C. M. Perrigan.

Guthrie Center, Ind.—Pvod McLean of the McLean Amusement Company, which originated a clever advertising scheme to make the beginning of his serial, "The Iron Guards,"承受 heavy, before Christmas he sent out a package to all of his patrons labeling "Do Not open until Xmas Day." Of course everybody opened the package at once, and inside of many wrappings they found an invitation and a cordial holiday greeting. The invitation was a ticket of free admission to the opening night. Opening night, Tuesday, the 26th. The ticket admitted two, but no children, and the house was jammed. The average of 250 persons evidently has found the Pathex serials a paying proposition, since the Pathex exchange informs us that he is already signed for "The Shielding Shadow."

Indiana News Letter

Circle Has 2,000 Youngster Guests.

INDIANAPOLIS, Ind.—The Circle theater was invaded Friday by a youthful audience in truth about Tain Nemo and his submarine, the Nautilus, and more than 2,000 children, representing various school and institutions, were the guests of Barrett McCormick, manager of the theater, at a presentation of the big marine film, "Twenty Thousand Leagues Under the Sea," from Jules Verne's famous story. In addition to the picture there was a special Ulitide concert by the Circle orchestra.

B. J. Vought Buys Out Partner.

Columbia, Ind.—B. J. Vought has purchased from his partner, W. L. Pracht, the interests of the Columbia Amusement Company, which operates the Lyceum and Palace theaters, and the air-conditioned Columbia theater. Pracht will remain in Columbia city for a short time to assist Mr. Vought in the business. The Columbia City Amusement Company, since taking charge of the theaters about a year ago, has been efficiently, clean, worthy pictures for the entertainment of the public.

Old Colonial Passes Out.

Brazil, Ind.—One of this city's first moving picture theaters passed out of existence last week, the Colonial theater. The theater, known as the Colonial, was established by Robert Kidd, and for some time was the only show in the city, since the organization of the Brazil theater company, which took over nearly all the motion picture shows in the city, the Colonial has been seldom used.

Sunday Shows in Valparaiso. VATPARAISO, Ind.—The motion picture houses in Valparaiso also will open their doors at 10:30am next Sunday for the first time on the Sabbath. The managers agree that they will give a percentage of the receipts to charity, and do not expect any interference by the religious organizations. The claim there is a demand on the part of the public for Sunday theaters.

New Irwin Theater Company. Goshen, Ind.—The Irwin Theater Company, a corporation owned by six capitalists in corporation to engage in the motion picture business. The capital stock is $10, 000. The managing director is Williner, Baker, Francis E. Baker and B. F. Deahl.

New House in Newcastle to Open. Newcastle, Ind.—The Strand, one of Newcastle's new moving picture theaters, will be opened soon. The little theater, which has a seating capacity of 250, is located in the Burr block on East Main street and is the property of R. Swearingen, formerly of Muncie.

Reopening of Gaiety at Bluffton, Ind. Bluffton, Ind.—Workmen have finished remodeling the interior of the Gaiety theater and it is expected to have a formal reopening of the playhouse soon. The numerous changes that have been made in this theater make it as one of the prettiest motion picture houses in this section of the state. The lobby has been greatly enlarged, and has been redecorated with lattice work and garlands of flowers. The ladies rest room, which is of a large size, is particularly cozy and convenient.

E. Garrison Comes to Manage Theater. Goshen, Ind.—Mr. and Mrs. E. Garrison and daughter, Miss Pearl, have moved here from Denver, Colo., to take charge of the Lyric theater, which Mr. Garrison recently purchased from James Polezaas. Miss Garrison will assist her father in the management of the theater.

Chas. McDermont Now Owns Orpheum. Attica, Ind.—Charles McDermont is now sole proprietor of the Orpheum theater here, having bought the interest of Mr. W. H. Seltizer and his uncle, George McDermont, having been recently dissolved.

Colonial Theater Sold. Warsaw, Ind.—Julius Weingartner, of Fort Wayne, Ind., has purchased the Colonial theater here, with J. D. and Cohen, and will take charge at once.

New Indianapolis Theater Co.

Indianapolis, Ind.—The Royal Motion Picture Show, of Indianapolis, has been incorporated with a capital stock of $5, 000. The directors are John H. Hartman, B. Eggett and M. W. Jeffery.

NORTHWEST NOTES.

Doering, N. D.—H. F. Koch will open the Park theater on Tuesday to January 20, 1917

Universal features and serials will open the house.

Riverside, Wis.—The Riverside theater, managed by J. H. McMadden, was de-

stroyed by fire last week.

The River side theater manager, W. H. Seltizer has sold the Princess theater here and has gone to Minneapolis to look up a new venture.

St. Paul, Minn.—George Granstrom, of the Northway theater, has resigned. Minneapolis, has also taken over the management of the Park, Selby and Shingling avenues.

Lyle, Minn.—Henry Gordon has sold the Joy theater to capitalists of Mason City, Iowa.

Wykoff, Minn.—Edward Johnson and Edwin Kruegar have become owners of the local picture theater.
Paramount Buys Local Exchange.

Minneapolis, Minn.—The Famous Players Feature Pictures Corporation of New York announced the purchase of the Famous Players Star Feature Pictures Corporation here, headed by J. P. Barb- nett, Sr. and Bert Barnett, Jr., here. This exchange, one of the oldest in the city, is located on the tenth floor of the Produce Exchange building and creditors of the corporation were greatly surprised to hear that the Barnett had sold their interests. C. L. Peavey, former manager of the exchange, has been appointed as manager of the new establishment in Minneapolis and will continue operating the present facilities of the exchange.

THE Minneapolitans.

The Minneapolis Metropolitan, a two-theater organization, has been somewhat startled by the recent developments of the Hearst enterprise was the big thing. Hugh C. Andrews resigned as manager of the Metropolitan in charge of the 166 Produce Exchange building, Dec. 30, and Mr. Felkin of Chicago was sent here to take Mr. Andrews' place. A long time ago witness Andrews' private showing of "Pa- tricia" at the New Grand, Minneapolis, and its subsequent whirlwind success, one wonders what kind of show Mr. Andrews was planning when word came from New York that, beginning January 1, the Pathe exchange would handle the International business. Mr. Felkin returned immediately to Chi- cago and has announced his intention to enter another field. Mr. Andrews has not made known his plans for the future.

Manager Henry E. Friedman of the Pathe exchange was presented with a humidifier full of Le Vengas and a complete deck set of frosted brass by his office assistants Christmas day. Following a presentation speech by Miss Irene Gruber, head of the exchange's distribution of his presents to his staff of co-workers.

Mayor M. D. Davies of the Minne- sota Metro exchange distributed presents to his office force Christmas day. The manager, who was on the first floor of the film exchange building last week owing to the fact that several exchange managers presented exhibitors and friends with "inflammable and invaluable" gifts with bands around them.

Manager W. K. Howard of the Vita- gage business was on the exchange manager's northeast, was forced to use all his youthful strength in delivering a pile of Christmas presents to exhibitors and em- ployees.

"Sunset Prin.ess" Released.

St. Paul, Minn.—The Great West Film Company has announced the release of the Sunset Princess,' starring Wallace D. O'Bern and Marjorie Daw, the second week in January. The feature has been in the process of preparation for release since July.

George W. Malone Joins "U."

Minneapolis, Minn.—C. C. Knapp and George W. Malone announced the addition of the Universal Laemmle exchange, Minneapolis. Manager J. F. Cubberley of the "U." has been on the big demand for "The Purple Mask" serial.

Theater Changes and New Houses.

The Beyer Brothers, a well known exchange manager of the Universal Laemmle exchange, Minneapolis, announced the sale of the Biese Building theater at 4215 Nicollet Ave., to Mr. and Mrs. J. A. Scott, who are planning to turn it into a small theater. The old Biese feature building will be torn down and a new theater put in its place.

Library and Almack's will close its doors at 4232 Nicollet Ave. The new house will be called "The Almack." It will seat 200 people and will be equipped with the latest in projection equipment.

Orni Hawley, Here in Person.

St. Paul, Minn.—Orni Hawley will appear in person at the Blue House here the second week in January, and the attraction which she is featured, is run. Manager O. A. Rowe has also bid for "The Libertine."

"Crisis" and Other Big Features Going Strong.

Minneapolis, Minn.—The past week's calendar has been completely smothered by big events in the film world hereabouts. "The Life of the Party" at the Lyric, the Paramount exchange was sold, "Purity" began a two-weeks' run at the Metro- politan exchange; "The Big Sleep," a very fine feature was shown.

G. S. Harding is completing his Zeko theater at Bemidji, Minn., and expects to have it open by Feb. 1. The Strand will open a new Palace theater here, seating about 750 persons, will be opened shortly showing Paramount pic- tures. L. T. E. Pools is manager of the new house.

Among Exchange Men.

E. S. Lilleston, former manager of the Feature Film Company exchange and is now covering the Iowa territory for Elliott & Sherman, was in town, representing the company, and is considering the possibility of opening a theater in this city. Andy Campion has resigned as manager of the Unique, Minneapolis. Manager H. E. Friedman of the Pathe exchange has booked "Pearl of the Army" in the New Astar for first run in Minne- sota.

Minneapolis Filmdom News of Holiday Week

The Big Surprise Was the Pathe and International Deal—Business Brisk Due to

Fair Weather—Big Showing Made by "The Crisis" and Other Hits.

By John L. Johnston, 604 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, Minn.—Surprise has fol- lowed surprise here for the last few weeks. The recent change in ownership of the Hearst enterprise was the big thing. Hugh C. Andrews resigned as manager of the Metropolitan in charge of the 166 Produce Exchange building, Dec. 30, and Mr. Felkin of Chicago was sent here to take Mr. Andrews' place. A long time ago witness Andrews' private showing of "Pa- tricia" at the New Grand, Minneapolis, and its subsequent whirlwind success, one wonders what kind of show Mr. Andrews was planning when word came from New York that, beginning January 1, the Pathe exchange would handle the International business. Mr. Felkin returned immediately to Chi- cago and has announced his intention to enter another field. Mr. Andrews has not made known his plans for the future.

Manager Henry E. Friedman of the Pathe exchange, although busily engaged in boosting Pathe productions, expressed considerable interest in the developments of the International and he has begun prepa- rations for exploiting the new films. Mr. Andrews has resigned the management of a good crowd of exhibitors from the Twin Cities and the film won much favorable comment in the city. The exchange had been represented on the International here since May, when it was shown "The Mysteries of Myrra."

Fuller has the office of the exchange and deserves credit for the work he has done for the Hearst interests.

Holiday Business Good.

Minneapolis, Minn.—Fair weather during holiday week did much to bring big busi- ness to the downtown theaters of both Minneapolis and St. Paul. Minneapolis The Black Butterfly and "Gamble in Souls" drew good houses at the Strand, which did well with "The Wizard of Oz" at the New Grand. The "Sunbeam" exchange did well at the Metropolitan and the "Sunbeam" exchange did well at the Metropolitan.

Mr. Robertson, manager of the Strand here, has been in town this week to attend the New Grand release of "The Mystery of Myrra." He is also a member of the committee which is charged with the preparation of the "Black Butterfly" for distribution in the city.

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New Orleans' New Fichtenberg House a Thing of Beauty—Fireproof and Perfectly Appointed—Occupies One of the Most Valuable Sites on Canal Street—No Steps to Balcony—Premier Show.

By N. E. Thatcher, 3801 Canal street, New Orleans, La.

NEW ORLEANS, La.—The opening of the new Globe theater on Canal street has been the event of motion picture history in this district. The new Globe is a Herman Fichtenberg enterprise and in every way it is expected that it would be a hard matter to find a more beautiful and more perfectly appointed motion picture theater. The very regret being that the scaling capacity is smaller than a theater of such magnificent finishings should have. In the construction of the building nothing that would add to its attractiveness and the convenience of the patrons was omitted. It occupies one of the most valuable lots on Canal street and is in the center of the main business district, being fireproof, being constructed of steel and concrete throughout. It is finished in the most tasteful manner.

The walls and ceilings are of caen- stone, they are richly ornamented and resting on a bed of subdued light; the corridors are cork floored and all of the metal trimming is of solid nickel on gold, silver, and there is an air of simple elegance in every nook and corner of the build. In the main lobby and the gentlemen's rest rooms are among the minor provisions for the patrons. A mammoth grand piano and a bar-piano are provided for the musical accompaniment of the pictures, these instruments are presided over by Professors Seels and Huffman, both musically trained. A small orchestra in the back of the stage arrangement is that no stairs are required to gain access to the balcony. Seats are provided for the reach of an easy incline which leads through the lobbies and constitutes, practically a part of the main floor. In every particular, novelty, completeness and richness of furnishings and appointments dominate the theater.

Upon the occasion of the formal opening of the house the presentation of "The Common Law" Clara Kimball Young's first Selznick-Picture release, a very successful picture, was provided for the lobby in the floral offerings of the friends of Mr. Fitchenberg. The decorations were elaborate, and they were so great in number that they overflowed to every nook and corner of the available space in the theater.

Clara Kimball Young Helps Charity.

New Orleans, La.—Clara Kimball Young, with a company of players, under the direction of Charlie Giblyn, has just completed a series of scenes to be made a part of a forthcoming release on the Selznick program. This was Miss Young's first visit to New Orleans, and she is delighted with the photographic possibilities of the city and with the very cordial reception which she was accorded. Every social distinction which she showed it was returned and provided for her and she had a very busy time between the society functions in which her presence was an honor and the duty of picture making. She steadfastly declined to appear in a public matter, and was unusually in procuring Christmas presents for the poor children of the city. She manifested interest in all of the toy and doll and toy fund project which is an institution in the New Orleans hospitals, and she wanted to help. Under the direction of the photoplay editor of the Times-Picayune, Miss Young has procured with some of the prominent ladies of the city on Canal street and a shower of coins in the automobile in which she was riding. Thousands of people thonged the streets and it required the constant efforts of a squad of police to clear the way for the machines. A very substantial addition was made to the public fund by Miss Young's effort and many a poor little child was helped to thank for a merry Christmas.

Manager Stephens' Anniversary.

New Orleans, La.—Just Saturday S. T. Stephens rounded out his first year as manager of the local Mutual Film exchange and he was made the recipient of honor at a dinner in a little quaint Italian "restaurant where every effort is directed toward food, appointments, and furnishings. About the table were the heads of all the departments in the Mutual and two or three of the close business friends of Manager Step- hens. The sumptuous feast was thoroughly enjoyed by everyone present. The after dinner hour was spent in felicitation.

Under manager Stephens' direction the local Mutual exchange has had the richest season in its history. The city and he has surrounded himself with some of the best men in the business. It is said that out of the men he has had in the theater now operating in the city the Mutual has accounts with sixty-eight of them, and the country business shows about the same average. It falls off any, Al Dunning, the manager of the road men in this territory, is sent out.

Exhibitor Bloomstell Extends.

Donaldsonville, La.—William Bloomstell of this city will open motion picture theaters in Houma and Thibodaux and conduct them in conjunction with his active work as manager of the theater. Bookings have already been made for the new houses.

Buys Lomo Theater.

Hattiesburg, Miss.—Vernon Baird has purchased the Lomo theater here and has already improved the service by adopting a program of first-run productions for each night in the week.

Parent Co. Takes Over Local World Film.

New Orleans, La.—An important change in the motion picture field here was the taking over of the New Orleans exchange of the World Film by the parent company last week. Mr. Cropper, auditor for the company has just completed his examination of the books. The local World exchange has been under the control of the Southern World Film Corporation, which was an affiliation of the S. A. Lynch Enterprises of Atlanta, Ga. Mrs. Anna H. Sessions was made manager of the exchange when the transfer was made, and she proceeded to make the office show such a marked increase in receipts and decrease in operating expenses that the World officials decided to take advantage of a provision in the lease and terminate the relations with the Southern World Film Company, taking over the business for themselves. Mrs. Sessions and her present force of employees will continue to administer the affairs of the local World exchange.

Austin-Woodward Theater Corporation.

Booneville, Miss.—The Austin-Woodward Theater Corporation has been formed with Jack Austin as president and general manager, C. C. Woodward secretary-treasurer. In Booneville this firm has taken over the Princess theater at Booneville, Miss., and the Lyric at Lafayette, Miss. The Austin-Woodward operates at Baldwin and contemplates leasing several other theaters in Mississip- pi and to build one at New Albany and Pontotoc. Mr. Austin is an old experienced showman and has had considerable experience in the motion picture business both as manager of theaters and handling of feature pictures and, working for ex- changes. This firm reports excellent busi- ness since they have inaugurated a feature every day at their houses. Paramount, Pathé, Mutual, World, and special pictures are shown in their houses, also in traveling shows.
now traveling for the Universal out of Kansas City, Mo., was leased recently by the Federal Film Company there.

Edward E. Hiller Goes on Road.

Kansas City, Mo.—Edward E. Hiller, for the past two years booker for the exchange, Kansas City, Mo., starts on the road early this year, with Southern Missouri and Central Kansas territory. Mr. Hiller has received an ideal training for a road position. He for years traveled for a road show; then he was booker for the Varsity movie theater at Lawrence, Kan., and in the short time he has been with the office. He knows all the exhibitors in his new territory; and he is personally acquainted with most of the traveling salesmen doing film to them in the Pathe office.

Local Exchange Notes.

* Kansas City, Mo.—J. B. Gruwell has been transferred to the Chicago office of K-E-B-E, after two years on the road from Kansas City territory. The Metro exchange at Kansas City has added 56 per cent. to its office quarters, because of increasing business.

Local International's Head.

Kansas City, Mo.—J. S. Applegate, the manager of the new International exchange recently established in Kansas City, is a successful exhibitor in the motion picture game. Until a year ago he was in the automobile business, and his wonderful salesmanship drew business from the factories and from various branch houses over the country. One day about a year ago, his friend M. Shenk, of the Pathe office at Denver, asked him why he did not go in the motion picture business, and he decided to try it. He obtained a position as traveler with the Pathe office in Denver, and was on the road for about six months before he was given the management of the new exchange.

TheSituation in the State.

Here is the situation: First, some of the church bodies are insisting on an absolute ban of all films; second, the enforcement and utilization of a section of the old law providing for organization of local censorship bodies to coöperate with the state censorship board. Second, many educational bodies are urging that some new basis of control or improper pictures be discovered and established. Third, the federation of women's clubs is urging that the censorship be taken away from the department of public instruction and put in the hands of an unofficious body of men made up of citizens from whose decisions appeals can be made only to the courts. Fourth—and here is the straw that stirs the pot—legislators have a more or less well-developed idea that the present censorship law, in form and substance, is unjust and falls of its purpose.

The most effective protest that the people can make against offensive and indecent picture shows is to have them 'cashed in.'

American Family Night Shows.

* Here is another phase of the subject. Several companies have been taking the experiment in Kansas City, Kan., and in Kansas City, Mo., of providing for a "family night" at the neighborhood theaters. The Parent-Teachers' associations, perhaps the most powerful organization in the two states, when it gets started on a project, has always been the one to get the most cooperation. Special programs agreed upon for one or two nights a week, to which the children shall be admitted free, and the adults are to be approved, on a plan arranged in advance, by the Parent-Teachers and committees of the associations. Where such arrangements have been made, the exchange, with the cooperation of the censorship with reference to their other programs—indeed, the close touch that this plan gives with the parents and teachers, enables the exhibitor to provide programs for all nights that are popular and acceptable. Such censorship, or co-operation in selection of programs, has not proved irksome.

This plan is being urged upon communities in the two states by the Parent-Teacher organizations; and it is notable that it seems to disregard censorship of shows for other than the family-night occasions.

By the proposal of the newly-elected governor to impose a tax on moving picture theaters has been rejected by the governor's advisory commission.

Missouri and Kansas Theater Changes.

Boonville, Mo.—W. S. Merrill has bought the former opera house for $3,500 and is building a first-rate picture theater, from Clifton Barcus.

Cowell, Mo.—F. A. Strawhackett has bought the Nelson opera house, which consists of a handsome building, which houses the electric light plant, the Cowell garage, and the moving picture theater, and all these enterprises will now be operated by Mr. Strawhackett.

Carrollton, Mo.—Merril of Carrollton, Mo., has opened his new $10,000 moving picture show house here. Mr. Merril bargained for the Irish theater from J. F. Hamlin.

Boonville, Mo.—W. S. Merrill has bought the Stevens opera house, and is managing it.

Selden, Kan.—J. A. Phillips has opened a new show here; he has shows now at Dakota City, Colby, and is a professor in the high school at Colby.

Topeka, Kan.—J. W. Wirten has bought the Irish from H. S. Montgomery.

In Kansas City, Result of Emotional Explosion Over Sensational Films and Posters May Be Steeplechase of Supervision—Bishop Lillis Issues a Circular.

By Kansas City News Service, 2:55.

KANSAS CITY, Mo.—The rigid censorship of all pictures to be shown in Kansas City by the censor board, the introduction of police power to control the advertising, stricter supervision and control of newspaper and other advertisements—these are part of the picture show situation likely to follow the recent "explosion" with reference to censorship in Kansas City. And now comes another, semi-official, but quite as serious.

Bishop Lillis Issues a Circular.

Two weeks ago Bishop Lillis, the head of the Catholic church in this district, delivered a sermon on the moving picture show, in which he deprecated the tendency on the part of some exhibitors to present pictures that appeal to degraded tastes, and that give too close family relations. In this sermon was a warning, and a forerunner of possible drastic suggestions. For last week saw the first move in which he called upon Catholics to use all their influence against exhibitors of improper and indecent films. The move was against shows that were advertised as for adults only. One paragraph of the circular is especially significant.

"We are convinced that city officials, in support of their superior sympathy, will cheerfully assist in eliminating all films of debasing character by enforcing the existing laws that will subject these shows to stricter supervision and to heavy fines in case violations are not promptly and present feel themselves above the law and who brook no interference from outraged society. And we are equally convinced that if parents, Catholic organizations and church societies realized their rights and the situation, the most effective protest that the people can make against offensive and indecent picture shows is to have them 'cashed in.'"
Snow Hits Mountain Business

Rocky Mountain Film Distribution Snowed Under—Two Weeks Storm Blocks All Lines and Theaters Can Get No New Films—Reserve Programs at a Premium—Serials Have Been Refused to Inaccessible Places.

By E. C. Day, Denver Times, Denver, Colo.

DENVER, Colo.—An almost uninterrupted snowstorm of two weeks' duration, determined and followed by a protracted spell of wet weather, has encountered the film industry in the Rocky Mountain area, and the paper service, localized to an extent never before experienced in this district.

The distributors of film in this district are fraught with hazards which the exchange managers and exchange clerks have to face each day. The difficulties encountered by them can be had, whenever it is known that three days and nights are required to transport films one way to some of the more distant points in the state, and this with conditions favorable.

Now that mountain passes are blocked by great snowdrifts or by train service, either wholly suspended or badly crippled, it is next impossible to run a film company. A train may be delayed or scheduled, and mountain roads are temporarily out of commission.

In the meantime the snows have been blown into a cocked hat and the forces of the various exchanges have been thrown into a disorganized state by this order to bring order out of chaos. Theaters, big and little, have been hit by the snowstorm. Either without showings or with makeshift houses in the mountain towns in many cases have been able to keep open only by the fact that they have reserved shows on hand before the storm began. Some of these theaters change programs daily, but now are running one program until another can reach them, whether it is one day or two weeks.

The vaunts of local exchanges, which ordinarily have stronger show in reserve, are emptied through the necessity of filling in where programs have either failed to reach them or have been held up on the return trip. Even should the weather moderate to such an extent that production can be resumed, it is estimated that several weeks will be required in which to straighten out the tangled mass.

The saving feature of the present difficulty is the fact that few serials have been affected by the transportation tie-up. Taking warning from their experience of last winter, the directors of several serials were held up back of a snow blockade in the Durango district, thus spoiling their series. As the next run into scores of other houses, the exchange managers this year refused to lock in the inaccessible regions.

To add to their other difficulties, the exhibitors throughout the state, including the Denver area, have had a very poor holiday season. A dull spell has been experienced just prior to Christmas, but this year it reached unprecedented proportions and conditions have not been improved. Unfavorable weather undoubtedly is the cause of the slump, and when the temperature moderates it is expected that business will return to normal.

Swanson-Noland Theater Newspaper a Hit

In Grand Junction, Colo., the Movie Fan, a Newspaper Boosting Majestic Theater, Attracts Becomes Leading Local Weekly.

DENVER, Colo.—The new theater nearing completion at Ellis and Mason streets is to be known as the Casino, instead of the Strand, as was originally proposed.

Louis Lurie, the Rialto theater, was recently called to Los Angeles on business.

Sol L. Lesser has exhibitors guessing as to where "War Brides" will be shown. In Los Angeles the convention was held for presentation at 50, 50 and 75 cents, but has not been announced to exhibitors.

The Turner & Dahmen circuit has approved plans for extensive improvements at the House Theater, including the installation of a storm front and an addition to the stage.

The Majestic Theater at Fillmore and Clay streets is now being conducted by J. R. Lyons.

The Electric theater at Church and Market streets has been reopened by O. B. O'Connell, who has been installing it with Walter G. Preddy.

Coroera, Cal.—The New theater has been opened under the management of R. A. Neeve.

Garden Cove, Cal.—The Columbia theater to be opened as a moving picture house by Tone & Wood.

The Movie Fan was gotten out originally to exploit the attractions at the Majestic, and advertising was solicited to help defray the expenses of this kind of publication. Out of the plan has developed a paying newspaper proposition.

Each week the paper furnishes new evidence of the devotion of the editor, Charles J. Thompson, and James Thompson the local manager. The list of persons to be featured by the theater through its weekly is constantly being extended among school children and every pupil of the elementary grades. A percentage of $0.00 per cent in his studies will be admitted free to especially arranged matinees, in which children's pictures are shown.

The first of these matinees was staged July 4 at the Majestic, and the feature film in "The Ragged Princess" was the attraction at the first, and Daisy Marie Osborn in "Sunshine, the Four Fox Film Corporation in the United States.

When it is considered that the film rental games in the Denver territory has drawbacks that are uncommon to any other territory in the country, the local Fox group, according to its president, has earned its victory over every Fox exchange in America. The indefatigable work of Mr. A. W. Cobb in getting the best presentations, a large responsibility for bringing the prize to Denver, but he is reluctant to accept the credit, and says that it was the assistance given him by his corps of alders that did the work.

And to prove that his statement was not idle chatter he divided the cash prize among his office force when the money arrived last week.
THE MOVING PICTURE WORLD

Film Shippers Should Take Care

In San Francisco Inspectors of United States Bureau of Explosives and the Transportation Companies Investigating Packing Cases—Legislature Meets Soon—It is Wiser to Be Careful in Film Transportation.

By T. A. Church, 1607 North St., Berkeley, Cal.

San Francisco, Cal.—Trouble is in store for the shippers of films who insist on sending out this article packed in cases that are badly batten or worn or insecurely fastened. Inspectors of the United States Bureau of Explosives and of transportation companies have been quietly investigating the condition of shipments, and recently held up twenty cases at the Ferry depot. Most of these cases were fastened with pieces of rope, or with strips of webbing that were badly worn. Members of the Film Exchange Board of Trade are exercising care in making shipments, and it is stated that most of the films that have been held up are the property of outside exchanges to whose attention the need of extreme care has not been brought.

This matter is of particular importance at the present time, as the State Legislature meets within a few days and it is desirable that no regulations be passed to further hamper the shipment of moving picture film or the carrying of the same as hand baggage. The agreement made last spring between this organization of film exchange men and transportation companies is very satisfactory to film exchange interests, and it is hoped that it can be continued unchanged. In order to maintain this agreement effective, it is proposed that the membership of the Board of Trade be enlarged to include all of the important shippers and the indications are that this will be accomplished very shortly.

Local Vitagraph to Move.

San Francisco, Cal.—The local Vitagraph exchange, for the past two years located at 556 Market street, where the entire second floor is occupied, will move about the middle of January to the fifth floor of the Musical building at 555 Market street. The new quarters will be fitted up in splendid shape and will contain more than double the amount of floor space now being occupied. A large exhibiting room will be a feature of the exchange and reviews will be given when desired by exhibitors. The building to which the Vitagraph exchange will move is admirably adapted for this exchange purposes, being of fireproof construction, with a wide entrance and both freight and passenger elevators.

T. L. Haines, Jr., Makes a Trip.

San Francisco, Cal.—T. L. Haines, Jr., of the local branch of the All Star Feature Film Corporation, recently made trip to Los Angeles and vicinity in the interests of the projection machine and camera business of this firm, which has become quite large.

New Exchange for Film Row.

San Francisco, Cal.—The De Luxe Lasky Film Corporation, which is located at the present time in the Humboldt Bank building on Market street, is to remove to 187 Golden Gate avenue about the first of February, to the quarters now being occupied by the Fox Film Company. Arrangements have been made by E. H. Emmick of San Francisco and Los Angeles to handle its features, and the local office will be opened in the Los Angeles Investment building, but later it is planned to secure a location on Olive street. Ralph Clark, for a long time manager of the local branch of the Film, but more recently with the California M. P. Corporation, has been appointed special to travel out of the San Francisco office and is making his first road trip. The first release, "The Conquest of Canada," has been booked solid to the end of March, as has also been the "Witching Hour."

Artcraft Takes More Room.

San Francisco, Cal.—The Artcraft Pictures Corporation has found it necessary to vacate another office in the Pacific building in view of the activities in connection with the George M. Cohen productions. The second Mary Pickford release is expected here shortly and a review for exhibitors will be given as soon as it is received. Western Division Manager Arthur S. Ka. e has been here for some time, but will leave shortly to travel the branches at Salt Lake and Denver. J. J. Patridge is now covering Arizona in the eastern part of the state. The Northern California territory is being covered by a recently acquired addition to the force, N. F. Haas.

New Fillmore Theater to Be Enlarged.

San Francisco, Cal.—The new Fillmore theater of Kahn & Greenfield, although in use for about two years only, has proved too small and arrangements have been concluded for enlarging it to a capacity of about 2,000.

Irving Lesser Spends Holidays in Home City.

San Francisco, Cal.—Irving Lesser, for several months manager of the Los Angeles branch of the All Star Feature District Inc., spent the Christmas and New Year holidays here, and during his stay his brother, Sol L. Lesser, made a hurried business trip to the southern city.

Fire Inspectors Visit Operating Booths.

San Francisco, Cal.—inspectors for the fifth inspection have made two rounds of the moving picture houses of late and a number of operators have been ordered to remove booth places near the projection machines to positions outside the booths. They claim that in the event of a fire they will be not be able to reach the extinguishers by the machines, but that these hung just outside the door they are always available.

Camera Men, from Left to Right: Bertin E. Moisans, Mutual Weekly; L. C. Hutt, Pathe News; E. Carl Wallen, International; Ralph P. Earle, San Francisco.

January 20, 1917
PORTLAND, ORE.—About the first of each year it’s customary to go around and get the views of exhibitors on the business. They do this with the hope of finding out what the next twelve months and to listen generally to the optimism. So the writer set forth the other evening and propounded to a few exhibitors the ques-
tion: "Is 1917 a good year?" and each made answer as herein stated.

George Maple, who manages the Ideal at 230 SE Market St., and the Ideal Amusement Company, said: "Tell the Easterners, particularly the film distrib-
utors and producers, the truth about the situation in Portland. There has been too much boosting, with the result that those who fix the prices on films have put the cost ‘way up, and exchanges have announced ‘next year it will be different’ attitude that is hurting the business in the entire city. Let me say the prospect for 1917 depends a great deal upon the manufac-
turers and exchanges, and if these people maintain their present attitude, the prospect is not bright. If the exchange is a little too far from the exhibitor. The manage sits in Seattle or San Francisco and fixes the prices, without knowing of poor business, he makes no at-
tempt to investigate the trouble or suggest any solution, and ends up by a point to stay away from the exhibitors until he finally cancels.

This is the case with Mr. Maple on that point.

The writer was told that during the past year moving picture men in this territory have had a hard row to hoe and prosperity that the business in this territory has apparently had little good ef-
fet on the exhibitor. However, Port-
land is looking a little more optimistic, the millions of dollars now being in-
vested here by ship-building concerns and thousands of men being employed in them. Portland has a most wonderful year ahead of it. Most of the exhibitors say the money is in the town and the only question is: ‘Will the manufacturers turn out the film for which the patron wants? Will they supply the money to make these exchanges a success will the exchange act reasonably in their distribution?’

The Victoria Don’s Holiday Garb
J. B. Washstock had his theater, the Victoria, all warmed up and a comfort-
able fire blazing in the fireplace before the writer called. He said the shipbuild-
ing industry had brought many new fam-
ilies to his district and he anticipated a much bigger 1917 business than that of the year just passed. Mr. Washstock has fixed his house up in style, with crystal lamp shades and curtains, and has made the foyer and lobby a bower of ever-
greens for the holiday week.

Graeper Says Prospect Is Good
W. A. Graeper, of the Union Avenue, had a good crowd for the cold snowy evening. He offered a program, featuring “The Parson of Pann-
眄int.” Mr. Graeper expressed his belief that the business in the many neighbor-
ties to Portland would undoubtedly make 1917 a good year.

Oregon Has a Contest
The Tivoli was running a nicely notion-
worthy day that most of the youngsters in Albera wore just around the corner coast-
ing about the town. Mr. DePere is running a contest that he says is around the corner coast-
ing about the town. Mr. DePere is running a contest that he says is around the corner coast-
ing about the town. Mr. DePere is running a contest that he says is around the corner coast-
ing about the town. Mr. DePere is running a contest that he says is around the corner coast-

Exchanges Should Be Here
John Adams, the new owner of the

James’ Broadway Has Fine Opening
Portland, Ore.—Broadway, the new name for the old T & D, at Broadway and Stark, has had a most auspicious opening. The theater is the best to open in the city for some time. A thoroughly renovated house greeted the patrons, the big foyer being tastefully done over, the bright and pleas-
antly colored Haysome-like atmos-
phere.

The lamp room is now on the first floor and makes the foyer more cozy by taking up a lot of waste space. The picture is a foot smaller all around than that which was thrown by the T & D, and the projec-
tion is excellent. Mr. James has em-
ployed a Beverly boy and aces about a dozen usheres who are costumed in old rose.

Christmas Day the big 2,800-seat hous-
es stood them up overall.

New Theater for La Grande
La Grande, Ore.—Mr. F. M. Band is putting in a theater, 6x8x11 in size, in a building two blocks from the Arcade. The house will have 600 seats and is on the ground floor. It will be called the Col-

C. O. D. for Damaged Alloys
Portland, Oregon.—Pathe exchange re-
c.I.C. The C. O. D. system is fine, and the people have been working out of Portland, Seattle and Spokane.

C. O. D. for Damaged Alloys

Bill Mead Weds
Portland, Oregon.—Bill Mead, former traveling representative of Triangle in this territory, passed through Portland recently on route to Los Angeles on his honeymoon trip. He was married December 13 to Miss Elizabeth Heinlen. Mr. Mead made a connection with Triangle and his journey to Califor-

Heard on Portland’s Film Row
Edgar Hudson of Pathe, has gone to Boulton, Ore., to head the Portland film office. E. E. Goehlor, road man for the same firm, has resigned his position to become an automobile salesman, his form-

Sons of Vets’ Band With “Pearl of the Army Sign”
Portland, Oregon.—The new Pathe serial “The Dollar Man,” will have its first world prominent opening at the Hippodrome December 17 when it was shown at the big house in connection with “The Shilling Shadow,” which is nearing completion. On the Saturday preceding the serial’s opening the members of the men’s division of the Hippo-

Mr. Exhibitor:—You will get more helpful information by carefully read-
ing the following one way trade paper than by skimming over the rest. MOVING PICTURE WORLD is the one paper you need.
Spokane Business Last Year Was Good


SPokane, Wash.—Moving picture exhibitors, and exchange managers as well, look for a prosperous new year and believe their industry will be more successful than in 1916. Despite pessimism on the part of some because the state went dry last January, Allender, a leading Spokane operator, is optimistic and all look for a better business for the ensuing year.

Historian Durance of the Liberty theater, said: "Throughout 1916 business was excellent and standing room audi- ences were frequent; we have been a great part of the time. We have booked a number of the leading productions to be shown in the immediate future and look for a still better year in 1917."

C. E. Stillwell, president of the Stillwell theaters, which are the Class A, Casino, Rex and Unique, and of which B. W. Copeland, formerly proprietor of the Rex is manager, said: "Since starting the chain of theaters, also since taking over the Class A in the spring, business has been good. Our returns have been fairly good throughout the year and business has been good since we took over the Class A. We look for business to be much better for the ensuing year, according to present indications."

James McConahay, manager of the Best Show, said: "The so-called wise ones and the 'don'ts' are getting to like the picture business. Most of the moving picture houses would house with attendance, for the 12 months of 1916, business has been better than the standard and in fact was the slowest for four years. The high cost of living takes a toll of the returns. We do not have the money to spare to attend theaters even at five cents." The manager of the Lyric theater, said: "Business is all right and I look for it to be much better in the future. We have good returns for the first five or six months, but that has been overcome and things are improving."

A. H. McMillan, manager of the Majestic theater, said: "Our business shows a substantial increase over last year, and prospects for the future are bright. E. M. Denmire, manager of the Gem theater, in the Union Park section, reports business better this year and that it is looking better for the future.

Dr. H. Slemmer, of the Cimmer theater, added: "Our business has been better this year 1915 in gross receipts and I have no hesitancy in predicting a greater increase in business for 1917."

What Exchange Managers Think.

W. Potter, manager of the local exchange of the Universal Film & Supply, said: "Business was much better in 1916 than in 1915, and is picking up all the time. I am looking for a successful year, for 1917, in this territory."

George Ekre, manager of the General Film exchange in Spokane said: "Our business was pretty fair for the year and prospects for the future are much better. H. C. Madden, manager of the Mutual exchange, said: "Business has been fine and the future is bright, as many new theaters are opening in this territory. I look for a great improvement starting with the new year."

Peter Carroll, manager of the Pathé exchange, said: "There are more opportunities for business in this territory than we have been able to supply. We have not a rear projection screen in the territory. We need more business in this territory than we have been able to supply. We have not a rear projection screen in the territory. We need more business in this territory than we have been able to supply. We have not a rear projection screen in the territory. We need have have one of the new theaters in the city at this time for Spokane houses. I contemplate increasing my force by adding a stenographer and another clerk."

H. J. Rosebaum, Northwestern manager of the Artcraft Film Corporation, said: "Seattle, spent a couple of days in Spokane on business and in conference with Ralph Bernauer, of the Liberty. He said: "While we are just getting started indications are bright for a prosperous new year."

Seattle Exhibitor Loses Appeal Case

W. H. Smith of the Strand Has Been Fined for Running "War's Women" Last September—County Supreme Court Sustains Sentence.

By S. J. Anderson, East St., Seattle Wash.

Seattle, Wash.—The appeal brought by W. H. Smyth to prevent the city of Seattle from fining him for running “War’s Women,” a picture received by lease at the Strand theater last summer, was lost at the trial on Dec. 19 in the Supreme Court of King county. It will be remembered that it was stated in the Sept. 2 issue of the WORLD that, after the picture had been passed by the censorship board and had been running five days, Mayor H. C. Gill, accompanied by the chief of police, went to the theater and finding the performance, ordered the picture off, and had Mr. Smyth arrested and fined for showing the picture. “War’s Women” the latter was violating the city ordinance.

The mayor and Gill was campaigning for the office he now holds, the Seattle Exhibitors’ League paid for the making of a film showing the candidate at work, and put it up on all at their theaters. It was Mr. Smyth who called for Mr. Gill in his campaign and the picture was shown in the theater, then took the finished film around to the theaters. And yet Mr. Gill did not even take the trouble to see the picture a few hours before the show opened that he would not allow the picture to be run later.

At the trial no witnesses were allowed to appear for Mr. Gill, and the court permitted to two questions asked by his attorney, viz.: "Did you see the picture?" and "Did you see it before showing it?" Mr. Smyth answered both questions in the affirmative. When the question as to whether the picture had been passed as a suitable by the censorship board was asked, cutting attorney objected and Judge Everett Smith sustained the objection, stating that the censors were not recognized as an official board and that what they said had no weight—this in spite of Article 1, Section 3 of the city ordinance, which gives an exhibitor the legal right to show any picture which has been passed by the censors. Mr. Smyth was allowed to answer no more questions put by his attor- ney for the city, and under Article 1 of the city ordinance, which prohibits an exhibitor from showing an obscene and indecent picture, while article 3 was totally ignored.

Film men and exhibitors of the city realize that it is such a trial as this, in which one is charged with the violation of a criminal law, which hurts the motion picture industry, and it is rumored among the exhibitors that the city is seeking financial aid to Mr. Smyth in an appeal to a still higher court; while all those concerned in the trial are exasperated, for a definite understanding with the city authorities, so that an exhibitor after making the legitimate legal request, in regard to a film, may have some assurance that there is no danger of being punished upon fine.
Calendar of Daily Program Releases

Releases for Weeks Ending January 20 and January 27

(For Extended Table of Current Releases See See Pages 430, 432, 434, 436.)

General Film Company

Current Releases

MONDAY, JANUARY 15, 1917.

SELG—Delayed in Transit (Comedy—Two parts) 21633-34

VITAGRAPH—The Mystery of Lake Lethe (Drama) 21635

SELG—Selig-Tribune No. 5 (Topical) 21636

TUESDAY, JANUARY 16, 1917.

ESSANAY—The Little Missionary ("Black Cat Feature") (Drama—Two parts) 21637-38

KALEM—Cupid's Caddies (Comedy) 21639

WEDNESDAY, JANUARY 17, 1917.

ESSANAY—One on Him (Comedy) and Yosemite Valley (Scenic) 21640

KALEM—The Homesteader's Feud (Episode No. 23 of "The Girl from Frisco") (Two parts—Dr.) 21641-42

THURSDAY, JANUARY 18, 1917.

SELG—Selig Tribune No. 6 (Topical) 21643

VIM—Title not reported. 21644

FRIDAY, JANUARY 19, 1917.

KALEM—The Black Circle (Episode No. 14 of "Grant, Police Reporter") (Drama) 21645

VITAGRAPH—The Professional Patient (Comedy) 21646

VIM—Title not reported. 21647

KニックERROCKER STAR FEATURE—Title not reported. 21648-49-50

SATURDAY, JANUARY 20, 1917.

ESSANAY—The Sinful Marriage (Sixth of "Is Marriage Sacred?"") (Two parts—Drama) 21651-52

KALEM—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama) 21653

SELG—Cupid's Touchdown (Comedy) 21654

General Film Company

Advance Releases

MONDAY, JANUARY 22, 1917.

SELG—Title not reported.

SELG—Selig-Tribune No. 7 (Topical).

VITAGRAPH—The Lover's Knot (An episode of "The Skipper's Series") (Drama).

TUESDAY, JANUARY 23, 1917.

ESSANAY—What Would You Do? ("Black Cat Feature"—Two parts—Drama). KALEM—Title not reported.

WEDNESDAY, JANUARY 24, 1917.

ESSANAY—Cannondale No. 23 (Cartoon-Co.). —Alaskan scenic on same reel. KALEM—Title not reported.

THURSDAY, JANUARY 25, 1917.

SELG—Selig-Tribune No. 8 (Topical).

VIM—Title not reported.

FRIDAY, JANUARY 26, 1917.

KALEM—Title not reported.

VITAGRAPH—The Burlesque Show (An episode of "The Dangers of Doris") (Comedy). VIM—Title not reported.

SATURDAY, JANUARY 27, 1917.

ESSANAY—The Magic Mirror (Seventh of "Is Marriage Sacred?") (Two parts—Drama). KALEM—Title not reported.

SELG—Title not reported.

COMPLETE AND ACCURATE LISTS of Regular Programs and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parentheses. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Universal Film Mfg. Company

SUNDAY, JANUARY 14, 1917.

REX—No release this day.

IMP—Midnight (Drama) ................................................. 02083

POWERS—Mr. Fuller Pep; He Celebrates His Wedding Anniversary (Cartoon-Comedy) ....... 02084

—Wonders of the Orient as Seen by Dr. Dorsey (Educational)............................ 02085

BIG U—The Call for Help (Two parts—Drama)

UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 3—The Capture of two parts—Drama) ..... 02086

MONDAY, JANUARY 15, 1917.

RED FEATHER—The Double Room Mystery (Five parts—Drama) ......................... 02087

NESTOR—Treat 'Em Rough (Comedy) .................................. 02088

TUESDAY, JANUARY 16, 1917.

GOLD SEAL—The Prodigal Widow (Three parts—Drama) ................................ 02089

VICTOR—The Masked Cupid (Comedy) .................................... 02090

WEDNESDAY, JANUARY 17, 1917.

IMP—A Slave of Fear (Two parts—Drama) .................................... 02091

L-KO—Heartstuck at Sea (Comedy) ..................................... 02092

UNIVERSAL—Animated Weekly No. 55 (Topical) ........................................ 02093

THURSDAY, JANUARY 18, 1917.

VICTOR—Putting One Over on Ignatz (Comedy) ........................................ 02094

POWERS—No release this day.

BIG U—Bloodhounds of the North (Two parts—Drama) .................................. 02095

FRIDAY, JANUARY 19, 1917.

VICTOR—His Little Room Mate (Two parts—Comedy) ................................... 02096

UNIVERSAL—Screen Magazine No. 5 (Topical) ........................................... 02097

NESTOR—No release this day.

BIG U—The Little Rebel's Sacrifice (Drama) .............................................. 02098

SATURDAY, JANUARY 20, 1917.

BISON—Brute Force (Two parts—Drama) ....................................... 02099

JOKER—Barred From the Bar (Comedy) ............................................. 02100

LAEMMLE—Homeless (Drama) .............................................. 02101

SUNDAY, JANUARY 21, 1917.

REX—The Bubble of Love (Two parts—Drama) ........................................ 02102

POWERS—Mr. Fuller Pep; He Goes to the Country (Cartoon-Comedy) ................ 02103

—In the Land as Seen by Dr. Dorsey (Educational) ......................................... 02104

L-KO—The Fatal Key (Comedy) .............................................. 02105

UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 4—Facing Death) (Two parts—Drama) .... 02106

MONDAY, JANUARY 22, 1917.

RED FEATHER—Heart Strings (Five parts—Drama),

NESTOR—A Macaroni Sleuth (Comedy) ........................................... 02107

TUESDAY, JANUARY 23, 1917.

GOLD SEAL—Soul's United (Three parts—Drama) ...................................... 02108

VICTOR—The Honeymoon Surprise (Comedy) ............................................. 02109

WEDNESDAY, JANUARY 24, 1917.

LAEMMLE—No release this day.

L-KO—The Battle of "Let's Go" (Two parts—Comedy) ................................... 02110

UNIVERSAL—Animated Weekly No. 56 (Topical) ........................................ 02111

BIG U—The Red Goddess (Drama) .............................................. 02112

THURSDAY, JANUARY 25, 1917.

BIG U—A Wife's Folly (Two parts—Drama)

IMP—Black Evidence (Drama) ............................................... 02113

VICTOR—The Black Nine (Comedy) ............................................. 02114

FRIDAY, JANUARY 26, 1917.

IMP—The Fugitive (Two parts—Drama)

REX—No release this day.

VICTOR—Hell by the Enemy (Comedy) ............................................. 02115

SATURDAY, JANUARY 27, 1917.

BISON—The Daring Chance (Two parts—Drama)

JOKER—Love Me, Love My Biscuits (Comedy) ........................................ 02116

LAEMMLE—The Blood-Stained Hand (Drama) ............................................ 02117

Notes: For further details, see page 430, 432, 434, 436.

Rex—No release this day.

Notes: For further details, see page 430, 432, 434, 436.

Monday—Two releases.

Notes: For further details, see page 430, 432, 434, 436.

Tuesday—Two releases.

Notes: For further details, see page 430, 432, 434, 436.

Wednesday—Two releases.

Notes: For further details, see page 430, 432, 434, 436.

Thursday—Two releases.

Notes: For further details, see page 430, 432, 434, 436.

Friday—Two releases.

Notes: For further details, see page 430, 432, 434, 436.

Saturday—Two releases.

Notes: For further details, see page 430, 432, 434, 436.
Up-to-the-Minute Exhibitors

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162 Boylston St.

MINNEAPOLIS
80 So. 8th St.

NEW YORK
729 Seventh Ave.

BEAUMONT, TEXAS
702 Pearl St.

PHILADELPHIA
923 Walnut St.

FARGO, N. D.
Stone Bldg.

PITTSBURGH
791 Penn St.

ST. LOUIS
602 Princess Theatre Bldg.

ATLANTA
65 N. Pryor St.

SAN FRANCISCO
52 Turk St.
Stories of the Films

General Film Company

KALEM.

That Terrible Tenderfoot (Jan. 2).—The Screaming Sculpin, a bad lot of bums, terrifies a pretty woman whom they find. Then they take particular delight in making the tenderfoot a spectacle of their sport. He takes particular delight in making the tenderfoot a spectacle of their sport. He is the tenderfoot's supply of shells has been exhausted the diminutive tenderfoot knocks out his baw.

The proprietor of Blazing Barry Gulch's long honnors him to the tenderfoot at the spot as a bouncer. In a short time Grizzly Gus, the "Wolf" of the Frayre, appears upon the scene properly heeled with shooting irons. The tenderfoot can't enter him into a rear room of the picturesque town, and arouses the hatred of the "Wolf." When the "Wolf" succeeds in capturing Folly and carrying her away, the tenderfoot takes up the trail and, in a hand to hand encounter, he exacts his revenge for the insult to Folly.

The False Prophet (No. 21 of "The Girl from Frisco"—Two Parts—Jan. 3).—The cast: Barbara Brent (Helen Wallace) [True Boardman]; Ace Brent (Frank Jonasson); Daniel (Ronald Brabord), Saint Sam (Griffith Sturges), Wallace, W. Horne. From the story "False Prophet," by Charles L. Haskell, of "The Los Angeles Times." The story is one of the most thrilling ones of the season. It deals with a woman who, living in the thick of the city, meets a young man, and falls in love with him. But when she is to be married, she is betrayed by her own false heart. She is left to her own devices, and she is able to marry another man, and to live happily ever after.

The House of Secrets (No. 12 of "Gran, Pollock, and Hill"—Two Parts—Jan. 4).—The cast: Tom Grant, of The Chronicle (George Larkin); Nina (Connie Gilchrist); Davis, Submarine Commander (Harry Gordon); McKey, of The Gazette (Bryan O'Connor); Hetta (Hebe Daltons); Ethel (Welles Ritchie). Directed by Robert Ellis.

The house of secrets, as the name implies, is a place of mystery and intrigue. The story of the house of secrets is one of the most thrilling ones of the season. It deals with a woman who, living in the thick of the city, meets a young man, and falls in love with him. But when she is to be married, she is betrayed by her own false heart. She is left to her own devices, and she is able to marry another man, and to live happily ever after.

Rival Romances (Jan. 9).—The cast: The picture of the week is "Rival Romances," a story of love and intrigue, by the marriage broker (Henry Murdoch). Written and directed by Kalem.

"I'd rather get married than batch with you as the cook," said Ham to Bud on a summer's morn, before a lawn of daisies and sunflowers, in the shadow of a sunlit white portico. Then Ham went out to play golf, and Bud to work in the garden. In the garden, Bud found a picture of the woman he had chosen to marry, and he decided to ask her to marry him. So he went to her house and asked her to marry him. She said yes, and they were married.

Bud and Ham wake up to a realization that they have been gloriously bungled. Ham, the marriage broker's office, captures the girl and the man, and takes them to the studio. Bud does not know how to handle the situation, and he just goes on talking. Ham, however, manages to talk the man into giving up the girl and to make him sign a release.

The resurrection of gold bar (No. 10 of "Gran, Pollock, and Hill"—Two Parts—Jan. 10).—The cast: Barbara Brent (Marin Sals); A. W. Brent, her father (Frank Jonasson); Constance Wallace (True Boardman); Dick Dingle (Ronald Brabord): an old prospector (Edward Clisbee). Written by Robert Welles Ritchie. Directed by James W. Horne.

Mogul is Barbara's father, and he has just retired from the business. As he sits waiting for Barbara to appear, he reflects on his past and on his marriage to her birth, and in memory he is living again in the barbecue days of his youth. He finds that it was yesterday, he pictures his father over the barbecue, and he pictures his triumphal entry into the open street where he is taken up by his daughter. His anguish over the death of Barbara's mother; the sudden pinch off of the money that kept them all in the house of its inhabitants, recur vividly to him.

Barbara coaxes her father and Congressman John Wallace, her fianej, to take to the country for a change. They arrive at their cabin where the country is suffering from hunger and exposure. They have to explore the deserted grocery of Dick Dingle, now 21 and a convict. One of the floor boards gives way under Barbara's weight and she draws up him unceremoniously. Dingle gives her a kick and he is taken in hand by the sheriff and prosperity once more returns to Gold Bar.

Escanay.

Among those present—Two parts—Jan. 11.—The cast: Janie (Martha Scott), C. Travers: Grace Stanton (Gerride Glover); Colonel Stanton. Colonel Stanton refused to permit Robert Rickerts to marry his daughter, in order to maintain his financial independence. As a result of his decision, Ricketts falls in love with the daughter of a notorious suburban society. The papers report that he has been released from prison, and his confederates, until Wallace, do not know what to do with him or with the colonel's credit for capturing the burglar in whose case he has been committed to the marriage of the young couple.

Cinamatograph Nooz pictorial no. 11—Jan. 15.—This is one of the most brilliant of the current spring season. The cast: Constance Crawford (Marguerite Clayton), Hugh Pickford (Sidney Ainsworth), Creme Crawford (Thomas Commerford).

The white way.——Fifth of "Island Love." The cast: Constance Crawford (Marguerite Clayton), Hugh Pickford (Sidney Ainsworth), Creme Crawford (Thomas Commerford).
January 20, 1917

THE MOVING PICTURE WORLD

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VIM.

THE HOCOTTED BABY—(Jan. 15).—Among

the prohibitions that were promulgated in Corden
cville are "Lovers" and "Thieves," and

the law is prosecuted in this village by the

Women's League, but lovers know no laws and

when Harry and Kate Price come to town

there are no exception. Meanwhile a woman arrives

with a town baby and seeing the notice hides the baby.

Harry and Kate find the baby and take it home.

A terrible cyclone, however, interrupts their

lives, and their plans, among other things, is

to stand a couple of weeks. Telephones, plun-

dations, deachts and deacutions are made by

the要素 lying in the rules.

HEARTBEAT on SEA (Jan. 17).—Mr. Dixy

Doolittle gets a call from the gal who informs him

that he has left her $2,000 and so he rushes down to

his cabin and finds that he and his wife are on the benth on which

Mr. Dixy Doolittle has trouble starts when he tries to serve them soup.

Of course, he's in the kitchen when he can't

arrive, and what his troubles are.

A terrible storm is opening, and the

boy goes ashore.

A SLAVE OF FEAR (Two Parts—Jan. 17).

The cast: Helen Bronner (Ellis Egan); Bud

Stevens (Earl Page); Mike O'Connor (Lou

Shannon); Ken Harrigan (Karon). Robert

Warner, a big but timid man, is a vic-

tim of Bud Stevens, known as the "Buddy." Robert

is in love with Kate O'Connor, whose

father is a policeman, but he is too bashful to
declare his love to her.

Kate signifies her intention of going to work

at the factory, and Robert and Bud are em-
ployed, and, just as Robert anticipates, Bud

shows his love in the factory. He tells

his mother Roberts confesses his chagrin at the

treatment he receives from Bud, and the mother
tells her bilkes, and alcohol and

using brute strength. Robert decides that he

will not try to change Kate's opinions.

One night while he is calling upon Kate, Bud

arrives and her father.

This is too much and Robert decides that

he will teach Bud a lesson, and, securing a

gun, waits for him. He follows Bud for some

distance and to his astonishment sees Bud

react, at the hands of his friends, the same

treatment that he had given him. Later, he

discovers a story and quietly takes Bud's knife which he

had inadver-

tently left near the window he fired open.

The next day Robert finds Bud in the

presence of Bud, who immediately

knocks out Robert and kills him. Robert

informs him that he picked it up from the place

where it had fallen. Robert has the upper hand and persuades his

companions that they should "clean up" Robert.

Meanwhile Bud Roberts has robbors and she in turn has told her father, so

that when Robert's a law in his

home they are taken in custody—and Kate de-

cides that her love is for Robert.

VICTOR.

THE MASKED CUPID (Jan. 15).—An irate

husband has just learned that his wife has trod and returns home to say so when their maid's

steady decides to steal some jewels. Adven-

ture threatens when she is arrested and taken to

home and the officers, following him, arrive in time to get

the loot and prevent Kate from getting the jewels, but some baby clothes which

Mr. Husband do not know are in the course of

construction.

PUTTING ONE OVER ON IGNATZ (Jan. 18).

The cast: Maudle (Alida Newman); Tottie

(Teggy Custer); Bud (Al McKinnamon); Monty

(Eugene Walsh); Ignatz (Walter Balasso).

Written and produced by Capt. Lesly T. Pen-

nery.

Maudle, a leading woman, has a tooth set with

rubies and diamons which is insured for $12,000.

She has just purchased a birthday cake, having

left the entire chocolate stood far from fresh

in the dish, collects all the money in the crowd, which

includes Helen, who looks very much like

the boys with Maudle to Ignatz's store to make a

purchase.

Ignatz is impressed by the tour. Later, Bud

meets a juvenile, to the store and Bud with

Maudle, visit Ignatz to purchase the cake. Bud

has lost her diamond tooth worth $1,000, and

puts off to Maudle. She thinks she lost it in his

store. They promise to get it, but Maudle does not see to if he had

been successfully in finding it.

One day, a fello who tells Ignatz that he

has found a diamond tooth worth $1,200 which

he has purchased, and Ignatz per-

mits himself to sell it, and when he returns, the

troops proceed to the station. Ignatz ap-

proaches the girl and takes her home, fearful she is

putting 300 miles sleepie sleepie on the out-

come.

One night, the maid, who secretly hopes to

make money, has a dream that her floor in her

room. She hurries to the professor and relates the story of her find. The professor

in the meantime Carter has been forced to

force the passage, and, because of the situation,

and the situation becomes so trying that he tries

the path to where he intends to send the girl and the woman to his

room. The morning comes, but Bud goes to

the girl and to leave. They do, but until

the cake has taught them manners. Carter marries

the girl and takes her home, fearing she will

not turn out to be a missing mother of a pair of

twins. His father and mother will not accept

the girl, and the real

twelve proving that every-

thing is settled in a satisfactory manner.

BISON.

BRUTE FORCE.—(Two Parts—Jan. 20).

The cast: Clayton Bower, who is working on

the farm of an old friend (based on Dewey

Rice); Bess Harding (Jane Ber-

ne); Robert C. Storms (Stevens); Hallie town.

Scenario by Earl R. Hewitt. Pro-

duced by A. W. Rice.

The movie is about a small mountain town for some time. He returns and demands that she marry him or he will have

him in a drunken stupor. But his only assistant, who has laid his plans well, has taken a couple of

beans. They are in the sous and when the men with drinks, until he is in

an abandoned store. Sanderbrock sends the aid of Bess and they de-

stroy the still. The case is not successful because the noise, takes his gun and shoots Clayton in

The night, Lew sends word for Bess to meet

Clayborn, as he realizes that Bess kicks as he does Twe, but Clayton considers the latter but a a

ipin that Bess does not marry so long as he stays in the town, and asks three or six times on Harding's place and then

try the still. Bess then operates the machine.

Sanderbrock sends the aid of Bess and they de-

 successfully by a couple of

lbs. and when it is taken from the loosey by Phil

it hope all over the place. Odd adventures fol-

low, and when it is eventually announced that

Meantime the odor of the cheese has caused many patrons of the jockey to faint.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.
Clayborn rescues Bess from the burning loft, and, at the risk of his own life, drags Lew from the fire. Bess has been carried off by the flames, and for a time is heartbeatingly because she has lost her husband, and he being happy in their love.

JOKER.

WHEN DAMON FELL FOR PYTHIAS—(Two Parts—Jan. 11.)—Besides being president of the Senate, Sir Pert, the ardent lover of the beautiful woman in Syracuse, Damon was a ninety-nine-per-cent politician. He ran for a state assembly, was considered an excellent imposter, and was confined to keeping his jug full, and this was no great problem. He was known for his prohibition. Dionysius, a man who never ventured to show his bright lights, is this proclamation that any W. O. S. t. making noise before the Fourth of July would be sent up for life.

Damon’s best friend was Pythias, a noble soldier, who was killed in the war for women’s laughter, and was married to Calanthe, a Roman beauty. One day Dionysius aided Calanthe, and asked his prime minister who the chicken was. He was told that she was Pythias’s wife.

"Call Pythias to me," said Dionysius. "I have a secret for you, and I want to see him before I tell you."

Damon went home to tell his wife that his W. O. S. t. was coming, and to tell the other W. O. S. t. that he was coming. He arrived, and told the other W. O. S. t. that he was coming. Then he went home, and told his wife that he was coming. He came, and told his wife that he was coming. He died a man.

BARED FROM THE BAR—(Jan. 20.)—The cast: Bill (William Franey); Tessie (Lillian Peck); Ben (Adolph Tolkien); W. O. S. t. (Karl Crane); Miss Bolivia (Mae Meghaid); (McKay); Willy (Tessie Earshields). Scenario by E. J. Clauson. Produced by Habib Hende.

Bill has been admitted to the bar and is now serving drinks for himself. He is in love with Tessie Tuff, but the boss tells him of the day when he was in love with the big city by one, Cain and there left to starve. So Bill amuses Tess, and goes out to carry a banner of saloon and cable for the drinker for the Saloon parade.

Bill gets off his feet, not knowing he has grabbed the wrong banner and thereby brings the whole bar to the bar. The banner and cocktail recognizs the boss rights and Bill is carried away.

RED FEATHER.

THE DOWER OF DARA—(Five Parts—Jan. 15.)—The cast: William Newman (Eg-ward Drady); Morris (Edward Wren); Chas.; (Vivian Mack); Hugh Mey (Edward Stack); Willy (Ernest Shelders). Scenario by E. J. Clauson. Produced by Habib Hende.

Morris, a hardened criminal, is imprisoned for love, and has engaged William Newman, a police court lawyer, to defend him. As recom- mendation, Morris gives Newman his a, in which are sewed four valuable diamonds. Newman is attracted by a girl who slaves for the property, and is assisted by Newman, who is afraid of Newman, is arrested for the theft of the diamonds, and is tried for his life. The lawyer, who has been hired to represent the lawyer, is willing to meet his advances.

Newman cut the diamonds from the vest, as he was hired to get away with all of his, according to the agreement. The new lawyer is found, and Newman is brought before the chief. The two are left alone and Newman is three to get away.

THE CALL FOR HELP—(Two Parts—Jan. 14.)—Roger Wilson, a New Yorker, when in-

formed that his gold mine, in Mexico, is not paying because of mismanagement, informs Her- man, the overseer, that his daughter, Marie, that she may become his wife. In putting the mine on a paying basis, War- dour, the owner of the mine, is informed of Warring’s sharing the wealth. Warring thinks the force too large and fires the men. The Wilsons are expected in Mexico. Pedro then leaves with his train. A rope gives Warring the information that his men as Pedro fires on the train. He wins the friendship of the Mexican and Mac.

BLOODHOUNDS OF THE NORTH—(Two Parts—Jan. 21.)—The cast: The Embittered (Capt. D. P. Butcher); The Refugee (James Neil); Captain of a House of Troopers (M. J. Macquarie); and the young ack on.

In an out-of-the-way spot in the mountains near a town, a young woman, who are wanted for various crimes, have gathered. A man wanted for embezzlement arrives with his daughter Pauline. The embitter is a natural leader and, to James’s chagrin, becomes the leading spirit in the colony. Two members of the Northwest Mounted Police, Lon and Mac, are on the embitter’s trail. The embitter, without James’s knowledge, steals a horse and rides off. Mac is wounded. The embitter’s daughter, to her grief, sees the girl leaves the cab and confines her to her father. Lon follows and learns that her father is dead.

Believing that he has the girl at his mercy, the embitter leaves her alone. But, he also, has fallen in love with Pauline. Lon and Mac, when they arrive, ask James to goes to James and demands the surrender of the em- bitter, who complicates, and Mac arrests Pauline’s father. The embitter promises to him if he will save her.

Lon lifts his revolver to shoot Mac. How- ever, other refugees mistake Lon’s intention, Lon is shot, and they shoot at Mac the em- bitter. Lon is dead. Ed Warthin, who turns away the Confederates. She goes to the headquarters of Gen- eral John. The General pleads with her to live her peril. He sends the General to the resists. Alone she enters the Union lines near the front. The General sends her with the General and the officer carries her to the quar- ters, where she is found as the General. Edith. She secures the outline map of the Union forces.

As a result of the information the Confed- erates attack. Edith sees both her brothers and one of the Confederate officers. She shows her love and drives the charge. She and a few others escape and drive the Confederate forces back, and drive them away. She is wounded and the officer carries her to the quarters, where she is found as the General. Edith.

REX.

THE BUBBLE OF LOVE—(Two Parts—Jan. 21.)—The cast: Violet (Ruth Clifford); Jack (Pauline Craven); Daphne (Betty Schade); Mrs. Seton (Nanita Eliza); Captain (J. W. Van Skazer). Pro- duced by Douglas Gerrard.

At one time, Jack Armstrong was wealthy, but is now at the bottom of the heap. He is in love with Daphne, a frivolous woman, who is also in love with him. She loves him—but to him she does not appear in this role. He is also in love with Daphne, but not in love with her—asking if her love for him is great and big.

True to her nature when Daphne discovers his love for another, she becomes en- raged to Burton Musgrave, who has made quite a name for himself in the battle of Warring and Burton come to the party which Jack is attending. Burton is a great admirer of Violet. "The bubble," an orphan girl whom he is educating. When later he attempts to rescue her from the garden, he is taken from the story.

When the girl gives Jack her answer—she is to marry Burton Musgrave. Jack now feels that he is losing her, but as he regards her as a child, is really a woman and loves Jack. She drives that something is
January

THE MOVING PICTURE WORLD

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labor are saved: a Domestic BclOOCO course,
after which any husband can make a good waffle,
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the City Looks to the Strange Visitor."
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when she confesses her love, be quits his brother's
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route, feeling that his brother baa
lod him at the crucial moment.
Blna wires
Paul oi his brother's suicide,
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it rich and is celebrating In
the mining camp.
He goea home and blames Bina for Henrys
downfall, and wlun she appeals to him he llings

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POWERS.
MR. FVLLERPEP— HE
COUNTRY (Jan. 21).—Mr.

GOES

TO

THE

Pullerpen, tired of
city life, goes to the country and with him goes
Both have a strenuous time genius
a flivver.

hack, and their adventures cover

and

much ground

fun.

THE LAND OF THE SON OF HEAVEN,
AS SEEN DY DR. DORSE Y (On Samo Reel as
IN

— The

far-famed temples of the sunkissed land, the wonderfully heavy carved temples, In and out-of-door scenes In Peking and
street scenes and festivities with their attendant
ceremonies make the feature resplendent with
charm.
Foregoing).

LAEMMLE.

—

DOWNSTAIRS (Jan 10).
sees a servant girl leaving a house and
Arbelieves it a good time to make a haul.
rived at the house he peers into a side window
and hears the mistress telling her husband to
It is then 4 :40
try to get home by 9 o'clock.
The tramp rejoices and is planning
o'clock.
sees him and
mistress
his entrance when the
again phones her husband, telling him of the
tramps's progress into the house.
The husband jumps into a machine parked In
The wife has gone upfront of his building.
The owner of the mastairs to their baby.
chine, having seen Friend Husband, with two
They arrive at the house at
cops, give chase.
the psychological moment and after arrests and
explanations the tramp rides away with the officers.

THE

FACE

tramp

HOMELESS
est

treasure

—

A pet dog, the great(Jan. 20).
his mistress, while out riding

of

one day In his mistress' automobile, is attracted
by the sight of a cat. He jumps from the auto
During the pursuit the colto chase the feline.
lie is lost and tormented by two small boys, who
Later
his
tail and chase him.
tin
can
to
tie a
he is rescued by a ragged boy, whose home Is
reUpon
his
head.
any place where he can lay
storing the dog to his mistress the boy is rewarded by a good home.

UNIVERSAL.
UNIVERSAL ANIMATED WEEKLY

NO.

53—

(Jan. 3.)
Ice skating brings
City crowds having fun.
out throngs of skaters in parks. Chicago, 111.
Kiddles enjoy ice.
Subtitle:
$">00,000 fire ruins.
Science aids to clear up
Los
debris after explosion fires iron works.
Oxygen torches cut
Angeles, Cal.
Subtitles
wreckage. Electric magnet hoists giant weights.
St. Louis, Mo.
Ice hampers firemen's work.
Thousands sing carols. Holiday throngs join
Washington,
D. C.
steps.
in chorus on capitol
Subtitle
The President's daughters and Secretary McAdoo.
Horses' holiday treat. Lovers of animals give
holiday treat to hard-working equines. Boston,

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Mass.
Volunteers go to church. Motor-aid-corps, that
Southaids wounded soldiers, attend worship.
Subtitles:
Parade
Receiving mail in trenches.
through city.
Soldiers loot city.
Retreating Bulgars pillage city as they flee victorious invaders.
Macedonia, Greece.
Mummers in Quaker City. Decked in newest
Honor lost mate. Suffragists pay impressive
tribute to Inez Milholland Boissevain who died
for the cause. Washington, D. C.
Inaugurate governor. Simple ceremonies mark
second induction of Governor Whitman as state's
chief.— Albany, N. Y.
Cartoons by Hy Mayer.

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GAUMONT.

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Allan

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her from him and goal hack West.
Bina plots to revenge herself on Paul. Dressed
verj elaborately she goes to the mining camp
and begins a flirtation with the gambling sheriff,
and is entertaining the gamblers when Paul
arrives.
She repulses him when he attempts to
make her leave. He goes home, gets his horse
and returning to the dance hall, with a gun
forces her to leave the place, holding off the
men and starting a fight between them to distract their attention while he takes her away.
Arrived in the wilds, he forces her to don
overalls and to cook her own meals.
Paul falls
over a cliff, and Bina, puzzled by her own sensations, is nursing him when Allen Bradley, her
husband's attorney and an old admirer of hers
arrives and tells her her fortune in Mexico has
been restored.
As she is wondering why the
news fails to enthuse her, the gamblers arrive.
She refuses Bradley, and fights for the man she
finds she loves.
'

UNIVERSAL SPECIAL FEATURE.

THE PURPLE MASK (Episode 4— "Facing
Death" Two Parts Jan. 21). The cast: Patricia Montez (Grace Cunard)
Detective Phil
Kelly (Francis Ford)
Mrs. Van Nuys (Jean
Hathaway)
Silk Donahue (John Duffy)
Pete
Bartlett (Pete Gerald)
Bull Sanderson (Jerry
Ash)
Stephen Dupont (John Featherstone)
Jacques, the butler (Marie Biannchi).
Written
by Grace Cunard.
Produced by Francis. Ford.
Safely arrived at his own room with his captive, whom he has carried on his shoulders from
the sewers where he had captured her, "Sphinx"
Kelly seats tho girl in a chair and throws off
the cape which had previously concealed her

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WEDDI

RIBLE

The cast: Philip Ouard (Edmond Maths)
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The Vampires do not give up their attempts
on the life of Philip (Jiiartl even alter he Is
married, The wife of thu Janitor who was accldently I'til on. d by wine meant for Philip's

now

She Is
employ.
husband's death, and
Tho fortune teller
is a
Vampire.
By hypnotising her visitor, the
woman Influence., her to 0OOD the door Of
Philip's home to (he Vampires.
Normandln has
fallen In
love with Augustine, und has followed her to the fortune tiller.
She will not
reveal the ree on for her visit and ho watches
her day and night
It Is this vigilance which
llnnlly rewards him hy finding the Vampires
on Philip's home.
The Vampires are put to flight when they
nre discovered trying to asphyxiate Philip and
his wife.
While Philip and Normandln go for
the police. Augustine and Jane, Philip's wife,
are kidnapped and carried to a bouse In the
suburbs.
Normandln, pursuing tho automobile,
fired a shot that punctured the lubricating oil
tank.
This dripped, leaving a trail which
Normandln followed slowly but successfully on
wedding
anxious

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and Normandln find
Augustlno are kept prisoners
Philip

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Jane
cellar

of

Philip leaves his revolver with
his wife while ho and Normandln go for the
police.
The official raiding party arrives while
the marriage of Irma Vep and Venenos Is being
celebrated.
Every exit Is watched, and the
police break In upon the Vampires.
All are
killed or captured, but a count shows that Irma
Vep Is missing. She has secured a revolver
dropped by a policeman and hurried to the
house.

cellar to be revenged upon Jane and Augustine
for the death of her companions.
Jane, however, defends herself by shqotlng
Irma, who drops at the feet of Normandin and
Philip who have also hurried to the cellar.
Thus the last Vampire is accounted for, and
Philip has freed France of the terrible criminal

menace.
Normandin marries Augustine,
the two pair live happily ever after.

and

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features.
Great was Kelly's chagrin to discover that the girl whom ho had presumed was
Pat was not his fair tormentor by any means
but another girl -whom Pat had dressed in a costume like her own to fool the detective.
For some time Patricia refrains from activities and "Sphinx" Kelly imagines that his tormentor has given up her practices of trying to
humiliate him in perpetrating crimes and misdemeanors. But at an utterly unexpected time,
It came aBout, this
Pat resumes her work.
time, at the Paris Academy where Pat decided
to thwart a scheme to cheat out of his just reward the rising young artist she had befriended.
Pat had posed for the pictures and her old
enemy, Stephen Dupont, the art dealer and
money-lender, who had previously suffered from
tho girl's depredations, was determined that a
cheap daub he had caused to be entered for the
grand prize should get the award of judgment.
Pat overhears a conversation in which Dupont
arranges to bribe the committee of award. Pat
breaks into the Academy, transposes the pic-

and the award goes to a certain numbered
picture when the drapes are drawn it is Pat's
nude likeness that gets the prize.
In celebration of her victory Pat assembles
her friends at the studio of her artist protege,
Dupont hears of the plan
to have a jollification.
and brings a gang of ruffians to clean up the
Kelly also knows of the party and goes
place.
there in time to enter into the fray. There is a
tures,

—

general fight, of fierce and rough-and-tumble
sort, that ends in Dupont spiriting Kelly away
in an autoomblle.
Pat follows with her Apaches, and breaks
into the house where Kelly has been made a
Kelly is in a room on the ground
prisoner.
floor where a drove of alligators are kept In a
The floor is being drawn from under
tank.
Kelly, that he may fall into the water and be
Pat is
at the mercy of the hungry alligators.
in the room overhead, breaking through the
ceiling as the eposide ends with Kelly hanging
precariously to the wall of the room, with the
alligators waiting eagerly in the tank below
for their expected breakfast.

REEL LIFE
scientific

NO. 38— (Jan. 21).— The stir In
when air was first liquified

circles

has not yet subsided, and even the layman has
been unable to appreciate some of the wonderful
things which can be done with liquid air. The
Gaumont company has caught some of these for
the screen In its picture called "The Air."
A
goldfish swimming is a bowl Is dropped into a
liquid air bath and Immediately removed so
hard that it is broken with a hammer as If made
of marble.
The same process is repeated with
tho blossoms of flowering plants. Other experi-

ments with air show how one can be asphyxiated
with his own breath, how nitrogen is a dllutent
of the oxygen in the air, and how a substance
burns in pure oxygen.
Another entertaining subject on the same reel
visualizes the orange industry In California.
There is a view of a 6,000-acre orange grove,
and then follow pictures of the processes of
picking and handling.
It may come as a surprise to some that the oranges are given a bath
and disinfected before they are sorted.
The next picture is interesting for all who
enjoy water sports. It Is a series of views of a
hydro-ski.
This is apparently two baby canoes
braced together, the occupant of the queer water
craft standing with a foot in each as if In big
hoes.
In reality he is standing upon treadles
which work a wheel placed between the two
canoes at the stern. The contrivance Is guided
with a paddle.
How apples are automatically graded for the
market is a picture on this reel which shows
the care taken in packing them according to
size.
The machine is complicated In mechanism,
but the process is understood at a glance.
On the same reel is a short picture in the
series, "Things Not Generally Known." It shows
how scattered glass is removed from the floor
with wet absorbent cotton.

TOURS AROUND THE WORLD NO. 12— (Jan.

—

The war has turned the thoughts of the
in admiration toward France, the one
nation that did not seek war yet has sustained
It Is certain
its
awful shock so heroically.
that the close of the war will see a general exoAmericans
to the sister redus of sight-seeing
public.
With this in mind the Gaumont company has filmed for American spectators some
of the sights which will be seen on a tour of
France, aside from pictures of devastation In
The first series of pictures In
the war zone.
Gaumont's "Tours Around the World" No. Vi
shows Bordeaux. France, and sights along the
river down to Pauillac, near the coast, noted
for Its wines.
23).

world


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Hempstead, N. Y.—Eight army airstreams fly to Philadelphia. Flight of 165 miles is made in 97 minutes.

Tsun. W. Lawson, of "Pioneered Finance" fame, goes to Washington. Will tell Congressmen of "Loan to Mexico," which he figures will bring a loan of $100,000,000 from London England. The army service corps and their own work. Manchester, England. The Russian Pope closes the ambulance donated by Russian residents.

Marseilles, France.—Dynamic workers in sunshine are working to put up a 12-story house in April. Paris, France.—Horsing the ambulance. The Russian Pope closes the ambulance donated by Russian residents.


A railroad engine uses horse power. Mr. Farmer saws his winter wood.

Great tractors hauls 75 tons loads over roughest roads in the country, trailers carry 100 tons.

Miscellaneous Subjects

PARAMOUNT.

PARAMOUNT PICTORIALS, No. 44 (Dec. 3, 1916).—Subjects on reel: THE ELECTION OF THE VOTE. Aid to the Four Footed; Taking the Dumps Out of the Ocean; Scenic Gems from Italy (Lake Orta).

PARAMOUNT PICTORIALS, No. 45 (Dec. 10, 1916).—Subjects on reel: THE EVOLUTION OF A POSTCARD. Rowanberry; Witching for Water; Foiling the Submarine; The Modern Swordman; Uncle Sam’s Fatherland Underwater.

PARAMOUNT PICTORIALS, No. 46 (Dec. 17, 1916).—Subject on reel: AN AMERICAN VEGETARIAN; CHINESE CHARMING; THE FALL GATE OF THE ATLANTIC; FIFTY-FIFTY—Plasticque.

PARAMOUNT PICTORIALS, No. 47 (Dec. 24, 1916).—Subjects on reel: WESTERN NIGHT TRAINS; Vasan; Witching for Water, Foiling the Submarine; The Modern Swordman; Uncle Sam’s Fatherland Underwater.

PARAMOUNT PICTORIALS, No. 48 (Dec. 31, 1916).—Subjects on reel: Fine Arts with Hammer and Nails; Navigating the Whitehead; Experiments in Physics; Remaking Young Citizens.

THE SLAVE MARKET.—(Famous Players—Five Parts.—Jan. 1, 1917.)—The cast: Ramona (Pauline Frederick); John Barton (Thomas Meighan); Firebrand (Albert Hart); Anna (Ruby Hoffman); Portuguese Joe (Wellsington Player).

Ramona is the daughter of the governor of Port Royal. She is a cripple who was born in Spain. John Barton, a soldier of fortune, is cast as the hero in Spain penniless and spernens the acquaintance with Ramona by rescuing one of her men. He is given the position of manager in a fashionable tavern where he learns of a huge treasure buried in the bones of a pirate and plans to take the bones. After Ramona has been knocked overboard in his defense. Un- till the acquisition of Firebrand or Ramona has been Anna, who now becomes jealous of the Spanish beauty. After attempting to make Ramona accept his attentions peacefully Firebrand vents his wrath upon her and orders her confined in one of his cabins.

Barton, recovering from his injuries sufficiently to make his way, abandons upon the cabin in which Ramona is a prisoner but the jealous Anna discovers him and informs Fire- brand of the supposed escape of Ramona and Firebrand. The pirate chief rushes to the cabin and when he finds that Ramona has escaped he kills him. Anna demands Ramona as the culprit and, in a fit of vengeance, suggests that Ramona be sold as a slave in the public market. Her rare beauty causes many bidders among the men who attend the sale. Meanwhile Barton has gone to the sale. He finds a woman who looks exactly like Anna. He has bought a horse on which he rides to the sale. He inhales theike of Ramona and her on the slave block, with a bode of men frantically bidding.

Plunging into the crowd, he fights his way to the front and forces the bidding, until, after a stimulating scene of battle, sweeps his. his rivals, and rides off triumphant in search of a new home.

THE EVIL EYE—(Lucky Five Parts.—Jan. 4, 1917.)—The cast: Dr. Katherine Tarrant (Blanche Sweet); Leonard Sheldon (Tom Forman); Frank Kingsley (Webster Campbell); Clifford K. Katherine's brother (J. Parks Jones); Mexican Joe (Walter Long); Rose, Sheldon's servant (Ruth King); Michael (William Dale).
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THE LAST SENTENCE—(Five Parts—Editors: George Crosby (Marc MacDermont); Cynthia Forsythe; Rene Keresa, a Breton fisherman (Grace Forsythe); Leonard (Herbert Prior): Mrs. Crosby, George's mother (Florence Glover); Georgia, daughter of George and Cynthia (Gayla Case); George; George's daughter (Kathleen McCarr): Val Lewis, a pampered only son (Raymond McKeen); Mrs. Lewis, Val's mother (Mrs. Wallace Erikson). Scenario written by Edward A. Karpenicking based on Ben Turbet, a New York lawyer, with a passion for painting, wearer of his legal disguise, and apé,

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Gold Key Screen.
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For the Moving Picture World
receives a note that a girl, who she has named after him, has been born to her. George later meets the girl and falls in love, and on receiving word of the death of Keene and the baby in a fire in the convent, the wonder is cut short by the following winter. Keene re-appears, and when George tells her that his and her baby is the care of her landlady and goes away, she expresses a desire of the house the Crofisby finds her body. Clutched in her hand is the crucifix George had given her, on the back of which is scratched the word “pardon.” The landlady identifies her as the mother of the baby who has been left in her care; and George, placing the crucifix around the baby’s neck, pays the landlady to take care of her.

Four years later, a daughter, Georgiana, is born to Julia and George. In this time, George, and Georgette wanders away from the landlady’s home and is adopted by a barge captain.ma. Kerouc, now a French naval officer, comes to inquire about his daughter, recognizing Cinthy, his child, he mistakes her for Georgette. George writes a confession, revealing the truth; but Cynthia destroys the confession without reading it, on account of her faith in George.

Six years later, George is now Judge Creshby, while Georgette has secretly married Vai, the repulsive son of Mrs. Lewis, in whose home she is employed as a maid. In an effort to care him of his love for drink, his mother sends Vai away, and Georgette is left alone. A girl is brought before Judge Creshby, charged with murdering her baby, and her conviction seems assured. Among the evidence is a crucifix with the words “pardon” scratched on it. The judge is seized with apoplexy, as realizing the plonner is his daughter; however, he nurses her back to health and eventually permits his last sentence.

Julia’s love for George survives all else; she strives to secure Georgette’s freedom, and finally gets word to tell her far from, whose answer states the baby is safe with him. Vai returns with the baby, and he and Georgette said to be in the clutches of a loyal mystic. For the first time in years, George’s heart is lightened, although his body is disordered with pain.

THE MASTER PASSION (Edison—Fite Parts—Jan. 8).—The cast: Julia Loo (Mabel Trameller); Jack Carter (Harry Bigelow); Georgette (Cynthia Smiley); (Robert Connects); Mrs. Long (HeLEN Strickland); Prof. Albert Martino (Richard Tucker); Verina (William Wadsworth); Marie Jardin (Ann Leach); Reuben Carter (Barbara Moore); Bender, Julia’s daughter (Olive Wright); Louise (Leslie Hooper Cooper). Directed by Richard Ridgely.

Godded by ambition for wealth, and the pleas of her mother, Julia Loo breaks her engagement with Jack Carter and marries George Julian. Her first years of married life are filled with happiness, for she possesses a voice of more than usual merit, and Bender engages Prof. Albert Martino to instruct her.

Martino becomes a frequent visitor, while Julia makes rapid strides with her singing. Bender, occupied with his work, seems to be able to fulfill his duties to the home. Martino, taking advantage of his opportunity, makes a great fortune that she might win through her work, but she refuses to take the steps his wish he be protected, the world will be at her feet.

Threatened by the father of a girl whom he has wronged, Martino is forced to flee, and Julia leaves her home and little daughter, Cora, to seek fame with the musician. Time passes and Julia is in Europe, alone and penniless, deserted by Martino. She is picked up unconscious on the steps of the Opera House where she is seeking an engagement, and is carried into the dressing room of Marie Jardin, a famous prima donna. She is engaged there, and makes Julia her protege. Under her teaching Julia wins the love of several millionaires, and makes her the world will be at her feet.

Eighteen years later, in America, Ralph Carter, the son of Julia’s first sweetheart, and Cora, Bender, Julia’s daughter, whom she has deserted, are in love. A marriage and in an effort to make Cora forget, he arranges a trip to Europe.

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BLACK HANDS AND SOAPSUDB (Jan. 15).—The cast: The Chaff (Tillie Rhodo); the en- gineer (Harry Lemoine); the captain (Barney Ham); the Englishman (George French); the prospector (Harry McLeod; for the Chinaman be by W. E. Wing. Produced by Al. E. Christie. In the "Scientific Scourby," there is rivalry between the head engineer and the prospector for the hand of the chaff is the price for which they shall compete. The engineer wins. The Chinaman is reconciled. He is on the stage, run in all directions through the plant, even alarming the women and added the chief to the chase.

At the same time, the engineer pops a safety valve to give the effect of a bomb, and this adds a few feet to every jump they make. Bringing up in the engine room, they find that the engineer has caused all the trouble. They chase him out and leave the chief rubber and the catcher in each other’s company. The "Scientific Scourby" is in place again.

FOX FILM CORP.
BITTER TRUTHS (5 Parts—Jan. 15).—This picture opens on the big, helpless humanity which is budded together in Blossom Street, in the linden of the city. The social problems, the spirit of the thousands dwelling there is Anne, in love with Gravier, a Gravier, a Gravier, a Gravier, a Gravier, a Gravier. In warning Jimmy one night that the police are on the loose, she is shot. The chief is a mastermind, brought into court with him and sentenced to jail. When she is released she plots revenge on the man who put her behind the bars. Taking Marcus, about to be nominated for a higher position in public service.

Through a ruse, she obtains employment in the Marcus household. The ploy does not recognize in his wife’s secretary the same woman who was once just a “poor, Blossom Street thing.” He finds in love with her. Anne is approached by a stool- pikeman working for a Gravier, and they are trying to fasten a scandal upon the judge. Anne promises to help him.

She agrees to put him in a compromising position that evening, when witnesses will be on hand. Meanwhile, Bender refuses to consent to it. He has been living through the years his prisoner, with the face of Anne always by

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JULIA, known as Julia Marinh, a world-renowned prima donna, lives in Paris. She has carried away an affair from a wealthy husband, who has warned of paying his gambling debts. At Monte Carlo, the dice were Bender and his partner. He goes to the workings of Julia’s mother, Cora is forced to accept the niece de lac as her dance. The Duc poses his love in the house. Bender tells Julia to receive alone and confirm his identity. Cora, impressed by the talented laked, accepts an invitation to call. Cora’s visits to Julia’s dressing room become more and more frequent. Bender finds Julia’s card in the laced’s grove and goes to the theater.

Julia, unable to restrain herself, tells Cora that she is her mother. Bender, coming into the room, finds the woman herself and he. At first wrathful, he cannot withstand Cora’s plea, and he and Julia are reconciled. Julia discards the Rhenish woman of which she was herself. She is reconciled. The Duc is defant. Julia sacrifices herself and tells Bender the I. T. D. brings and wreath upon her, and, taking Cora, returns to America. She seeks solace in her art, but in a quarrel with the Duc she loses her voice. Months pass and Bender, repeating his basty action, returns to take Julia back house again.

FOX FILM CORP.
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She agrees to put him in a compromising position that evening, when witnesses will be on hand. Meanwhile, Bender refuses to consent to it. He has been living through the years his prisoner, with the face of Anne always by
suicide. This brings an end to the married life of Ruth and Neil. She blames Neil for Dick's untimely end, and proceeds to get a divorce. 

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1327 Vine Street, Philadelphia, Pa.
Julia employs Savatz as her maid, upon in-
structions from her father. Savatz and Oxen-
am attempt again to steal the sealed packet by
placing the Saint and Savatz. Savatz
printed at work by Julia, who is rescued from
the care of Philip, by Joseph Savatz, who
visits her as a notorious vagabond and takes
him off.

ARTCRAFT PICTURES CORP.
THE PRIDE OF THE CLAN. (Jan. 8.)
Seaton.—The cast: Robert, Earl of Dun-
stable (Kathryn Brown Decker); Pittmarsh (100
erowsen); the dowager (Joey Day) Jamie
Campbell (Jasket); Madame MacTavish
(Prudence). Among the scenes is a trip to a
little island on the west coast of Scotland
lives MacTavish, head of a clan. Here he rules as a
chieftain and law is law. He has a daughter, who
saves the lives of the birds across the Hebrides and the
fishermen turn their boats to the bell for help. On the
shore the women and children watch the flight of their
men with the waves. Among those who see
MacTavish lost, according to the law of the
island, the next authority passes to his
daughter, Sarght, Just.

She, with a spirit of kindness and in a tender,
youthful voice, exclaims: "Dearest, you are
madame, your husband, your father, your
families. Her disposition wins them.

Jami Campbell, a young fisherman, has won
MacTavish's heart. He is regarded as the son of Mr. Campbell, one
of the clans. The old lady, who has
reached her twenty-first birthday feels that she
must deliver his secret. Shesdie, to the
Countess of Dunstable that the baby of
her first marriage, which she left with the old
woman of the island, is to be a fine
young man, and is now known as

The Countess accompanied by her husband
starts out to seek her son. It is on the eve of
Jami's betrothal. The Countess finds the
young man and tells him of his real
identity. She warns him to secrecy even from his
own sweetheart. The Countess goes to watch
the queen, Betrayed, confronts her.

The wife breaks down and confesses that
the young man is her son.

There having been no children by the second
marriage the Countess is delighted with the news
and at once starts to plan for Jamie's future. The
Earl, however, means that Jamie shall cut
loose from all of his prejudices and pursues Marget to believe that she is an
obstinate to Jamie and the Earl. She
realizes the necessity of making the sacrifice and gives up
her views on the matter. As of the clan, the Earl
commands him to leave.

Jami with heart torn asunder departs for his
father's yacht. Months pass and he
decides to somewhere in the west where his father
and his brother were last seen. A
near an entrance to a group of islands, the
boat, before she cuts the ropes then the
the frail old hold in which she lives to the
island where she lives and writes a
note, places it on the strap collar of her
favored little goat; and sends it abroad. Grubye
Pitkirm, the village atheist, who feared
can-hard, he has refused to obey the
calls of Margret. Pitkirm is troubled
trampled on the night Marget cuts loose in
her despair. As the story
repeats he bears the beating of the goat at his
hand.

He is about to drive the animal away when
he finds the note Marget has written. Looking
seaward he sees the sail of the
boat and he realizes what has happened. The
village is rescued and the boat is saved. Down to
the surf line rush the people. Pitkirm
ends the message to the yacht to get Jamie.
Lowering a boat he rushes towards the
boat, as the waters are closing in on the cable he
reaches for his sword and swallows the
knee and utters a prayer for the first time in his
life. Jamie and his wife reach the
yacht, a reconciliation between the girl and the
Earl follows and the dreams of the
people all over again are real dreams because
they have come true.

METRO PICTURES CORP.
THE WHITE TIGER. (Part—Jan. 15.) The cast: Nat
Rinaldi (Edith Barrymore); "The Stranger
(William B. Davison) John Blanddt (Wal-

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NEW YORK, N. Y.

Member Nat. Assn. Motion Picture Industry
TO OUR ADVERTISERS
Past & Present and Future

IT HAS always been a source of constant satisfaction to the management and staff of the MOVING PICTURE WORLD to know that not one dollar’s worth of business for this publication has ever been secured by MISREPRESENTATION. No member of our staff has ever been expected to violate—nor has he violated—his conscience by attempting to secure business through any misstatement of actual conditions.

This paper has never carried a line of business placed because of claims of an actual weekly circulation of thousands of copies more than the gross number actually printed. It has never been called upon to defend itself, either in the courts or in the office of some irate advertiser, against the charge that thousands of expensive colored inserts had been consigned to the scrap heap because they were not required in an edition less by thousands than the advertiser had been led to expect would be printed.

The MOVING PICTURE WORLD has never had a page of advertising secured through deliberate and wilful MISREPRESENTATION in regard to any other publications.

At no time has the MOVING PICTURE WORLD attempted to secure business—either subscriptions or advertising—by false intimations that we especially represented any particular branch of the motion picture industry or that we were the official mouthpiece of either the organized or unorganized exhibitor.

We have given the biggest and best value in the field of motion picture trade publications, and are doing it today, as every experienced moving picture publicity man knows.

In concentrating its energies upon the business of constantly improving what it has to sell instead of indulging in scurrilous and maliciously unfair MISREPRESENTATION against its competitors, the MOVING PICTURE WORLD stands well nigh alone in its field.

Whatever business we may carry in this new year or in the years to come, let us assure you, will be carried with that same satisfaction of knowing that it has been secured absolutely without MISREPRESENTATION.

THE PAPER WITH READER CONFIDENCE.

Every Genuine Test Shows Value and Service Away Beyond Comparison
Albany, N. Y.—Regiments of National Guard participate in the inaugural ceremonies.

Charles S. Whittman, re-elected as governor of the Empire State. Subtitle: 97% of the voters turned out.

The grasshopper, a native of the state, is the symbol of hope.

Westerner tries the chauffeur, supplies in the city's growing festivity.

The tenant asks his landlord for leniency, for the sake of the young couple's happiness, he releases them.

PEARL OF THE ARMY—NO. 7.—("For the Stars and Stripes"—Astra—Two Parts—Jan. 14) —The flat becomes a picture, the audience is The Chairman, the plot an American cliche.

As soon as the crooks start to talk, the audience knows the story. They are surprised when the Chairman decides to reveal the crooks' plan to the police.

The Chairman has a plan to save the city from the crooks. He reveals his plan to the audience, who are surprised by the Chairman's decision.

They plot to save the city from the crooks.

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Pages 410, 412.)

General Film Company

RELEASE DAYS.
Monday—Selig, Vitagraph.
Tuesday—Essanay, Kalem
Wednesday—Essanay, Kalem, Vim Feature Comedy.
Thursday—Selig, vim.
Friday—Kalem, Knickerbocker, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

BIOGRAPH.
Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Release).
Dec. 11—Her Sacrifice (Drama) (Biograph Reissue).
Dec. 18—The Honor of the Law (Two parts—Drama) (Biograph Reissue).
Dec. 18—The Conscience of Hassan Bey (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Rehearsal (Reissue—Two parts—Drama).

ESSANAY.
Dec. 20—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Cannibalized Nozzi Pictorial No. 21 (Cartoon Comedy).
Dec. 30—Five in Sunshade (Third of "Is Marriage Sacred?") (Two parts—Dr.).
Jan. 2—The Girl God Made for Jones (Two parts—"Black Cat Feature"—Comedy Drama).
Jan. 3—A Dollar Down (Comedy).
Yosemite Valley (Scene).
Jan. 6—When the Man Speaks (Fourth of "Is Marriage Sacred?") (Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat Feature") (Two parts—Drama).
Jan. 10—Cannibalized Nozzi Pictorial No. 22 (Cartoon Comedy).
Yosemite Valley No. 2 (Scene).
Jan. 12—The Wide, Wide Way (Fifth of "Is Marriage Sacred?") (Two parts—Drama).
Jan. 16—The Little Missionary ("Black Cat Feature") (Two parts—Drama).

Jan. 17—One on Him (Comedy).
—Scene on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is Marriage Sacred?") (Two parts—Drama).

CAALEM.
Dec. 22—The Tiger's Claw (No. 10 of "Grant, Police Reporter") (Drama).
Dec. 23—The Vanishing Box Car (No. 111 of "The Hazards of Helen") (Drama).
Dec. 26—The Quest of the Golden Goot (Com.).
Dec. 29—A Mission of State (No. 11 of "Grant, Police Reporter") (Drama).
Dec. 30—A Race With Death (No. 112 of "The Hazards of Helen") (Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 8—The Man He Might Have Been ("Frisco") (Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of "Grant, Police Reporter") (Drama).
Jan. 6—The Mogul Mountain Mystery (No. 113 of "The Hazards of Helen") (Drama).
Jan. 9—Rival Romoes (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22 of "The Girl from "Frisco") (Two parts—Drama).
Jan. 12—The Trial of Grant (No. 13 of "Grant, Police Reporter") (Drama).
Jan. 13—The Fireman's Nemesis (No. 114 of "The Hazards of Helen") (Drama).
Jan. 19—Cupid's Caddies (Comedy).
Jan. 17—The Hospitalised Trust (No. 23 of "The Girl from "Frisco") (Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant, Police Reporter") (Drama).
Jan. 20—The Wrecked Station (No. 115 of "The Hazards of Helen") (Drama).

SEILIG.
Dec. 11—Twisted Trails (Three parts—Drama).
Dec. 14—Seelig-Tribune No. 100 (Topical).
Dec. 16—The Road to Fame (Drama).
Dec. 18—Seelig-Tribune No. 101 (Topical).
Dec. 18—The Five Piece Piece (Two parts—Drama).
Dec. 21—Seelig-Tribune No. 102 (Topical).
Dec. 22—Seelig-Tribune No. 103 (Topical).
Dec. 25—The Golden Thought (Two parts—Drama).
Dec. 25—Seelig-Tribune No. 103 (Topical).
Dec. 29—Seelig-Tribune No. 104 (Topical).
Dec. 30—The Right Path (Drama).
Jan. 1—Seelig-Tribune, No. 1 (Topical).
Jan. 1—On Italy's Piring Line (Three parts—Topical).
Jan. 4—Seelig-Tribune No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Staring in Western Stuff (Two parts—Comedy—Drama).
Jan. 8—Seelig-Tribune No. 3 (Topical).
Jan. 11—Seelig-Tribune No. 4 (Topical).

VIM FEATURE COMEDY.
Nov. 29—The Good Stenographer (Comedy).
Nov. 29—Hobby's Chicken (Comedy).
Dec. 6—Hobby's Chicken (Comedy).
Dec. 16—Charity Begins at Home (Comedy).
Dec. 20—They Practice Economy (Comedy).
Dec. 27—Her Financial Fraternity (Comedy).

VIM.
Nov. 24—Money Mad Men (Comedy).
Nov. 30—The Prize Winners (Comedy).
Dec. 1—Aimblous Pilots (Comedy).
Dec. 7—The Guilty One (Comedy).
Dec. 8—A Rare Bearded (Comedy).
Dec. 14—No release this day.
Dec. 16—What's the Use (Comedy).
Dec. 21—He Winked and Won (Comedy).
Dec. 22—Heckless Romoes (Comedy).
Dec. 26—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).

VITAGRAPH.
Dec. 25—A Journey to Nowhere (Comedy).
—Some of Our Biggest Star Performers (Comedy).
Dec. 29—The Lock Charm (No. 2 of "The Dangers of Doris") (Drama).
Jan. 1—His Lesson (Comedy).
Jan. 5—Two Fodors (Third of "The Dangers of Doris") (Comedy—Drama).
Jan. 6—Billy Smoke (Three parts—Drama).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—The Dancers of Doris, No. 4, "One Good Turn" (Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE.
Dec. 12—In a Looking Glass (Two parts—Drama).
Dec. 19—The Little Brown Mole (Two parts—Drama).
Dec. 25—A Tale from the Decameron (Two parts—Drama).
Jan. 2—The Girl God Made for Jones (Two parts—Drama).
Jan. 9—Among Those Present (Two parts—Drama).
Jan. 16—The Little Missionary (Two parts—Drama).

BROADWAY STAR FEATURES.
Dec. 2—Our Other Lives (Three parts—Dr.).
Dec. 16—Pop's Legacy (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.
Dec. 1—Butts' Letter—Creek (Two parts—Dr.).
Dec. 8—Master of Her Soul (Three parts—Drama).
Dec. 22—The Dawn of Wisdom (Three parts—Drama).
Jan. 5—Temptation and the Girl (Three parts—Drama).

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The Moving Picture World

Is Admiredly Adapted to Carry Any Little Message Which You May Wish to Send

Our Classified Advertisements at Five Cents Per Word
Will Produce Remarkable Results—One Dollar for Twenty Words or Less.

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THE improvement of the projection is the paramount duty thrust upon every operator in the motion picture industry today.

No matter how elaborate the films—the picture must be properly projected to produce the desired result.

The latest development to delight the operator, and improve his projection is the Speer "HOLD-ARK," hard core, metal coated, lower carbons.

Operators and experts declare it the greatest carbon achievement since the introduction of the motion picture industry.

The hard core assures positive steadiness of the arc,—the metal coating affords additional current carrying capacity—the combination provides an ideal negative carbon.

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The public is extremely critical—a bright, flickerless picture is demanded.

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The first fact he notes is that the correct carbons are most essential to improved projections.

Being familiar with carbon faults, he rejoices in the recent developments of the SPEER LABORATORIES, and feels confident further advancement has been made in carbon qualities.

A progressive operator he demands improvements, and immediately becomes a regular user of "SPEER CARBONS."

Having adopted a carbon that is most satisfactory in every particular, he looks over his past experiences and feels that he has passed into a new atmosphere.

It is an atmosphere of advanced thought, broad limitations and new ideas on projector carbons.

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Research, test, refinement and quality are the watchwords of the Speer engineers and experts.

This is why the performance of "SPEER CARBONS" is unapproachable. It demonstrates clearly that the "SPEER" is the incomparable carbon of the present day.

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The carbons that are guaranteed

Speer Carbon Co.

ST. MARY'S, PENNA.
**List of Current Film Release Dates**

**ON UNIVERSAL AND MUTUAL PROGRAMS**

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<td><strong>AMERICAN.</strong></td>
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<td><strong>POWERS.</strong></td>
<td>Dec. 28—The Perils of Our Girl Reporters (Episode No. 4, &quot;The Jade Whale&quot;)—Two parts—Drama.</td>
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<tr>
<td><strong>BIG U.</strong></td>
<td>Jan. 3—The Perils of Our Girl Reporters (Episode No. 1, &quot;The Black Door&quot;)—Two parts—Drama.</td>
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<tr>
<td><strong>DION.</strong></td>
<td>Jan. 10—The Perils of Our Girl Reporters (Episode No. 3, &quot;Ace High&quot;)—Two parts—Drama.</td>
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<td><strong>GOLD SEAL.</strong></td>
<td>Jan. 17—The Perils of Our Girl Reporters (Episode No. 2, &quot;Two Troubles&quot;)—Two parts—Drama.</td>
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<td>Jan. 3—The Perils of Our Girl Reporters (Episode No. 2, &quot;The Black Door&quot;)—Two parts—Drama.</td>
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<td><strong>LACEMILE.</strong></td>
<td>Jan. 10—The Perils of Our Girl Reporters (Episode No. 3, &quot;Ace High&quot;)—Two parts—Drama.</td>
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<td>Dec. 17—The Perils of Our Girl Reporters (Episode No. 4, &quot;The Jade Whale&quot;)—Two parts—Drama.</td>
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<td><strong>NESTOR.</strong></td>
<td><strong>CUB.</strong></td>
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<td><strong>POWERS.</strong></td>
<td>Nov. 10—His Blushing Bride (Comedy).</td>
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<td>Jan. 11—No release this day.</td>
<td>Nov. 17—Her Sun-Kissed Hero (Comedy).</td>
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<td>Jan. 14—Mr. Fuller Pett, He Celebrates His 60th Anniversary (Cartoon—Comedy).</td>
<td>Jan. 4—Jerry's Round the World (Comedy).</td>
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<td>—Wonders of the Orient as Seen by Dr. Rex (Comedy).</td>
<td>Jan. 11—Jerry's Winning Way (Comedy).</td>
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<td>Jan. 18—No release this day.</td>
<td>Jan. 15—Jerry's Big Doin's (Comedy).</td>
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<td>Jan. 21—Mr. Fuller Pett—He Goes to the Country (Cartoon—Comedy).</td>
<td><strong>ECLAIR.</strong></td>
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<td>—In Gethsemani, the Son of Heaven as Seen by Dr. Dorey (Educational).</td>
<td>Nov. 17—The Unanswerable Sin (Two parts—Drama).</td>
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<td>Jan. 28—Boomer Hill's Awakening (Cartoon—Comedy).</td>
<td>Nov. 18—The Red Sambatian (Two parts—Drama).</td>
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<td>—Dorey Educational on same reel.</td>
<td><strong>NORTH AMERICAN.</strong></td>
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<td><strong>RED FEATHER.</strong></td>
<td>Dec. 11—Sequel to Diamond from the Sky (Chapter 4—&quot;The Glitter&quot;)—Two parts—Drama.</td>
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<td>Dec. 25—A Child of Mystery (Five parts—Dr.—Drama).</td>
<td><strong>GAUMONT.</strong></td>
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<td>Jan. 1—Folly Put the Kettle On (Five parts—Drama).</td>
<td>Dec. 9—Tours Around the World No. 10 (Subjects on reel: The Footprints of the Pharaohs; Life in Egypt; Budapest, Hungary; Travel).</td>
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<td>Jan. 4—Putting Love (Five parts—Dr.—Drama).</td>
<td>Jan. 10—See America No. 10 (Subject on reel: Basque of the Blue Ridge Scenic).</td>
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<td>Jan. 15—The Double Room Mystery (Five parts—Drama).</td>
<td>—Karacic Komics (Comedy).</td>
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<td>Jan. 22—Heart Strings (Five parts—Drama).</td>
<td>Nov. 11—The Vampires (Episode No. 8 &quot;The Black Hand&quot;)—One part—Drama.</td>
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<td><strong>REX.</strong></td>
<td>Dec. 1—Reed Life No. 37 (Subjects on reel: From Gibraltar to Algiers: Ros de Boulogne (Largest Park of Paris) (Travel).</td>
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<td>Jan. 4—The Red Stain (Two parts—Drama).</td>
<td>Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Travel).</td>
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<td>Jan. 6—No regular Rex this day.</td>
<td>—Mr. Common Peepul Investigates (Cartoon—Comedy).</td>
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<td>Jan. 12—The Whispered Name (Two parts—Drama).</td>
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<td>Jan. 21—The Love of Love (Two parts—Dr.—Drama).</td>
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<td>Jan. 28—The Old Teemaker (Drama).</td>
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<td>Jan. 5—Uncle Sam's Defenders, No. 1 (From the Kid Glove Industry: Producing Pickles; Care of the Teeth: Irrigating Fish Wheels (Travel).</td>
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<td>Dec. 25—It's Great to Be Married (Comedy).</td>
<td>Dec. 10—Tours Around the World No. 11 (Subjects on reel: From Gibraltar to Algiers: Ros de Boulogne (Largest Park of Paris) (Travel).</td>
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<tr>
<td>Dec. 28—Good Morning, Judge (Two parts—Drama).</td>
<td>Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Cal. (Travel).</td>
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<tr>
<td>Jan. 2—Bambo and Banknotes (Comedy).</td>
<td>—Mr. Common Peepul Investigates (Cartoon—Comedy).</td>
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<td>Jan. 5—No regular Banknotes this day.</td>
<td><strong>MUTUAL WEEKLY.</strong></td>
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<td>Jan. 9—A Gentleman of Verve (Comedy).</td>
<td>Dec. 6—Number 101 (Topical).</td>
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<td>Jan. 12—The Wrong Mary Wright (Comedy).</td>
<td>Dec. 18—Number 102 (Topical).</td>
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<td>Jan. 18—The Masked Cupid (Comedy).</td>
<td>Nov. 26—Number 103 (Topical).</td>
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<td>Jan. 23—Honeycomb on the Desk (Comedy).</td>
<td>Dec. 27—Number 104 (Topical).</td>
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<td>Jan. 29—His Little Room Mate (Two parts—Comedy).</td>
<td>Jan. 3—Number 105 (Topical).</td>
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<td>Jan. 24—Putting One Over on Ignatz (Comedy).</td>
<td>Nov. 1—Number 106 (Topical).</td>
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<td>Jan. 30—Hel by the Enemy (Comedy).</td>
<td>Nov. 17—Number 107 (Topical).</td>
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<td><strong>UNIVERSAL SCREEN MAGAZINE.</strong></td>
<td><strong>Bluebird Photoplay, Inc.</strong></td>
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<td>Dec. 8—Number 2.</td>
<td>Dec. 4—The Song of the Poppies (Five parts—Drama).</td>
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<td>Dec. 22—Number 3.</td>
<td>Dec. 11—The Price of Silence (Five parts—Dr.—Drama).</td>
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<td><strong>UNIVERSAL SPECIAL FEATURE.</strong></td>
<td>Jan. 1—Black Orchids (Five parts—Drama).</td>
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<td>Dec. 21—The Purple Mask (Episode No. 1, &quot;The Vanished Jewels&quot;)—Two parts (Comedy).</td>
<td>Jan. 15—Her Soul's Inspiration (Five parts—Drama).</td>
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Cecil B. De Mille Selects

Simplex Projectors

For Presenting

THE CINEMA MASTERPIECE

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at the 44th St. Theatre
New York

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made a slaughter pen of Europe, has opportunity presented itself so strongly to American concerns to erect and maintain export trade.

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THE CHALMERS PUBLISHING CO., 17 Madison Avenue, New York City
SPANISH DEPARTMENT

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates
ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 410, 412.)

Paramount Pictures Corp.
BLACK DIAMOND COMEDY.
Nov. 27—Their Counterfeit Vacation (Com.).
Dec. 11—In His Own Right (Com.).
Dec. 25—Their Week End (Comedy).
Jan. 1—He Partially Remade His Life (Com.).
Jan. 22—He Decided It Himself (Comedy).

FAMOUS PLAYERS.
Dec. 18—The Turtles of Fortune (Five parts—Dr.).
Dec. 25—Snow White (Five parts—Drama).
Jan. 1—The Slave Market (Five parts—Dr.).
Jan. 8—Great Expectations (Five parts—Dr.).
Jan. 18—A Girl Like That (Five parts—Dr.).

KLEVER COMEDY.
Dec. 4—The Bum Card (Comedy).
Dec. 15—In Society and Out (Comedy).
Jan. 1—He Meant Well (Comedy).
Jan. 15—Did It Ever Happen to You (Comedy).

LASKY.
Dec. 11—Oliver Twist (Five parts—Drama—Dr.).
Dec. 25—Prision of the Poor (Five parts—Drama).
Jan. 4—The Evil Eye (Five parts—Drama).
Jan. 15—Buddy to the Rescue (Five parts—Dr.).
Jan. 22—Lost and Won (Five parts—Drama).

MOROSCO AND PALLAS.
Dec. 7—On the Road to Love (Five parts—Dr.).
Dec. 28—The Redemptive Love (Five parts—Drama).
Jan. 11—The Business of Three Women (Five parts—Drama).

PARAMOUNT.
Nov. 50—Narratives of Philip Strong (Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.
Nov. 16—Colonel Heliob (Cartoon—Comedy).
Nov. 23—Bobby Bumps Queen the Chair (Cartoon—Comedy).
Nov. 30—How Happened to Willy (Cartoon—Comedy).
Dec. 7—Farmer Alf Palf's Blind Pig (Comedy).
Dec. 14—Bobby Bumps Helps a Book Agent (Comedy).
Dec. 21—Percy, Brains He Has Nix (Comedy).
Dec. 25—Jack the Giant Killer (Comedy).

PARAMOUNT HOLTOM.
Dec. 11—The Upper Nile (Scenario).
Dec. 16—Going to Halifac (Scenario).
Dec. 25—Lusitania (Scenario).
Jan. 1—From the Bank of Fundy to the St. Lawrence, Inc. (Including a Pilgrimage to Ste Anne Beauport (Scenario).
Jan. 8—Great Ships (Drama).
Jan. 15—Montreal, Old and New (Scenario).
Jan. 23— Ottawa, The Floroence (Scenario).
Jan. 25—Georgian Bay to Winnipeg (Scenario).

PARAMOUNT PICTORIALS.
Nov. 28—Old Relic (Edus.).
Dec. 3—4th Relic (Edus.).
Dec. 10—8th Relic (Edus.).
Dec. 17—13th Relic (Edus.).
Dec. 24—19th Relic (Edus.).
Dec. 31—21st Relic (Edus.).

Pathe Exchange, Inc.
ASTRA.
Dec. 24—Prin of the Army, No. 4, "War Clouds" (Two parts—Drama).
Dec. 31—The Shielding Shadow, No. 14, "Abe- naki" (Blacks—Drama).
Jan. 7—The Shielding Shadow, Episode No. 16, "The Final Chapter" (Two parts—Drama).
Jan. 7—The Prisoner of the Army, No. 5, "Someplace in Greenland" (Two parts—Drama).
Jan. 7—The Prisoner of the Army, No. 6, "Major Brent's Peril" (Two parts—Dr.).
Jan. 14—The Prisoner of the Army, No. 7, "For the Sake of a Stripes" (Two Parts—Drama).

GOLD ROOSTER.
Dec. 18—The Hero (Five parts—Drama).
Dec. 19—King Lear (Five parts—Drama).
Dec. 24—The Romantic Journey (Five parts—Drama).
Dec. 31—Joy and the Dragon (Five parts—Dr.).
Jan. 6—Her New York (Five parts—Drama).
Jan. 14—Kick In (Five Parts—Drama).

FATHE.
Dec. 24—Florence Fashions, No. 11, "A Day of Sport" (Fashions and Accessories—Real Fur, Young Fur, Beading Animals (Educ.).
Dec. 31—Florence Fashions, No. 12, "White of the Eye" (Fashions and Accessories—Wedding Hair and Jewelry (Educ.).
Dec. 31—Silk and Lace (Two dramas—Educ.).
Jan. 7—The Last Volunteer (Three parts—Drama—Educ.).
Jan. 7—Florence Fashions, No. 13 (Part of 16, "A Debutante's Life" (Fashion (Educ.).—Leon Cub's (Educ.—Educ.).
Jan. 12—Shadows of Shame (Drama—Educ.).
Jan. 14—Florence Fashions, No. 14 (Something New (Educ.).—Little Feathered Songs (Educ.).

HEARST-PATHE NEWS.
Jan. 10—Number 4 (Topical).
Jan. 11—Number 5 (Topical).
Jan. 16—Number 6 (Topical).
Jan. 20—Number 7 (Topical).
Jan. 24—Number 8 (Topical).
Jan. 27—Number 9 (Topical).

ROLIN.
Jan. 14—Schroeder's Skinny Schemers (Comedy).

Triangle Film Corporation.

FINE ARTS.
Dec. 31—The House Built Upon Sand (Five parts—Drama).
Jan. 14—The Little Six (Five parts—Drama).

KAT-BEE.
Dec. 16—The Sin Ye Do (Five parts—Drama).
Dec. 18—The Three Fascination (Five parts—Drama).
Dec. 31—The Female of the Species (Five parts—Drama).
Jan. 7—Truthful Turner (Five parts—Dr.).
Jan. 10—The Welshman (Five parts—Drama).
Jan. 14—The Bride of Hate (Kay Bee—Five parts—Drama).
Jan. 21—The Red Bullet (Five parts—Drama).

KEYSTONE.
Oct. 1—Haystacks and Steeples (Two parts—Com.).
Oct. 1—The Lady Drummer (Two parts—Com.).
Oct. 6—A True Romeo (Two parts—Com.).
Oct. 8—Boobs (Two parts—Com.).

SUPERPICTURES, INC.
Jan. 8—Seven Deadly Sins—"Evil" (Five parts—McClure Pictures—Drama).
Jan. 15—Seven Deadly Sins—"Pride" (Five parts—McClure Pictures—Drama).
Jan. 22—Seven Deadly Sins—"Passion" (McClure Pictures—Five parts—Drama).
Jan. 29—Seven Deadly Sins—"Wrath" (McClure Pictures—Five parts—Drama).

Unicorn Film Service.
BUFFALO.
Dec. 11—The Story of Passion (Drama).
Dec. 15—Fires of Fate (Two parts—Drama).

GAIETY.
Dec. 1—Watches and Women (Comedy).

HIPPO.
Nov. 28—Curse You Jenny Dalton (Comedy).
Dec. 13—The High Cost of Living (Comedy).

JOCKEY.
Nov. 20—Curse Your Dalton (Comedy).
Dec. 17—A Devil in His Own Home (Comedy).

(Continued on page 486.)
The GOLDEN ROSARY
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**List of Current Film Release Dates**

(For Daily Calendar of Program Releases See Pages 410, 412.)

(Continued from page 431.)

### JUDY

Dec. 5—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Lamb (Lamb's Comedy).

### PURITAN

Nov. 14—The Inner Soul (Three parts—Drama).

### RANCHO

Dec. 1—The Drama of Cain (Drama).
Dec. 14—Desert Gold (Drama).

### SUNSET

Dec. 1—Love's Sacrifice (Drama).
Dec. 17—The Mystery of the Mesa (Two parts—Drama).
Dec. 17—The Truth of Fate (Two parts—Drama).

### SUPREME

Dec. 3—The Telltale Heart (Drama).
Dec. 11—Love's Wilderness (Three parts—Drama).
Dec. 16—The Challenge of Chivalry (Two parts—Drama).

### LILY

Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).

### HAWAIIAN

Dec. 2—The Drama of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).

### UTAH

Dec. 2—Love's Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

### BILLY WEST COMEDIES

Dec. 1—His Married Life (Two parts—Dr.).
Dec. 8—Beatrice and Bembo (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

### Feature Releases

**ART DRAMAS, INC.**

Dec. 21—The Last of Destiny (Van Dyke Film Co.—Drama).
Dec. 28—Whoa Takeah (W. S. Amuse-

### ARTCH PICTURES CORP.

Nov. 5—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 8—The Prize of the Clan (Drama).

### CARDINAL FILM

December—Joan, the Woman (Eleven Parts).

### CHRISTIE FILM CO.

Dec. 4—The Sea Nymph (Comedy).
Dec. 11—Miss Billy Buntz (Comedy).
Dec. 16—Hit! At Six O'Clock (Comedy).
Dec. 25—Cupid's Uppercut (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Snapshots (Comedy).

### CONSOLIDATED FILM CORPORATION

Nov. 20—The Crimson Stain—Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery, No. 15 (Two parts—Drama).

### DIXIE FILM CORP.

December—Just a Song at Twilight (Drama).
Dec. 15—Tempest and Sunshine (Five parts—Drama).

### FOX FILM CORPORATION

Dec. 2—The Secret of Life (Two parts—Drama).
Dec. 11—The Battle of Life (Five parts—Drama).
Dec. 15—The Secret of Life (Five parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).

### FOX FILM CORPORATION

Dec. 4—The Secret of Life (Two parts—Drama).
Dec. 11—Broken Chains (Five parts—Drama).
Dec. 15—The Secret of Life (Two parts—Drama).
Dec. 25—The Victim (Five parts—Drama).
Jan. 1—The Island of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).

### GREATER VITAGRAPH (V. L. E. INC.).

Jan. 1—The Soul Stealer (Two parts—Drama).
Jan. 7—Speed and Spunk (Comedy).
Jan. 10—Captain Jack's Love Insurance (Comedy).
Jan. 14—The Secret Kingdom (Episode No. 1—Drama).
Jan. 18—The Painted Call (Five parts—Drama).
Jan. 22—Bulldozer Bets (Comedy).
Jan. 25—Captain Jack's Partner (Drama).

### GREAT NORTH PRODUCTIONS

Jan. 8—The Desolate Call (Five parts—Drama).
Jan. 12—The Secret Kingdom—The Kingdom (Episode No. 1—Drama).
Jan. 16—The Secret Kingdom—The Kingdom (Episode No. 2—Drama).
Jan. 20—The Secret Kingdom—The Kingdom (Episode No. 3—Drama).
Jan. 24—The Secret Kingdom—The Kingdom (Episode No. 4—Drama).

### IVAN FILM PRODUCTIONS

November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Eulogies Thy Daughter (Seven parts—Drama).

### KEEN CARTOON CORP.

Jan. 1—Noose Is Cured (Comedy).
Jan. 8—Old Forty Nine (Comedy).
Jan. 10—Jeb Jenkins (Drama).
Jan. 15—L riots and Jewelry (Comedy).
Jan. 19—The Secret Kingdom (Episode No. 4—Drama).
Jan. 22—Captain Jack's Sinny Sniff (Comedy).
Jan. 25—The Secret Kingdom (Episode No. 4—Drama).

### KESSEL & BAUMAN

Jan.—Mickey.

### KLEINE-EDISON-SEILIG-ESSANAY

Dec. 4—The Breaker (Essanay—Five parts—Drama).
Dec. 11—A Message to Garcia (Edison—Five parts—Drama).
Dec. 18—The Phantom Ringer (Essanay—Five parts—Drama).
Dec. 25—The Tenant Soul (Five parts—Drama).
Jan. 1—The Lost Sentence (Edison—Five parts—Drama).
Jan. 8—The Silent Passion (Edison—Five parts—Drama).
Jan. 15—Little Shoes (Essanay—Five parts—Drama).

### SELZNIK PICTURES

November—War Bredes (Norbert Bronson—Dr.).
December—The Lone Skye (Five parts—Drama).
January—Panther (Five parts—Drama).
February—The Argyle Case (Five parts—Drama).

### SUNBEAM MOVIE PICTURE CORP.

Get—Somewhere in Georgia (Drama).

### THE TRUMPET CORPORATION

December—The Libertine (Six parts—Drama).

### WORLD PICTURES

Dec. 4—All for the Drama.
Dec. 11—Broken Chains (Five parts—Dr.).
Dec. 18—The Son of Man (Five parts—Drama).
Dec. 25—The King of the Mines (Five parts—Drama).
Jan. 1—A Woman Alone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).

### States Right Features

**ARGOSY FILM, INC.**

December—The People vs. John Doe (Six parts—Drama).
December—Where Do You Get That Stuff (Five parts—Comedy).

### BIOGRAPH COMPANY

December—One Round O'Brien (Comedy).

### G. M. BAYNES

November—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

### CALIFORNIA MOTION PICTURE CORP.

November—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

### EDUCATIONAL FILM CORPORATION

December—Snow White (Four parts—Fairy Tale).
January—The Sheep of Chelan.

### EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama).

### EUROPEAN FILM CO.

November—Picturing for Verdun (Four parts—Topical).

### FROHMAN AMUSEMENT CORP.

December—The Witching Hour (Seven parts—Comedy).

### HARPER FILM CORPORATION

November—Civilization (Five parts—Comedy).

### KING BAGGOT

December—A Battle (Drama).

### B. S. MOSS MOTION PICTURE CORP.

October—The Power of Evil (Drama).
November—Booze and Sin (Drama).

### PHAX PICTURES CO.

December—Race Stoilete (Six parts—Drama).

### PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

### WARNER BROS.

December—Clover Crane (Five parts—Drama).

### SHERMAN ELLIOTT, INC.

October—The Crissle (Seelig—Seven parts—Drama).

### SIGNET FILM CORPORATION

November—The Character (Seven parts—Dr.).

### THE FILM EXCHANGE

January—The Golden Marriage (Five parts—Dr.).

### THOMPSON FILM CO., INC.

December—War as It Really Is (Seven parts—Topical).

### UNITY SALES CORPORATION

November—The Yellow Menace, No. 12, "The Aeroplane Accident" (Two parts—Drama).
November—The Yellow Menace, No. 13, "The Fly and the Submarine" (Two parts—Drama).
December—The Yellow Menace, No. 14, "The Inseparable Nuptials" (Two parts—Drama).

### TWEEDLEDEUM RELEASES (UNIT)

November—"A Lucky Tramp" (Comedy).
December—"The Hour for Your Wife" (Two parts—Comedy).
November—"A Rath Tub Elopement" (Comedy).
November—"Where Do You Get That Stuff" (Five parts—Comedy).
December—"Somewhere in Mexico" (Comedy).
December—"The Burlesque Show" (Two parts—Comedy).
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If It's Saleable Among Motion Picture People
The Quickest and Easiest Way to Find a Buyer Is to
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Rates and Detailed Information Cheerfully Sent Upon Request
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More than a round dozen of square film men who paid dearly to find out that it's the height of unwisdom and extravagance to take a chance on quality and delivery for the sake of "saving" a fraction of a cent per foot.

These men are now emphatic and life members of the "Never Again" Club, and realize that perfect developing and printing, and proper tinting and toning, cost less in the long run, and are worth more all the time, than ordinary uncertain work at any price.

If your negative is any good at all it deserves to be handled by a reliable institution such as the

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There are reasons—Come and see them.
"SIXTEEN YEARS OF KNOWING HOW"

Conduct Your Own Investigation
and Learn for Yourself That

EXTREME ACCURACY
and

SUPERIOR GRADE MATERIALS
Form a Foundation for the

SERVICE AND DURABILITY
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POWER'S CAMERAGRAPH

We Invite an
Inspection
of Our Plant
Which Is Open
to Visitors
at All Times

Our Dealers
Are in Position
to Give You
the Facts
Regarding
Our Product

WRITE FOR THE NAME OF OUR DEALER IN YOUR TERRITORY AND SPEND A
PROFITABLE HALF HOUR WITH HIM
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NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK
Scene from "Nina, the Flower Girl" (Triangle).
All agree "THE TRUANT SOUL" is HENRY B. WALTHALL'S greatest photoplay. Doing capacity business everywhere. Don't let your patrons miss this super-attraction.
MR. EXHIBITOR:

This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.

See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.

Geo. K. Spoor
STATE RIGHTS
NOW SELLING

In response to the advertisements published in the Motion Picture News, Moving Picture World, and other Film Trade publications last week we have been swamped with inquiries and communications on State Rights on "20,000 LEAGUES UNDER THE SEA."

Two of the biggest State Rights Buyers in America, who made a special flying trip to New York to buy this production were given evidence extraordinary (without any talk) by simply viewing the jamming, cramping thongs, three times daily, fighting their way into the Broadway Theatre where this production is now playing. Already the following states have been sold: S. Carolina—Georgia—Alabama—Mississippi—Tennessee—Arkansas—Florida—Texas and Louisiana—Maine—New Hampshire—Vermont—Massachusetts—Rhode Island and Connecticut—Illinois—Wisconsin—Minnesota—North Dakota—South Dakota—Montana—and arrangements pending for other territory.

Now Playing to S.R.O.
At the BROADWAY, New York City

If every State Rights Buyer could but see the surging mass of humanity three times daily, 2:15, 4:30 and 8:15 P. M., at the Broadway Theatre, cramping and jamming their way in to see this remarkable film drama, there wouldn't be a State open for sale in five minutes after viewing this sight. Every House record at the Broadway has been smashed in point of attendance and receipts. For the weeks of Dec. 25 to 31st and 1st to 7th the Broadway took in over $21,000 in cash, and a stream of cash has been and is NOW pouring into the Box Office of the Broadway Daily. THAT'S THE ANSWER, MR. STATE RIGHTS BUYER. Ask for a copy of the elaborate Ad Campaign book that tells HOW to get the big money in ANY city or town like it was gotten in Chicago and New York. Direct all communications to the

STATE RIGHTS DEPARTMENT
OF THE
Universal Film Manufacturing Co.

CARL LAMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK
State Rights


THE SENSATIONAL PRODUCTION

"The PEOPLE VERSUS JOHN DOE"

WRITTEN AND PRODUCED BY LOIS WEBER PRODUCER OF "WHERE ARE MY CHILDREN"

RED FEATHER PHOTOPLAYS

PRESENT

LOVE AFLAME

A Fascinating Romantic Drama of Adventure

RUTH STONEHOUSE AND JACK MULHALL

Directed by Raymond Wells

Book through Any Universal Exchange
On the UNIVERS Specialties

Book these Special Features released on the Regular Universal Program because they are genuine attractions that will get the money for you. Anyone of these releases—Comedies, Cartoon and Educational, and that Unusual Screen Novelty, The Universal Screen Magazine—will bolster up your performance and popularize your house.

These Universal Specials, including the Red Feather Five Reel Feature, may be booked separately at a slight advance over their pro rata cost on the full Universal Program. No Producer—no Program on earth offers you such genuine attractions as these. Look them over and wire or write your nearest Universal Exchange for immediate bookings.

If You Must Have Specialties—THESE are the Specialties You Must Have to Strengthen Your Show and Gain Popularity, Prestige and Profit.

Special Releases on the Universal Program
For the Week of February 5, 1917

RED FEATHER—"THE SCARLET CRYSTAL"—(Five Reel Drama)—Herbert Rawlinson, Dorothy Davenport and Betty Schade.
NESTOR—"HIS WIFE'S RELATIVES"—(One Reel Comedy)—Eddie Lyons, Lee Moran and Edythe Roberts.
L-KO—"THAT DAWGONE DOG"—(Two Reel Comedy)—Sammie Burns.
POWERS—"GIANTS OF THE AMERICAN FOREST"—(One Reel Educational).
JOKER—"OUT FOR THE DOUGH"—(One Reel Comedy)—Wm. Franey and Gale Henry.
POWER'S—"FEARLESS FREDDIE IN THE WOOLLY WEST"—(Comedy Cartoon)—and "JOYS AND TEARS OF CHINA"—(Educational)—Split-Reel.

Twenty-nine Reels in all—including "Special" and "Regular" Releases—the backbone of the entire program field. The Universal Program is divided as shown merely to give Exhibitors an opportunity to make individual bookings. On the full, complete Universal Program there is a varied and scientifically balanced list of releases that are making thousands of Exhibitors successful. If you are tired of struggling with a Feature Program that does not pay, write or wire today to your nearest Universal Exchange for full particulars regarding the complete Universal Program.

Book the Complete
Here on the Regular Universal Program are the cream of the moving picture market. Here are one, two and three-reel Dramas, Comedies, Educational and the Universal Animated Weekly—each and every one so far in advance of the average program release that there is no comparison. On this side you read the releases of the week of February 5, and they aggregate a list of attractions such as can be found on no other program on earth.

Regular Releases on the Universal Program for the Week of February 5th, 1917.

GOLD SEAL—"WON BY GRIT"—(Three Reel Drama) Neal Hart and Lois Wilson.
VICTOR—"THE VALLEY OF BEAUTIFUL THINGS"—(One Reel Juvenile Comedy).
BIG U—"RED VENGEANCE"—(One Reel Indian Drama).
REX—"THE MELODY OF DEATH"—(Two Reel Dramas) —Douglas Gerrard, Ruth Clifford and Maude George.
VICTOR—UNIVERSAL ANIMATED WEEKLY NO. 58 IMP—"AVARICE"—(One Reel Drama)—Claire McDowell.
BIG U—"The Last Hour."—Title subject to change.
VICTOR—"THE HIGH COST OF STARVING"—(One Reel Comedy) —Eileen Sedgwick.
BISON—"THE OUTLAW AND THE LADY"—(Two Reel Dramas) —Louise Lovely and Harry Carey.
LAEMMLE—"A STUDIO CINDERELLA"—(One Reel Drama).
IMP—"WHEN THIEVES FALL OUT"—(Two Reel Dramas) —Harry Benham.
REX—"IN THE SHADOWS OF NIGHT"—(One Reel Drama) —William Shay.

DON'T OVERLOOK THE ADVANTAGE OF THIS SPLIT ARRANGEMENT. It enables you to pick the cream of the world’s special releases; it gives you a chance to add just the sort of one, two or three-reel feature to your present program—that will make it strong where it is now weak—or, if you realize that the public taste is demanding the full program of short subjects, you can book the complete Universal Program and build such a success as you have never dreamed of. Wire or write for full particulars to your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.
This is Hell Morgan's Girl

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

STATE RIGHTS SALE
On the Extraordinary UNIVERSAL Production

"Hell Morgan's Girl"

A Wonderful Story Wonderfully Told, Wonderfully Produced
Get Complete Particulars-Territory-Terms-Etc-Immediately from
the STATE RIGHTS DEPARTMENT of the
UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York
A NEW EDITION OF
"DAMAGED GOODS"
RELEASED FEB. 12th

A NEW edition of Mutual's famous
success, "Damaged Goods," is to be
released on February 12th. The story as
produced by the American Film
Company, Inc., has now been revised
and re-edited. There is a new introduction and
a new conclusion. The prints are all new.
The new edition of "Damaged Goods" is even more
interest-compelling and powerful in its new form. It is bet-
ter than the original.

Richard Bennett Featured.
Richard Bennett is the star of "The
New Edition of Damaged Goods." In
this play, on the stage, he achieved his
first triumph. In the original edition of
the film he scored an even greater suc-
cess. Now in the new edition he is cer-
tain to attain still greater fame. The
original "Damaged Goods" broke box-
office records at numerous theatres. Ad-
mission prices of $2.50 and 50¢ prevailed
during the first showing. The same prices
can easily be obtained with the new edit-
tion. Theatres which ran the first edit-
ion will find the new edition an even
greater money-maker. Exhibitors in
large cities can obtain this "New
Edition of Damaged Goods" for long runs as
a precautionary merchandising move.

Mutual Film Exchange.

"Featurettes" Will
Aid Mutual Exhibitors
"Featurettes" are the latest thing in
filmLand. The "Featurettes" of the "Tabloid" is to
musical comedy, "Featurettes" are to fea-
ture photo-plays, Frankly, "Featurettes" is
a new word coined by the Mutual Film
Corporation as a name for its one and
two-reel guaranteed features. "Every
roll a feature" is the new Mutual policy.
Effective the week of January 1, eight
"Featurettes" will be offered the exhib-
itor every week through the 68 Mutual
Film Exchanges. The "Featurettes" for the
two week are "Mutual Tours Around
the World," "Mutual Weekly," "See Amer-
ican First," "George Ovey "Cub Comedies," 
"Uncle Sam's Departures," "Vogue Com-
edies," and "Reel Life." Eight reels of
guaranteed quality productions. By book-
ing "Featurettes" regularly and playing
them the same night each week, the ex-
hibitor can build up a steady patronage.

Mutual Film Corporation has arranged
for a new series of Featurettes. Mono-
gram Films is the producer. Shorty
Hamilton is the star. The first is re-
leased on January 15th. They follow
weekly thereafter. Bookings now at
all Mutual Exchanges.

Mutual Star Productions
For January

Week Beginning January 1st.
Title. Lead.
The Gilded Youth . . . . . . . . . . . . . . . . Richard Bennett
Week Beginning January 8th.
The Butterfly Girl . . . . . . . . . . . . . . . Margarita Fischer
Beloved Rogues . . . . . . . . . . . . . . . . Kolb & Dill

NINTH CHAPLIN-MUTUAL
Presenting World Famous
Comedian in New Antics

ENTITLED "EASY STREET"
At last it's ready. The ninth of the
Chaplin-Mutual Specials. It's entitled
"Easy Street." It's plot is nothing short of
a riot. Charlie Chaplin proves able
to create something wholly new
—entirely different—from anything he has
done in the past. To be sure the famous
hat, the funny cane, and the world re-
nowned shoes are again in evidence. But
the "business" is all new. And it's even
funnier than the antics perpetrated in
the past by this peer of all comedians.
Charlie discovers "Easy Street" to be one
of the most disorderly and lawless in
all the world. Not even the cop on the
beat can maintain order there. And
then there Charlie undertakes to reform
the neighborhood. The method he takes and
the success he achieves are unfolded in a
thousand laughs in "Easy Street." The
Chaplin-Mutual Specials now playing are
"The Floorwalker," "The Fireman," "The
"The Pawnshop," "Behind the Screen,"
"The Rink." Bookings can be made at
any Mutual Exchange.

Mutual Chapterplay
Opens New Theatres

No less than five new theatres were
opened last week with the newest Helen
Holmes-Mutual Chapterplay—"A Law of
the Lumberjacks," as the initial attrac-
tion. The wisdom of the management in
selecting this popular chapterplay as the
feature of the opening is proven by the
fact that capacity business was the rule
at every house.

MARIE CAHILL HAS
BEEN ADDED TO LIST
OF MUTUAL STARS

There's another new name on the
roster of Mutual stars. Marie Cahill
is the latest acquisition. This popular
stage favorite is too well known both to
exhibitors and public to require an intro-
duction. She has delighted millions with
her cleverness. More than one theatrical
production has ridden to success solely
because Marie Cahill was one of its feat-
tured principals. As a comedienne Miss
Cahill has few equals.

Star of "Marrying Mary." Perhaps it was in "Marrying Mary" that Marie Cahill attained most note. In
that vehicle she scored one of the great-
est triumphs ever achieved by a star.
Marie Cahill became a "hit" in an in-
stant. Her name is today a household
word. She is known everywhere. The theatre able to present her in Cahill-Mutual
Photo-plays is assured of success.
For her blonde beauty, sunny smile and
winsome personality are just as pro-
ounced in Cahill-Mutual Photo-plays as
they were when she was starring on the
speaking stage.

Twelve 2-Reel Photo-plays.
Miss Cahill has been signed to appear
in twelve two-reel Cahill-Mutual Photo-
plays. This series of unusual comedies
will be released every other week over a
period of twenty-four weeks. The utmost
care is being taken with each and every
production. All the typical Cahill num-
ericisms are being taken full advantage
of. The plays were specially wrought for
her. They are sure to make her even
more popular as a screen star than she
was on the musical comedy or vaudeville
stage. The date of release for the first
of the Cahill-Mutual Photo-plays will be
announced shortly. Exhibitors are re-
quested to make reservations now at
their nearest Mutual Exchange.

"Girl Reporters" in
Tremendous Demand
Reports from Mutual Film Exchanges
all over the United States indicate big
success for the new Mutual serial, "The
Perils of Our Girl Reporters." Advance
bookings have been heavy. The fact that
a series of newspaper stories is at last
available in film caused many exhibitors
in

To act. Newspaper talents have long been
a favorite form of magazine fiction. Now
in screen form an even larger audience
will be entertained, "The Perils of Our
Girl Reporters" was produced by Niagara
Film Studios. Any of the 68 Mutual Film
Exchanges can arrange bookings.
Continuing its policy of "Big Stars Only" for 1917, the Mutual Film Corporation announces the early appearance of Miss Marie Cahill in Cahill-Mutual Photoplays. This popular stage favorite is too well known to require an introduction either to exhibitors or to playgoers.

For several years she has been known as one of Broadway's most successful stars. In "Marrying Mary" she scored one of the greatest personal triumphs ever achieved by a player. Now her sunny smile, blonde beauty and winsome personality are to be offered theatres everywhere in Cahill-Mutual Photoplays. Miss Cahill will appear in a series of twelve two-reel Mutual Photoplays. They will be released every other week for twenty-four weeks. The date of release for the first Cahill-Mutual Photoplay will be announced shortly. Exhibitors are requested to make reservations now at the 68 Mutual Exchanges.

Mutual Film Corporation

John R. Freuler, President

68 Exchanges in America
CHARLIE CHAPLIN in
"EASY STREET"

Another new Chaplin release which breaks all previous records for original comedy situations: Book "Easy Street."

Ninth of the Chaplin-Mutual Specials: Released the week of January Twenty-second. Through 68 Mutual Film Exchanges.

CHAPLIN-MUTUAL SPECIALS NOW PLAYING:
"THE FLOORWALKER" "THE COUNT" "ONE A.M."
"THE FIREMAN" "THE VAGABOND" "THE RINK"
"THE PAWNSHOP" "BEHIND THE SCREEN"
A Sensational Serial!

A PRETTY GIRL—alone—amid rough lumberjacks, fighting gamely against the mighty lumber trust—that in brief is the basic situation in this big new Mutual serial, "A Lass of the Lumberlands." Nowhere in all the world could more unique settings be found for a story than in the big North Woods and in a railroad construction camp. The author and director have taken full advantage of the opportunities offered. Daring Helen Holmes has endeared herself to every motion picture fan by her work in "A Lass of the Lumberlands."

Signal Film Corporation Presents
HELEN HOLMES IN
A LASS OF THE LUMBERLANDS
A Sensational Chapter-play of the North Woods:
FIFTEEN CHAPTERS
DIRECTED BY J.P. MCGOWAN

Every exhibitor knows well the drawing power of Helen Holmes. In "The Girl and the Game" she scored a tremendous triumph. She has won a high place in the affection of the "fans." Now in "A Lass of the Lumberlands" she is packing theatres everywhere—scoring a more pronounced success than ever before. Every mail brings letters from exhibitors proclaiming that fact. You can bring success to YOUR theatre by running this newest and best of the Holmes productions—fifteen chapters—a new chapter every week. "A Lass of the Lumberlands" is backed by a tremendous national advertising campaign. The story is appearing in hundreds of newspapers. Ask your nearest Mutual Exchange.

Now Booking At 68 Mutual Exchanges!
Revise, re-edited, with a new prologue and a new conclusion. Better than the first edition which was withdrawn several months ago after playing to record houses at 25¢ and 50¢ admissions. All prints are new. An entirely new line of paper and advertising helps.

"The sins we do, By two and two, We pay for— One by one."
CORPORATION Announces

EDITION of

AGED GOODS

Starring

BENNETT

Released February 12th to exhibitors in large cities for long runs. Pre-release by special arrangement. Special attention to long engagements, in big theatres at advanced admission prices. See your nearest Mutual Exchange at once for full details.

PRODUCED BY AMERICAN FILM CO. INC.

Bookings NOW at Mutual Exchanges.
MUTUAL FILM CORPORATION

Announces

The

ADVENTURES OF

SHORTY HAMILTON

A SERIES OF 15
TWO REEL DRAMAS


The first:

"SHORTY BREAKS THE YELLOW RING"

RELEASED JANUARY 15th.


Produced by MONOGRAM FILMS
DISTRIBUTED THROUGH THE EXCHANGES
OF THE MUTUAL FILM CORPORATION
HOURS before the "newsies" begin their hoarse cries on the street—somewhere in the city—perhaps in some millionaire's palace—perhaps in some filthy tenement district—perhaps in the mazes of Chinatown—or in the gloomy confines of the night court—busy reporters have been gathering that "story." How it was done—the perils encountered by the reporter to secure her "copy"—the cleverness required to run criminals to earth—uncover strange conspiracies—thwart evil plots—form the theme of the new Mutual serial, "The Perils of Our Girl Reporters."

The Stories in
"The Perils of Our Girl Reporters"
1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many A Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

Real stories of newspaper life—told from the "inside." Crammed with thrills—abounding in "human interest"—produced with care—enacted by real stars—photographed with skill—directed by a genius. Playing to capacity in theatres the country over. Booking now at 68 Mutual Exchanges.

BOOKING NOW AT 68 MUTUAL EXCHANGES
VOGUE FILMS, Inc., Presents

"TAILOR'S TRIMMINGS"

TWO REELS

FEATURING RUBE MILLER

A RAPIDLY moving street-car furnishes the locale for most of the scenes in this Vogue Comedy. As conductor and motorman of this wandering equipage Rube Miller and Owen Evans are provided with some unusual opportunities for fun making. After robbing a country bank they disguise themselves in the uniforms and proceed to conduct themselves as no conductor or motorman ever acted before. They flirt outrageously with the feminine passengers and wind up in a tailorshop, where, as animated dummies, they provide even more fun. Ere the subject ends the audience discovers them back on the street-car again, attempting to escape from an auto load of police called to quell the riot in the tailorshop. This Vogue Comedy fairly scintillates with real humor and is also marked by the performance of several seemingly impossible feats. Vogue Comedies are real business builders. They add the final touch of lightness to your program. Bookings can be made at any Mutual Exchange.

VOGUE FILMS, Incorporated

General Offices: 6225 Broadway
Chicago, Illinois
MUTUAL

THE VAMPIRES

(The Arch Criminals of Paris)

Nine Thrilling Detective Mysteries

Released Weekly

HENCH

BOOK AT 68 MUTUAL BRANCHES NOW!

Gaumont Co.

FLUSHING, N.Y.
The Principle of Cub Comedies

More now than ever, exhibitors are selecting their comedies with the greatest care.

No longer is it the rule to regard the feature as the whole show and the comedy picture as a mere "fill-in," to be booked in a hit or miss way. The aim is to have a top-notch program from start to finish—a good comedy as well as a good feature.

Top-notch programs pay. The patron deposits his money at the box office window to see a performance that has quality all the way through. If such a thing is lacking, he is disappointed and is apt to withhold his patronage, decreasing the income of the exhibitor. This result is just the opposite to that every exhibitor is striving for.

Cub Comedies are made with the principle that each picture must be strong enough to enable an exhibitor to show it in connection with the best feature he can obtain, and have a top-notch program. Cub Comedies are made as one-reel features—not fillers.

Current releases are: "Jerry and the Outlaws," featuring George Ovey, released January 25; "Jerry and His Pal," featuring George Ovey, released February 1. Book through any of the 68 exchanges of the Mutual Film Corporation.

David Horsley Productions
POPULAR PLAYS & PLAYERS INC. presents
Mme. PETROVA in her own story BRIDGES BURNED.
A METRO wonderplay in five sublime acts
Scenario by Wallace C. Clifton
Directed by Perry Vekroff
RELEASED ON THE METRO PROGRAM JAN. 29
Public Opinion Endorses

FRANCIS X. BEVERLY
BUSHMAN and BAYNE

The Great Secret

Wm. Christy Cabanne's master serial in 15 chapters of thrills, romance and power.

Produced by SERIAL Producing Company
Presented by QUALITY Pictures Corporation

Public Endorsement means Box Office Success

SEE YOUR NEAREST METRO EXCHANGE
BLUEBIRD PHOTOPLAYS, INC., PRESENT

"THE DEVIL'S PAYDAY"

FEATURING FRANKLYN FARNUM

-THE ROMANTIC DRAMA OF A MAN WHO SINNED—AND PAID—

DIRECTED BY WM. WORTHINGTON
MEETING EXTRAORDINARY SUCCESS ON MERIT BASED ON THE POLICY OF "THE PLAY'S THE THING"

All things are founded on fact. Fact is Fact and can't be disproved. It is a fact that "God's Crucible" is one of the most beautiful photoplays the screen has ever seen. With Grand Canyon forming a magnificent background, with a story of rare charm and sweetness, with stars, direction and magnificent photography effects that will win applause wherever shown, "God's Crucible" stands as a lasting monument to the genius of those responsible for its production.

It is immeasurably superior to the average costly feature photoplay. It surpasses the average feature in EVERY detail. Its exhibition will stamp your House as the House where the World's finest screen productions are to be seen. If you ARE showing BLUEBIRDS this release will clinch your claim to exhibiting the world’s finest pictures. If you are still to book and show BLUEBIRDS "God's Crucible" will make a most auspicious introduction. With such productions as "The Devil's Pay Day" announced on the reverse side of this advertisement and the others before and to follow, you practically insure lasting prestige and continuous profits for your House. 10,000,000 people are reached every week with our BLUEBIRD ads in the Saturday Evening Post. A tremendous power for growth and expansion. Think it over—It's for YOUR benefit.

(Watch for the new BLUEBIRD idea in our next announcement.)

Book thru your loco. BLUEBIRD Exchange or thru

EXECUTIVE OFFICES
BLUEBIRD PHOTOLEYAYS (Inc.)
1600 BROADWAY, NEW YORK
THE BRAY STUDIOS INC.

THE
PARAMOUNT
PICTOGRAPH

has been acquired by the Bray Studios, Inc., and will hereafter be produced at the Bray Studios, together with the

BRAY ANIMATED CARTOONS

These two famous features united in the Paramount-Bray Pictograph, will complete a

FULL REEL WEEKLY RELEASE

The wonderful popularity of these two features, provides in THE PARAMOUNT-B R A Y PICTOGRAPH an attraction that no progressive exhibitor with the best interests of his theatre and his public, can well afford to overlook.

Bray Studios, Inc.
23 East 26th St.,
New York
The Stone Wall

Paramount Pictures is the stone wall of the film industry. It is the foundation upon which the big, successful exhibitors have built.

The Paramount system is based upon the security first of the exhibitor and then of the producer.

No other plan can endure permanently.

Look back over the film business of the past few years. Great organizations, built upon less secure foundations, have crumbled and passed into obscurity. This process of temporary rise and permanent decline has continued. The complete unity of organization of Paramount

FAMOUS PLAYERS, LASKY - MOROSCO and PALLAS

and their common purpose to serve the exhibitor fairly and efficiently make

Paramount Pictures

not only the foremost photoplays in the world, but a permanent guarantee of the stability of your business. Build your business on a rock, not upon quicksand!

And—start building now!

Executive Offices: 485 5th Avenue, New York City
 Paramount Pictures
 “Now and for ever”

“The Handwriting On the Wall”
This Week

Daniel Frohman

presents

Irene Fenwick and Owen Moore
in
“A Girl Like That”
A Famous Players-Paramount Picture.
A photoplay that is different.

Jesse L. Lasky
presents
Fannie Ward
in
“Betty to the Rescue”
A Lasky-Paramount Picture.
Another notable Fannie Ward-Lasky achievement.

Executive Offices: 485 5th Avenue, New York City
The Greatest Mary Pickford Characterization ever created now showing in one hundred first run theatres from one to three weeks

"Rags"

"Madame Butterfly"

"Tess of the Storm Country"

"Hulda from Holland"

"The Pride of the Clan"

Mary Pickford in "The Pride of the Clan" (Directed by Maurice Tourneur)

Released by Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City
The next important news of the day—

GEORGE M. COHAN

in his initial photoplay

"BROADWAY JONES"

to be released in February

by

Arctraft Pictures Corporation

729 Seventh Ave., N.Y. City
GOLDWYN PICTURES

How Goldwyn Pictures Will Win the Great American Public

GOLDWYN PICTURES CORPORATION has been founded with the intention of contributing three important elements to its feature films—QUALITY, NOVELTY, and STANDARD OF PRODUCTION. This will be accomplished by:

GATHERING together the ablest dramatic playwrights ever assembled under one management. Only those playwrights who have written tremendous financial successes will be called as our dramatic aides. They will write the Goldwyn plays, which will mean GOLDWYN QUALITY.

ADVISORY BOARD:
SAMUEL GOLDFISH Chairman
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MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN

Continued on next page
ENGAGING, whenever we want and can get them, stars of tremendous personality and fame who have made their reputations because of their work—not stars created by dubious publicity and silly advertising. Also, by bringing fresh and new personalities to the screen to support our celebrities. This will mean GOLDWYN NOVELTY.

RECRUITING able directors who will make refined and intelligent pictures; men who know drama and life—not just picture men who grind out so many thousands of feet of film to fill a program. Men whose productions always have box office value. This will mean GOLDWYN STANDARD OF PRODUCTION.
READ THIS EDITORIAL

January 20, 1917

MOTION PICTURE NEWS

The War and the Picture

"Joan the Woman" is a great picture. Many authorities say that it reaches the high-water mark of picture production. As such we delight to point to the artistic recognition it so plainly deserves.

But we believe it greater in one other respect than faultless production. The producer has hit upon a theme of tremendous timeliness. This picture may, in brief, become a great shaping force in this remarkable era of the world's civilization.

We know here, if only faintly, of war-racked Europe and we can surmise what must inevitably follow this terrible human cataclysm. Dr. John Mott, lately returned, puts the situation in a nut shell when he says: "Today there isn't a selfish man in all Europe."

Patriotism and religious fervor—a great coupled wave of twofold emotion—will sweep all Europe after the war. Its reflection will be had here—inevitably. Such a force is too elementally great to be confined by continents.

It is just this great human emotion that "Joan the Woman" splendidly, powerfully, thrillingly typifies. This picture will fire, ennoble and sway multitudes; it should exert its influence in no unlimited way; if it does the motion picture will outdo the mightiest work ever accomplished by a free press.

The Canadian Vision Widens

BROAD mindedness has unfurled its banner in Canada! Geraldine Farrar, whose films were barred from Canada because she once sang in grand opera in Berlin, is now persona grata. The Canadian censors have decided to lift the embargo on Farrar films, and we heartily congratulate whoever led these gentlemen to the light.

WM. A. JOHNSTON.

JESSE L. LASKY NOW PRESENTING "JOAN THE WOMAN" TO CAPACITY AUDIENCES TWICE DAILY AT THE 44TH STREET THEATRE, NEW YORK PRODUCED BY CECIL B. DE MILLE CARDINAL FILM CORPORATION 485 FIFTH AVE., N.Y
January 27, 1917

THE MOVING PICTURE WORLD

Are Real Comedies

Read What The Manager of-
One of the Largest Houses in Brooklyn N.Y.
Has to Say About Them

THE RIALTO THEATRE
FLATBUSH AVE & CORTELYOU ROAD
BROOKLYN, NEW YORK

December 26th, 1916.

Keen Cartoon Corporation,
57th Ave. & 49th Street,
New York City, N. Y.

Gentlemen:

I take great pleasure in writing you that the cartoons you have been sending me every week are looked for by our patrons and greatly enjoyed by them.

For real comedy I like them better than any cartoons on the market. You certainly are entitled to great success.

Yours truly,

[Signature]

All Exhibitors Who Are Showing
This New Comedy Service
Say—KEEN CARTOONS—Give
Universal Satisfaction to their Patrons

Released On The Open Market
Through Foremost Independent Exchanges
Produced By

KEEN CARTOON CORPORATION
729 Seventh Avenue New York
Mack Sennett
COMEDIES
Two (2) Reel Specials
First Release—Feb. 15, 1917

"THE NICK OF TIME BABY"

Real Sennett Riots
Produced under the personal supervision of the "MASTER-MIND." Your Theatre will be a noisy place while these features are being shown.

KESSEL & BAUMANN

WATCH ANNOUNCEMENT
for name of DISTRIBUTING COMPANY handling the BEST COMEDIES IN THE WORLD

THE KEYSTONE FILM COMPANY
A. KESSEL, Jr., President
CHARLES O. BAUMANN, Vice-President
Long Acre Building, New York City, N. Y.
Thos. H. Ince
FEATURES
Five (5) Reel Specials
First Release—Feb. 22, 1917

"JACK O' DIAMONDS"

Extra Box Office Attractions

INCE FEATURES:—The Leader of every advance in quality and further ahead than ever. Coming along at the rate of one a month.

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WATCH ANNOUNCEMENT

for Name of DISTRIBUTING COMPANY handling the BEST FEATURES IN THE WORLD

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KESSEL, Jr., President
CHARLES O. BAUMANN, Vice-President
Long Acre Building, New York City, N. Y.
MACK SENNETT-KEYSTONES

Only One Kind

The Utmost in Comedy

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EVERY WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING NEW YORK CITY
MACK SENNETT PRESENTS

THE LITTLE GIRL YOU
WILL NEVER FORGET

*  *  *

MISS MABEL NORMAND
AND
HER OWN COMPANY
IN
"MICKEY"

*  *  *

Method and Date of Release
Will Be Announced Later

*  *  *

KESSEL & BAUMANN, Executives

LONG ACRE BUILDING       NEW YORK CITY
What the Critics had to say about "Panthea"

"Norma Talmadge springs to the foremost rank of emotional dramatic artists by her superb portrayal of the title role."

"Surpasses every expectation—will hold an audience spellbound."

"The biggest personal success any screen artist has scored this season—Story never wavers in its intensity—Miss Talmadge is absolutely thrilling."

"Miss Talmadge scores on every count—Rises to great heights."

N. Y. Evening Journal

Exhibitors Trade Review

N. Y. American

N. Y. Tribune

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NORMA TALMADGE in
"PANTHEA"
By
Monckton Hoffe
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By Thomas Dixon
Directed by Albert Capellani

JUST COMPLETED

"THE PRICE SHE PAID"

By David Graham Phillips
Directed by Charles Giblyn

A WONDERFUL SOCIETY STORY PRESENTING THE WORLD FAMOUS STAR IN JUST THE SORT OF ROLE HER ADMIRERS DELIGHT IN.

READY SOON
HARRY RAPFS
Presentation of

ROBERT WARWICK

"THE ARGYLE CASE"

BY
Harvey J. O'Higgins, Harriet Ford and William J. Burns.
Directed By
RALPH W. INCE

BRANCHES SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES EVERYWHERE
ANOTHER FABLE
ABOUT THE BIG HEAVY MAN & THE SMALL HAPPY MAN

The BIG HEAVY MAN came to the EXHIBITOR one day, saying, "You want your theatre to make more money, don't you? Then, MR. EXHIBITOR, you ought to employ me to capture the coin for you! I know all about how to do it—Here's a PRICE-OF-ADMISSION coming along now—just watch me nab him for you." And HEAVY FEATURES struck a dark and tragic pose, as did all his little heavies called Problem-Play, Crime and Poverty, and Blood and Thunder. Along strolled PRICE-OF-ADMISSION, and when he came upon all the tragic-looking heavies he hesitated, then turned away. "I don't care to spend myself contemplating all sorts of tragedy and horrors," he said. "I want to amuse myself and come out of the theatre feeling happier and in good spirits!" And off he walked, still looking for a place to be spent. "Ah," he cried, after he had walked a little farther up the avenue, "Who is that smiling, happy fellow over there, I wonder?" and PRICE-OF-ADMISSION crossed the street to where the little happy man, named CHRISTIE COMEDIES stood smiling in the midst of his smiling assistants, called Youthful-Beauty, Clean-Cleverness, and Sensible-Stories. "You are just what I'm looking for!" cried PRICE-OF-ADMISSION, running into the arms of CHRISTIE COMEDIES. The Wise Exhibitor had been observing PRICE-OF-ADMISSION closely all the while. He now turned to HEAVY FEATURES, saying, "I see that you make an exceptionally fine box-office attraction—for my competitor! I'm going to get that happy MR. CHRISTIE COMEDIES to work for me. He and his assistants, under the direction of Mr. Al. E. Christie, are producing a new, coin-capturing CHRISTIE COMEDY each week. They're released through INDEPENDENT EXCHANGES, too, where I can see what I'm getting.

I'll start right on this week's release—it's called

"Her Friend the Chauffeur"

Directed by AL. E. CHRISTIE

Featuring

NEAL BURNS & BETTY COMPSON

CHRISTIE FILM CO

A.L.E.CHRISTIE DIRECTOR GENERAL

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LOS ANGELES, CALIFORNIA
Hearst with unbeatable news gathering facilities could not beat Pathé.

Pathé with its unbeatable factories could not beat Hearst.

But they have combined these two qualities into the one unbeatable weekly

The Hearst-Pathé News

First combined issue
Jan. 10

Ask your nearest Pathé Exchange for it.
Pathé

Are you

J. R. Conlon, Manager of the big Hippodrome Theatre of Portland, Ore., says that Pearl of the Army is the greatest money-maker he ever played.

Featuring

Pearl White

Produced by Astra
Directed by Edward José
HIPPODROME
HOME OF BIG SHOWS
PORTLAND, OREGON.
DEC. 26, 1916.

Pathé Exchange,
N.Y.
Gentlemen;
PEARL of the ARMY has
eclipsed in drawing power
any picture we have ever
played.
If there are any ex-
hibitors hailing from
Missouri send them to me.
Yours truly,
T.R. Conlon, Manager.
Announcing the phenomenal star
Little Mary Sunshine
(Baby Marie Osborne)
in the five part Gold Rooster Play
Twin Kiddies
Produced by BALBOA

A country wide chorus of praise
without one dissenting note has
greeted these "Little Mary Sunshine"
productions.

Released
Jan. 28th
Patria
The INTERNATIONAL Serial Supreme
with
Mrs. Vernon Castle
will have its
New York Premiere
at the
PALACE THEATRE

Released by PATHE
Patria
The INTERNATIONAL Serial Supreme
By Louis Joseph Vance
with
Mrs. Vernon Castle
The Best Known, Best Dressed Woman in America
Has been Selected by
A. Paul Keith and E. F. Albee
For presentation at the
 Entire Keith Circuit of Theatres
in Greater New York

Released by PATHE
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I personally guarantee to every exhibitor showing the Triangle Program a continuance of that program, composed of pictures equal in quality and box office value to the pictures he has received in the past.

Triangle Distributing Corporation
William W. Hodkinson, President.
THE MOVING PICTURE WORLD

SUNDAY, JAN. 28th
DOROTHY DALTON INCE-
"CHICKEN CASEY" BEE
AND
A Triangle Komedy
"HEART STRATEGY"

THURSDAY, FEB. 1st
DOUGLAS FAIRBANKS FINE
in
"THE AMERICANO" ARTS
AND
A Triangle Komedy
"A GRAB BAG BRIDE"

MACK SENNETT KEYSTONE COMEDIES
The new Keystone Comedies soon to be released represent the best work of this studio, and there is every assurance that Keystone quality will rise steadily. You will be delighted with the new Keystone crop.

An Absorbing Story of a Man, Two Women, who were Once, and Chivalry.

BLAZE DERRINGER
"Saves a tottering Central American Republic. Yes, it's DOUGLAS FAIRBANKS again with all his getting-gun action."

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION
To Exhibitors:—

As you have been informed, this week—January 14th—the Triangle Program changes from fourteen to twelve reels weekly. This change is fixedly in line with our statement of last week, and is made in your interest as well as ours.

We believe you will find the new and shorter program of a five reel drama and a one reel comedy for each half of the week more flexible and capable of better arrangement with your other program material. Both yourself and your patrons should benefit.

Our branch managers have been instructed to rearrange all bookings as fast as the new twelve reel program becomes available on the basis of the second paragraph of our promise printed here last week.

Triangle Distributing Corporation
1457 Broadway, New York City
Personal

A vital question; personal because it concerns your pocket.

Are you showing the Pictures which sell the most seats?

Put personal likes and dislikes, price, and all such considerations aside, and just think this question out.

You need Pictures which are dependable, and even in quality. Pictures with punch, big moments, and some smiles. Pictures which are always appreciated, and all of which are appreciated. Pictures which bring you regular patrons.

WORLD PICTURES BRADY-MADE ARE WHAT YOU NEED
WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ETHEL CLAYTON

in "The
Bondage of Fear"

Cast including
ROCKLIFFE FELLOWES
ARTHUR ASHLEY
JOHN BOWERS

Directed by
TRAVERS VALE
HOW YOU CAN BOOK

SEVEN DEADLY SINS
the McClure series of
seven five-reel feature
plays will be released
through exchanges of

TRIANGLE
DISTRIBUTING
CORPORATION

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series by communicating
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SAN FRANCISCO
COLORADO
1435 CHAMPA ST., DENVER
DISTRICT OF COLUMBIA
708 THIRTEENTH ST., N.W.
WASHINGTON
GEORGIA
111 WALTON ST., ATLANTA
ILLINOIS
5 S. WABASH AVE., CHICAGO
LOUISIANA
340 CARONDELET STREET
NEW ORLEANS

MASSACHUSETTS
48-50 MELROSE STREET, BOSTON
MICHIGAN
71-75 BROADWAY, DETROIT
MINNESOTA
16-18 FOURTH STREET
MINNEAPOLIS
MISSOURI
NINETEENTH AND MAIN STREETS
KANSAS CITY
3320 LINDELL BOULEVARD
ST. LOUIS
NEW YORK
86-88 EXCHANGE STREET
BUFFALO
OHIO
215 EAST FIFTH STREET
CINCINNATI

704
SINCERE
BUILDING
CLEVELAND

PENNSYLVANIA
1227 VINE STREET
PHILADELPHIA
414 PENN AVENUE
PITTSBURG
TEXAS
1814 COMMERCE STREET
DALLAS
UTAH
58 EXCHANGE PLACE
SALT LAKE CITY
WASHINGTON
1208 FOURTH AVENUE, SEATTLE

BOOK THE ENTIRE SERIES

McCLURE SERIES DEPARTMENT
1459 BROADWAY
SEVEN DEADLY SINS

McClure Pictures announces that this much-in-demand series each play of which depicts one of the

SEVEN DEADLY SINS

will be released at intervals of one week on each of the following dates

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SEVEN DEADLY SINS

Triangle Distributing Corporation

New York City
WILLIAM FOX presents

THEDA BARA

The incomparable
in
"The Darling of Paris"
Suggested by Victor Hugo's "The Hunchback of Notre Dame"
Directed by J. GORDON EDWARDS.

GLADYS COBURN
and an all star cast of Fox Players
in
"The Primitive Call"

FOXFILM COMEDIES
RELEASED January 15, 1917
Available to all Exhibitors, Independent of Regular Fox Program.

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THE Masque of Life

Tremendous Human-Interest Photoplay in Seven Reels

The Screen Drama of 1001 Thrills

Have Shown a Lively Interest
Here Are Some Prominent Purchasers:

NEW YORK STATE--MARCUS LOEW

In his big circuit of high class New York theatres Marcus Loew has already played "THE MASQUE OF LIFE" as a Feature Extraordinary with record breaking success.

Exhibitors everywhere are asking us where they can book this big attraction. Purchasers are finding their market already made for them.

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the International Mystery

The latest Sherlock Holmes
detective story a tale of two
Continents written by SIR
ARTHUR CONAN DOYLE,
the dean of mystery stories.

The Valley of Fear

is a Six Part film story full of punch
and action and suspense keeping an
audience keyed up to the keenest point
of intense interest till the finish.

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Wire or Write to Jno. W. Heaney
Longacre Building
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State Right Buyers, Attention!

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"Just a Song at Twilight"

Featuring

EVELYN GREELEY

Supported By

Pedro de Cordoba, Richard Barthelness

And a Cast of Superb Screen Artists

The Dixie Film Company

is producing the class of pictures which will make money for you and the exhibitor. Stories of intense interest, full of action and true to life are graphically depicted.

First release:—"TEMPEST AND SUNSHINE"
Second release:—"JUST A SONG AT TWILIGHT."

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BILLY WEST COMEDIES
2 REELS EACH FILLED WITH UPROARIOUS LAUGHS
1st RELEASE "HIS MARRIED LIFE"
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3rd RELEASE "HIS WAITING CAREER"
in preparation "A HOTEL MIX-UP"
REAL SCREAMS OF THE SCREEN

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ONE, TWO, AND THREE REEL DRAMAS
COMEDIES THAT ARE REALLY FUNNY
WESTERNS FULL OF LIFE AND ACTION
TWENTY-ONE REELS EACH WEEK
SELIG presents

VIVIAN REED, 

The-Girl-With-The-Million

Dollar-Smile

SUPPORTED BY

CHARLES LE MOYNE 

and a Very Capable Cast in

"The Princess of Patches"

"The Princess of Patches"

Mark Swan's passionate love romance of the Sunny South, picturized as a Selig Red Seal Play by Gilson Willets. A drama of plot, counter-plot and the love of a maid for a man

The Selig Polyscope Company

CHICAGO, ILL.
HENRY B. WALTHALL
America's Greatest Actor
with MARY CHARLESON
is presented in

"Little Shoes"

Henry B. Walthall, the greatest emotional actor the world has known, plays the melody of child love on the heart strings in this tense photoplay. It is clean, sweet, beautiful—the play for the entire family.

By Eleanor M. Ingram
Directed by Arthur Berthelet

Screen time, 1 hour, 15 minutes
ESSANAY STOCK COMPANY

Five Screen Stars of International Reputation
APPEARING EVERY SATURDAY
in a Series of Twelve Thrilling Dramas

IS MARRIAGE SACRED?

Each play with a separate and distinct plot, embracing Marriage and Divorce

"The Burning Band" - Dec. 16
"Dancing With Folly" - Dec. 23
"Wife In Sunshine" - Dec. 30
"When The Man Speaks" - Jan. 6
"The Wide Wrong Way" - Jan. 13
"The Sinful Marriage" - Jan. 20
"The Magic Mirror" - Jan. 27
"Shifting Shadows" - Feb. 3
"Desertion and Nonsupport" - Feb. 10
"Ashes on the Hearthstone" - Feb. 17
"The Extravagant Bride" - Feb. 24
"Social Obligations" - March 3

By Charles Mortimer Peck
Directed by E. H. Calvert

Screen time approximately 30 minutes

Solves All Seat Selling Problems

Hundreds of Exhibitors Writing and Wiring Congratulations to Essanay on this Big Success

BOOKING NOW

Essanay

1333 Argyle St., Chicago
Kalem’s
SERIES Sensation—
“The GIRL from FRISCO”

Virile dramas of the Far West, convincingly real in theme and treatment, written by Robert Welles Ritchie and Frederick R. Bechdolt, two of America’s greatest short story tellers.

Mr. Ritchie prepared the first twenty-five episodes; Mr. Bechdolt will continue this wonder series indefinitely.

Twenty-three Episodes Can Now Be Booked at any of the General Film Exchanges. Attractive four-color one, three and six sheets with each episode.

Book them all—in any order that you please; the first last or the last first, but—play them all!

“Another SERIES Winner
“GRANT, POLICE REPORTER”

It is simply astounding the way these sensational newspaper stories have caught on. Robert Welles Ritchie, their author, is introducing more action, more thrills and more really good stuff into these complete one act episodes than the average five part production contains.

KALEM COMPANY
235 West 23rd Street
New York City


**THE MOVING PICTURE WORLD**

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

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Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 256, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 594.)


Saturday, January 27, 1917

**Facts and Comments**

Both the manufacturing and the exhibiting ends of the fifth largest industry in the country are too big ever to fit in the vest pockets of one or two individuals, but the dream of a monopoly in this industry seems hard to forget.

* * *

Looks very much as if the motion picture interests of this country would be easy picking for the tax grafters of our state and federal governments. Smelling committees have been appointed by the powers that be at Washington and Albany, with authority to delve into books and other records of the various producing companies and of the exhibitors with a view to determining just how much the traffic will stand. Tales of high salaries paid to stars and fabulous sums alleged to have been realized from the sale or exhibition of pictures have excited the curiosity of the politician, hungry for revenues to meet the ever-growing demand for "pork," hence a determined effort is to be made to gather in some of the picture plunder.

* * *

A DDED to this direct hold-up of the picture industry is the insistent demand of the volunteer regulator of the public morals for an official censorship of pictures by both state and federal governments—more tax on the picture man. What a lot of us would like to know is where will the thing stop, if there is a possibility of stopping it anywhere this side of bankruptcy. There is something more that the trade would like to know, and that is what those who profess to represent it are doing to meet these raids upon the common treasury of the business. Associations of the trade have been formed and money has been contributed to meet their expenses. But to what purpose? Up to now no one seems to have a definite idea of what should be done. Good men have been delegated to do definite things, but they have not been given proper support to enable them to perform their duties. It is a bad state of affairs that cannot be remedied by conversation. Someone must do something.

* * *

WE HAVE received a communication for publication which purports to have been written by the president of a well-known producing company, in which the writer says that the making of pictures is pure guesswork. Furthermore, the writer (may his shadow never grow less) declares his opinion of the flood of "interviews" by men in the business to be an "eternal grind of empty conversation" that "results in nothing of value to the industry."

* * *

IN a certain district in Southern Chicago, occupying about two and a quarter square miles, there are ten neighborhood picture theaters, seating from 800 people up. Owing to needless competition, the owners recently held a meeting to agree on a fixed price of admission. All save one were in favor of charging 15 cents admission at nights for programs well worth that money. The action of one man thus put the business back and means the loss of considerable income to all concerned. Exhibitors must stand together for the common good.

* * *

REAL showmanship is what the exhibiting end of the business needs more than ever, but real showmanship today means a square deal to your patrons day in and day out. Good programs rather than long programs, courteous attention and service in every detail, anticipation of the desires of your audience as to the class of pictures preferred, and then giving just a little better than they expected. A clean, bright, cheery, cordial and comfortable atmosphere always.

* * *

THE censorship bugaboo is being overshadowed just at present by Sunday opening. Our exhibitor readers will find sufficient material in our columns from time to time for local newspaper use, for use in house programs, or in any way in which they may secure publicity. As in the censorship case we believe that education of public sentiment by the widest publicity for our side of the question is one of the best ways to fight. Keep a little memo book of the issues and page numbers of these articles on censorship, Sunday opening, etc. You can then refer to them when wanted. See in this issue, for instance, an article by the Rev. W. H. Jackson.
Masterpieces of Modern Drama

By Louis Reeves Harrison

A careful and unprejudiced survey of plays near enough to be called modern, yet long enough before the public to give them established place in human achievement, will surprise any one who takes the pains to study them, especially the man whose natural tendency is to idealize what has succeeded without closely investigating reasons and conditions of success. That tendency is strong in the enormous number of men whose theatrical experience has made them conventional and conservative. They incline to preserve on the screen what has proven satisfactory in fiction and on the stage.

These conservatives have their special place and work to do in the evolution of this new art—they may even seek to stimulate invention by fine example—but they like to live in the past and seem fettered to the belief that stories were much better in times gone by than they are today. They look with distrust upon such radical progress as has been advocated in this column, and they have been among the most stubborn opponents of any effort to divorce the production of moving pictures from theatricalism. It would not harm these orthodox gentlemen entirely to change, if that were possible, their viewpoint.

A careful and unprejudiced survey of thirty modern plays generally admitted to be the greatest of their kind has been made for the sake of studying whatever screen possibilities they might contain. Motif, story interest, vitality of theme, quantity and quality of dramatic material, visual impression and inspiration have been given first consideration. Further than that was considered the receptive mentality of our own people—would these plays meet with sympathetic response in America?

A synopsis of each one of these thirty masterpieces would be disheartening. It is almost as difficult to judge from a synopsis as to write a good one. At least five of these plays, possibly more, have already been produced on the screen under some other title. One of the five was an artistic success, but not a popular one. The four others were positive failures. Among the remaining twenty-five, some were improbable unless they were so completely transformed by some talented writer as to be practically his own work. The remaining half dozen offered some good material, but their "situations" were hackneyed.

Fourteen of these plays had been seen on the stage before the reading was undertaken, but they were examined as closely as the rest, the idea being to study them from a new viewpoint. Only one of the entire lot contained enough material for a five-reel feature, the artistic one already produced. Any one of the rest, if not padded to a stupefying extent, had barely enough actual story material to fill more than three reels. The man who read the thirty plays was extremely anxious to find one or more worth while—there was nothing slipshod about his examination.

Now it was not at all impossible to fake a scenario out of each and every one of these masterpieces, but that is the sort of business which means the death of original effort. To turn out stuff not completely satisfactory to the public means to injure public esteem, to injure the exhibitor and to retard the growing popularity of moving pictures. There are writers who will undertake that sort of work—those may be driven by necessity to do so—and it may also be compelled by the requirements of a program, but it is not building up good will for the producer, not for the exhibitor, not even for the writer himself.

For the sneer. If these high accomplishments of creative genius were good enough for the stage, why are they not good enough to reflect on the screen that millions of people may enjoy what has only been shown to a few thousands? The question is based on false premises. The stage plays depended largely upon masterly utterance of exceptionally effective words. For many minutes at a time they appealed powerfully to the ear in scenes easily shown in a few seconds in the silent presentation. But we must go much deeper into the whole question for a true and entirely convincing answer.

Nearly all of these plays, while they heralded a revival of the drama in public favor, were addressed to that public by capable playwrights, each in accord with his time and his country, by a special method of telling them that counted heavily. They were fitted to the capabilities of actors who spoke their lines in splendid declamation, and to the shape, kind and condition of theaters in which they were to be presented. In each case the author suited his product to his medium, skilfully adjusted his technic to the circumstances of performance.

Further than that, these same masterpieces were but steps in the evolution of stage performance, itself in process of transformation to suit progressive public requirements. Right at this moment there is a great change going on in the manner of presenting a stage play. The whole art is growing through a recognition that nothing stands still in human evolution, that all the arts of expression must keep moving through new and original efforts on the part of creative genius in order to really satisfy the ever-progressive tendency of intelligent people. The stage is developing its untired power.

The one big lesson to be learned from a careful and unprejudiced survey of great theatrical performance is that the whole tendency of the older art is not to enfeeble it with stale repetition, but to give it new vigor by examining out as strongly as possible to modern thought and feeling in an imaginative way for the sake of that common happiness which comes only through human betterment. On the screen we are asking people to drag along in the well worn tracks of the past. Acquaintance with the best practices of other times may be all right for the author, if it does not cramp his inventive genius, but what he has learned from old examples must never impair his vision.

The hired men who write scenarios in the studios may be both talented and conscientious, but they are steadily up against the necessity of pleasing employers instead of pleasing the public. The employer is usually a good business man who decides to enter motion-picture production and hire talent at so much a month. He hires talent to direct and interpret dramatic stories, but that talent is rarely creative. Real creative genius cannot flourish in an atmosphere of commercialism. To be at its best it must be isolated from such withering influences and given absolute freedom of growth. It is the source of ideals.

Ideals are beginning to count heavily in the moving picture business. The producers of ideals are succeeding in the midst of constant failures. They are hampered, it is true, but they are moving steadily ahead. So are ex- hibitors of ideals. But the opposition to their progress is no such heavy drag as that almost constantly imposed on authorship by gentlemen of theatrical retrospection, who deny budding creative genius in our own art the nourishment it needs.
We Have "Flashd Our Roll"—Now it is "Hands Up"

By SAM SPEDON.

We ARE a lot of "rubes." We have been making a vulgar and asinine display of our prosperity, flashing our roll under the very noses of the "hold up men" arousing their covetousness andupidity. We have challenged them to take it away from us.

We have advertised the moving picture industry as an easy money proposition; we have been inviting the "philistines" to come and get some of it while the getting is good. They are upon us and it will take every mother's son of us to keep them from getting it, when the getting is not as easy for us as it was a few years ago.

They have got us covered, "hands up," and we are howling for help.

Have you read what Congressman Henry T. Rainey of Illinois said? He said this: "It has come to the attention of Congress that motion picture stars are paid enormous salaries. There are, for instance, such stars as Mary Pickford reputed to receive $500,000 annually for her work, and Charley Chaplin to draw as much as $750,000 a year. Certainly if producing companies can afford to pay these fabulous salaries to their stars, they can afford to pay something more for the support of the government."

We have boasted of our one, two and three million dollar studios as if they were mere slacks. We have told of the numberless millionaires who started in the business with a shoe-string. People have taken us at our word. They have believed us.

We can't say we have been making false pretenses. We can only say there is a difference between now and then. We can't do this without making the public think moving pictures are on the decline, and we don't want to do that.

Did you read the resolution which Senator Henry Brown, majority leader, drafted in hopes of raising $2,000,000 a year towards the New York State budget? Here it is:

"Resolved (if the Assembly concur), that a joint committee of the Senate and Assembly be hereby created to consist of three members of the Senate, to be appointed by the president of the Senate, and five members of the Assembly, to be appointed by the speaker of the Assembly, to investigate whether the moving picture industry is a proper subject of State taxation, and if the committee so determine, the kind and amount of taxes to be imposed."

"Resolved, that such committee is hereby authorized to choose from its members a chairman and to sit within and outside the city of Albany, to subpoena and compel the attendance of witnesses, to require the production of books, records and papers, to take and hear proof and testimony, and otherwise have all the powers of a legislative committee as provided by the legislative law, including the adoption of rules for the conduct of its proceedings.

"Resolved, that such committee shall report the result of its investigation to the Legislature on or before February 15, 1917, together with such proposed legislative measures as it may seem proper to carry its recommendations into effect."

"Resolved, that the expense of such committee, not exceeding $3,000, shall be payable from the contingent fund of the Legislature, on the certificate of the chairman of the committee and the approval of the temporary president of the Senate, or the speaker of the Assembly."

The moving picture industry has been quoted as being still in its infancy. This is not so. True, there are men in it who talk as if they were still in their swaddling clothes and don't know it.

The industry is a full grown business, for full-grown business men.

Millions of dollars are invested in it because the money is necessary to capitalize it and conduct it properly. The overhead and equipment expenses of the exhibitor and producer today are as great (if not greater) as any business in the world. The invested capital is enormous and the profits are fast reaching the same proportions as any commercial enterprises.

We have got to tell people now that moving pictures are a legitimate business, conducted on business principles and not on fictitious investments and profits, and we have got to live up to it.

We have advertised and publicized as if we were looking for a lot of "come-ons." They have come, but we are the "come-ons."

We have left our borders unprotected, the so-called "bandits" have come over into our domains and we have got to get together and protect ourselves; Not like a lot of "rookies" or "rubes," but like a phalanx of well-trained business men under well advised leadership.

An Objection to the Deposit System

By SAM SPEDON.

HERE are two letters, one of protest, the other of defense. We publish them for the benefit of both sides. Their appearance in cold print gives a clearer insight into the value of each. Both have value, which should lend themselves to the correction of cause for complaints of this kind from the exhibitor.

Gentlemen: Knowing that you are interested in the troubles of exhibitors I take the liberty of enclosing a letter I received a few days ago from an exchange with whom I had been doing business for over eight months. I had a deposit with this company covering four weeks, and canceled my contract, and on the last picture they served me I made a mistake. I wrote in and requested that they mail me check for the amount of the overpayment $8.90, the letter I encloseing will show you the manager (?) forced me to run another picture, when I had arranged for another program.

I had been doing business with this office for over eight months, paying for my film one week in advance, although I had up four weeks deposit. There was never a time when they did not have their money before service was rendered, so it seems to me that had this manager been a real one he would have returned my check for $10.65 and requested that I make out one for the correct amount $1.75.

I am through putting up deposits, I am booking on the open market; no more yearly contracts for me.

If you can use this letter to convince some of the manufacturers that they do take unfair advantage of exhibitors

Yours very truly,

December 8, 1916.

Dear Sir: In your letter of recent date in regard to overpayment of $8.90 which you have in this office, you requested that we mail you a check for this amount to balance your account. The total amount of the check which we received from you at the time this overpayment was made, was $10.65, the difference of $1.75 being the amount which you actually owed us. In order to credit you with this $1.75 we were obliged to deduct the full amount of the check and send you an overpayment receipt for $8.90.

The system of bookkeeping which is carried out at this office and which is checked up very closely each week by our Home Office, does not allow us to return any money to an exhibitor after it has been deposited in the bank. This, however, inconveniences us somewhat in your case, but we would suggest that you book one feature and we shall in turn apply the over payment of $8.90 on this service. We believe this suggestion will meet with your approval, and we shall thank you to let us have an open date as soon as possible.

Thanking you for past favors, with best wishes, we beg to remain

Yours very truly,

Now that we have read both letters we must confess that it sure does look like a just cause for complaint on
We Should Be a Law Unto Ourselves

By Sam Spedon

The enforcement of the Sunday closing law in New York State has stirred the moving picture interests from top to bottom. It touches the exhibitor most directly and affects the industry as a whole, to the extent of at least three million dollars a year, in New York State alone.

We all deplore the revival of this antiquated law. While it was held in abeyance we came to the conclusion that it was obsolete beyond recall.

The moving picture interests and the public want the moving pictures on Sunday. The moving picture people want them primarily as a means of livelihood, or profit. The masses want them because they must have entertainment and recreation as part of their day of rest.

In this instance the end justifies the means and the public should have moving pictures on Sunday, particularly where they do not in any way contaminate their morals or interfere with the rights and privileges of others.

To some extent the exhibitor is responsible for the revival of this old law. He is so eager to get the immediate dollar he loses sight of the consequences. He thinks more of himself than he does of others. He is selfish to a fault and does not think of the consequences to his fellow exhibitors as a whole.

He is short sighted and does not exercise any policy in the character of pictures he should show to meet the tastes and humor of the community, and the authorities, in which he does business.

The same thing might be said about the producer, who wittingly produces a picture that brings unjust imputations upon the producers as a whole.

We cannot offer the excuse (it would reflect upon the intelligence of the industry), that they know not what they do.

The producer will have to co-operate with the exhibitor and see to it that the latter has the right character of plays for his Sunday selection. It is a clear case of "fifty-fifty," which demands the serious thought of both. The same thought might be given by the producers, in their general programs and releases.

Every exhibitor should exercise discretion in the selection of his Sunday program, beyond all question by the most cautious. He should consider most carefully his patronage and in every instance avoid catering to the sensational and morbid curiosity, especially when he knows, or should know, there is an aversion in the better element to this kind of entertainment.

There is no reason why the exhibitor and producer cannot overcome any objection to Sunday moving pictures if he will use good judgment in their selection. At any rate he will have the courage of his own conviction and in addition the moral courage to fight unjust legislation and consensus.

It is up to the exhibitor to leave nothing undone that should be done to prove that he is not only a law-abiding citizen but that he is just as solicitous about the welfare and uplift of the community in which he is located as anybody else in it. He should be public spirited enough to take an interest in his community if he expects it to take an interest in him.

Playing Petty Politics

According to information furnished to this paper by one of its correspondents whose jurisdiction is within a hundred miles of Niagara Falls it seems that, under the guise of "working for the Exhibitor," addresses are "staged" that are being simply used as an excuse for the real purpose of the talk: the securing of subscriptions for a new paper. It's a great "stunt" at that, but when officers of Exhibitors' locals lend themselves to the scheme to the extent of shutting out representatives of other papers and non-members it savors of a short-sighted partisanship that is beneath the consideration of far-sighted business men.

Overworking the personal popularity secured through this paper in plans of this sort hardly merits with the ethical business standards of those who are familiar with all the inside facts.

The Moving Picture World is the great publicity promoter, whether for individuals or firms. Trading on a reputation gained in this office for purely personal business ends under the claim that it is for the Exhibitor's benefit is hardly straightforward business, to say the least. We have always donated both the services and expenses of members of our staff whenever we believed we could help, but we are inclined to believe no representative of this paper could be of much assistance to any group of men who lend themselves to contemplate inside politics of this sort, or who do not have intelligence enough to know that they are being so used.

The Sunday Movies

Bring on the Sunday Movies! Reel off what films are fit, for not a human being gets any harm from it. This is the proper price to pay for morals and for purse, since those who do the movies might easily do worse. A good time with the pictures cuts out a bad time where the devil's Sunday service shows very little prayer. Of course, the Sunday movies are hardly quite so long as are some Sunday sermons, but is that very wrong? What is a Sunday movie except a place to go for those who are not able to see a high priced show? They have no time or money to spend as many spend, and so the simple movie comes to them as a friend—A friend they need, for humans become inhuman when they merely drop their burdens to take them up again. In every human creature whose mind is fairly sane there is a need of pleasure to mingle with the pain which is a part of living, and no one ought to say this bit of Sunday pleasure will likely lead astray the thousands in attendance who for a time forget the burdens they have carried and have to carry yet. Bring on the Sunday movies for morals and for purse, and you who think them wicked see that you do no worse!

By W. J. Lampton in New York Herald.
Sunday Opening and the Church
By the Rev. W. H. Jackson

Without doubt the momentous question of the day in the State of New York is that of the opening of moving picture houses on Sunday. The State Legislature is now called upon to deal with this important problem, and all classes will be most thoroughly represented and heard. It would seem at the outset that there are three parties interested in the issue—the moving picture people of all classes, from the largest manufacturer to the smallest exhibitor; the general public and the Church. These again may now be divided into two parties, as without doubt or exception the moving picture people and the public are of one mind, while the Church will be of another mind, although there are those within the church who are in favor of some qualified kind of Sunday opening.

It has not yet appeared that the Church as a body has officially spoken. Nevertheless certain prominent ministers have taken upon themselves to step in unrequested upon an uninvited stage and attempt to decide the issue. The most notable of these is the Rev. David James Burrell of the Marble Collegiate Church of New York City, who, on a recent Sunday morning, devoted his usual sermon time to the question of the Sunday opening of picture houses. Unfortunately Dr. Burrell seems to have taken a position of an unqualified and uncompromising opposition. We say unfortunately because the worthy doctor occupies a position of unusual authority as the leader of one of the centers of public thought, which should qualify him as being well acquainted with the public needs. This latter qualification he seems to be most thoroughly unconquainted with, his whole sermon breathing a lack of that knowledge of a great city which he for one should be the first to possess.

In an outline which would be most acceptable to his congregation, and to which so far we agree. he showed how they themselves had no need for Sunday pictures; the Sunday opening is not essentially for such as the regular congregation of the Fifth avenue churches; neither need it be for the "tired working men" for whom the doctor spoke, although we question his authority and capability to speak for the workers, from whom he is so far removed in both knowledge and touch.

Right convincingly did Dr. Burrell single out classes to whom the opening of picture houses was not a necessity, and so make good his claim. This is thoroughly admitted. But how carefully he omitted the numerous other classes to whom the open picture house would be at once a pleasure and a help!

Was it by accident or design that he forgot to "Have compassion on the multitude," the eighty per cent. of the city's millions not found in the church on the Sabbath day? These are they for whom he should have had some consideration; these are they who want the picture houses open on the Sunday: these are they for whom he should have pleaded for some means of attraction from the thousand and one vices from which properly regulated moving picture exhibitions can and will save them on Sunday. This is the precise moment in the life of Dr. Burrell when he could (had he known his city) have stood forth as the champion of the hundreds of thousands of poor, helpless people who are looking for some one to champion their cause and lead them—yes, lead them—through the moving picture house to the church, even as Dr. Reisner has so successfully done in the upper part of the city.

In meeting an issue of this kind the first thing to be considered is the probable success of the movement; the wise would be guided thereby. There was a time when clergymen fought the Sunday newspaper. The ineffective result only made them appear weak and helpless in defeat, and detract from their force and power in leadership. Now they find it wiser to use, and endeavor to regulate, the use of the Sunday paper, which can at least secure some of the results they seek after. So with the Sunday picture house, it is as sure as the Sunday paper; anyone familiar with the "signs of the times" knows that in any way to oppose only makes one appear conspicuous as opposed to the will of the people, and has a tendency to detract from his usefulness. The thing is sure to come, and to seek to use the Sunday picture will show greater wisdom than to oppose it. King Canute was wise when he taught his flatterers that he could not stay the coming of the waves of the sea.

It is said of the great Gladstone that his success lay in his ability to see the trend of the public mind, then to endeavor to give the people what they wanted in such a way as would best serve the highest purposes. Not a word that Dr. Burrell has said will hinder for a single moment the passage of the Sunday opening bill. When fighting it he has forgotten the plan followed by his greatest apostolic leader, who said, "So fight I, not as one that beateth the air," and truly he fought effectually. Dr. Burrell's fighting is simply air breathing; it is proved by its ineffectuality.

Having shown and admitted that those for whom Dr. Burrell spoke had no need for the Sunday pictures, let a word be now spoken for those for whom he did not speak (and for whom he should have been their first speaker), the poor, the ill-clad (without church clothes), the wretched, the dwellers in "Darkest New York," the ignorant, the loafers, the drifting-into-the-criminal class, the street-corner "props," the home-less and the non-stay-at-homes; all of these to whom the church is a meaningless thing; these of whom Justice Cropsey told the ministers of New York that from his experience he had seen the great good wrought by the moving picture houses—nay, more, he courageously told the ministers that the moving picture had at times done more than the many churches in Brooklyn to help the classes quoted above, besides relieving the courts of much work. Justice Cropsey is perhaps one of the best authorities on this question. He has been a District Attorney, Police Commissioner, and is now a Supreme Court Judge. In his address to certain New York ministers his stand was the very opposite to that taken by Dr. Burrell. It is easy to see who is the better able to form a correct opinion and become a wise leader and adviser.

It would ill become us to presume to advise Dr. Burrell, but it would seem that the wise course for those ministers who have the best interests of the people at heart is to recognize the fact that the pictures have come to stay, that to oppose them is not only useless, but detrimental to their powers as leaders and advisers; they should recognize that to use rather than to oppose would produce more satisfactory results. Take away the pictures, and what do you leave for the multitudes?—the saloon, the dives, the vaudeville, the sham "Sunday concerts" and other more undesirable attractions. The open picture house is driving all these away, the picture houses have closed more saloons and places of evil attractions than all the churches
and anti-saloon aims put together. Is it necessary
again and again and again to point out that the
pictures are the greatest educators with which the earth
was ever blessed, that the use of evil for evil has been
nullified, and their powers for good exalted? Surely
Providence never placed within the power of such men
as Dr. Burrell a more sure instrument, and if such as he
cannot use the instrument let them know enough
not to condemn it. The most successful church in
New York today uses the Sunday pictures with great
profit. It requires no wit to fight; to criticise is easy,
but to know and understand and to use requires knowl-
dge, tact and wisdom; the people are demanding an
acceptable agency, to deny them emitters them, but
rather to have their choice given them, not taking
them only, ever and always, to secure for them the great-
est and best possible use and good from that which they
demand.

Olive Branch at Albany
Speaker Sweet of State Assembly Says That Legislature
Wants to Meet Picture Men Half Way—Propose
Liberal Censorship.

WHATEVER may be the outcome of motion picture
legislation in Albany this session, it now appears reasonably certain that if
censorship becomes compulsory, it will be fairer and less dra-
tine than that which was attempted and talked a year ago.
Walter Scott, who has adapted Sweet of the Assembly coming out
in favor of censorship of a type that would serve to a large
measure in permitting motion picture houses to operate Sun-
days, and with Assemblyman H. E. Wheeler, a member of
last year's committee, and also the namesake of this declaring not only his own, but the willingness of the entire
committee to meet the moving picture industry on friendly
terms, thereby evoking indication of a more amiable settle-
ment in the way of legislation than a year ago.

The mail coming to certain Senators and Assemblymen
during the past day or two has, however, made it clear that the
opposition, particularly from the smaller places, toward legislation that will legalize the opening of
moving picture shows throughout the State on Sunday. One
Senator, who is regarded as a power in his body, received a
communication this week signed by many men and women
residents of a hamlet in his district, urging him to vote
against any bill which might be introduced favoring Sunday
movies. Other Senators have received like communications, making it evident that there is an organization working
systematically through the State at the present time along those
lines.

Three Senators and five Assemblymen make up the com-
mitee which was named this week to investigate the feasi-
bility of taxing the motion picture houses. The committee
will report February 15.

The committee is losing no time in getting down to work, securing the past week a list of all companies in this State
incorporated in the motion picture industry.

"We desire to ascertain the amount and share of taxes
now borne by that industry in this State, if any; to gain a
clear and comprehensive idea of the extent of the industry
and also the possibilities of moderate regulations," said As-
semblyman Wheeler in discussing the first work which the
committee will undertake.

"I want it understood," said the speaker, "that this com-
mitee does not seek to hamper or retard the industry which
we know is not only employing thousands at excellent
wages but is furnishing entertainment to millions. We realize
that last year's bill was in many ways entirely too drastic and
while I cannot speak for the committee in its entirety, I am
all for avoiding that retarding of its development partly by
requiring a censorship, that it will be more liberal than
last year."

Assemblyman Wheeler expressed the opinion that per-
sumably there were 10 per cent of pictures requiring censorship today.

Just what will be done in the way of a bill compelling cen-
sorship of pictures in this State, is, of course, a question at
the present time; but if the Speaker of the Assembly, while favoring a censorship with the suggestion that the
censors indicate pictures well adapted for Sunday use, furnishes a strong impression through the committee that it
will not be very long before the State sees fit to
legalize Sunday shows.

"Fatty" Arbuckle Allied With Paramount
Celebrated Comedian to Begin Work on Production of Two-
Reel Pictures in March.

"Fatty" Arbuckle, "the funniest fat man on the screen," who
has long since abandoned the first name Roscoe with which
he was endowed by his parents, has entered into a contract
with the Paramount Pictures Corporation by the terms of
which he will begin the production of two-reel comedies on
or about March Ist. These pictures will be distributed by
Paramount, but not on the "Paramount Program," which
includes only the productions of the Famous Players, Lasky,
Mayer, and Pallis Companies.

"Fatty" Arbuckle ranks to-day as uniquely in the field of
comic productions as does Charlie Chaplin and Douglas
Fairbanks, but according to his contract, he is to star in pictures
in which he stars. Chaplin stands for the trick
tumbler, Fairbanks for the athletic marvel, and Arbuckle is
the jovial fat man who is the butt of every joke—except the
one and which he has taken over the rights of the Patriot
Film Company for the exhibition in the United States of
the Official War Films of the British government, photographed
as a part of the permanent records of the War Office. Those
pictures are remarkable pictures of the great battle of the
Somme, made on the firing lines and out between the op-
posing trenches, as well as pictures of the manufacture of
munitions, the training of Britain's army of 5,000,000 men, the
Great War relief work in the United States, and also include
the wonderful pictures of American Boys at the front, shown
on December 9 at the Strand theater.

In addition to these British war pictures, the new corpora-
tion expects to secure control of all the French Govern-
ment war pictures for the United States, and is now negoti-
ating with French officials with that end in view.

PUT OUT SAILOR—FINED $250.

Henry Traub, manager of the Olympic Theater, Brooklyn,
N. Y., put out of his house a sailor in uniform. He was ar-
rested on charge of discrimination against a United States
sailor in uniform and, after a hearing in Special Sessions,
was fined $250. This is the first ease of this kind that has
come up in some time and should furnish a sufficient warn-
ing to all who believe that a theater has the right to for-
bid admission to theaters of men attired in the uniform of
either the army or navy of the United States.
Graham With Famous Players-Lasky

Leaves the Mutual to Become General Foreign Representative for Big Producing Organization—Has Had Long Experience in the Motion Picture Field

THE wide foreign activities already instituted by the Famous Players-Lasky Corporation and other plans which are now under advisement, have rendered necessary the creating of a new office in that organization—a general foreign representative—to which J. C. Graham, one of the best known figures among motion picture executives, has just been appointed.

The engagement of Mr. Graham by Famous Players-Lasky follows closely upon the sending of Alec Lorigmore to Austral-ia and of Ingvald C. Oes to the Scandinavian countries. Mr. Graham’s commission is a roving one, however, as he will make the whole world his office, traveling to any and all parts of the world for the purpose of bringing to the immediate attention of the exhibitors of foreign countries the best points of Famous Players-Lasky-Morroco-Pallas productions, which might not be seized upon by the foreigner until they are drawn to his attention.

The engaging of these three men for work in the foreign field is a concrete evidence of the determination of the Famous Players-Lasky Corporation to place itself in the closest possible contact with the foreign field. The Famous Players-Lasky company’s productions are already widely distributed throughout Europe, Africa and other portions of the globe.

Conditions of production and methods of distribution are constantly undergoing change and the former have almost been revolutionized. With the changes of market conditions which will necessarily result from the tremendous upheaval abroad and with the new phases of production which have developed within a comparatively short time, it is deemed expedient by the producers to have a man of Mr. Graham’s wide understanding of international conditions to act as a personal representative of the concern in foreign fields.

The new conditions will need new adjustments and it will be Mr. Graham’s duty to make personal investigations of the situation in each country and to negotiate any changes of distribution methods which his knowledge of home conditions may dictate.

That Mr. Graham is especially fitted for this new work is easily apparent from brief glance at his long career in the motion picture business. It was in St. Louis that Mr. Graham first became interested in the motion picture, operating one of the first exchanges formed there, in the days before the formation of the General Film Company.

It was with the beginning of the operation of the General that Mr. Graham began to acquire a reputation as an independent fighter, as manager of an opposition exchange to that of the General in St. Louis.

Mr. Graham later became the general manager of the Reliance Company and was associated with the Sales Company, and afterward became the head of the Mutual exchange activities in New York upon the formation of that company.

Leaving Mutual, Mr. Graham became general manager of the Universal, a position which he held until he took over the affairs of the United Film Service Corporation as a personal favor to certain interested parties, until the company was liquidated. Returning to Mutual when John R. Freuler was elected its president, Mr. Graham became assistant to the president, with complete charge of all exchanges. With the removal of the company’s headquarters to Chicago, Mr. Graham consented to that city and organized the general exchange department under the new conditions.

With the completion of this task, Mr. Graham returned to New York City to supervise the eastern producing activities of the Mutual and to take charge of its eastern exchanges. It is this tremendously responsible position which he leaves to assume his new duties with the Famous Players-Lasky Corporation.

Though his headquarters will be made at the Fifth Avenue office of the corporation, Mr. Graham expects to spend the larger portion of his time abroad. After studying more intimately the details of production and distribution of the Famous Players-Lasky Company, he will sail for England to make a first-hand survey of the field in Great Britain.

Mr. Graham has frequently journeyed abroad in the interests of the motion picture business, is an accomplished linguist and has, in the course of his long connection with various distributing organizations, studied the foreign market very closely. He is therefore ideally equipped by experience and an enviable record of past achievement to undertake the tremendous task which lies before him.

### Stevens Director for Bluebird

**VIOLET MERSEREAU’S** return to the Bluebird program has been supervised by Edwin Stevens, the well known dramatic artist and screen joke, who is also studio manager for Bluebird at Leonia. N. J. John C. Brownell, who is acting as Mr. Stevens’ assistant, furnished the scenarios for “The Honor of Mary Blake,” recently released, and “The Boy Girl,” set for distribution March 6. The third picture in which Mr. Stevens will direct Miss Mersereau is now in preparation at Leonia. Kate Jordan furnished the scenario and its screen-title will be “Susan’s Gentleman.”

In her previous appearances among Bluebirds the director for Miss Mersereau was Rex Ingram, who then produced “The Great Problem” and “Broken Fettters.” The transfer of Mr. Ingram to the West Coast left Miss Mersereau in Leonia without a director and the engagement of Mr. Stevens eventuated. It is likely that Mr. Stevens and Miss Mersereau will operate at Leonia for some time to come.

### FREDERICK JAMES BIRD TO BE MARRIED

The Nicholas Power Company seems to be a plant for Cupid’s operations as well as for the manufacture of projection machines. The latest announcement from 90 Gold street is that Fred J. Bird, assistant sales manager of that company, has made the momentous decision. His engagement to Miss Marian Evelyn Cox, the noted Brooklyn singer, has just been announced.

### NEW YORK'S STRAND WILL SHOW LINDER COMEDIES

The management of the Strand theater announces that they have signed a contract with the Essanay Film Company whereby the Max Linder comedies will be presented at the Strand theater, on exclusive release dates.
Salisbury Back After Remarkable Trip

Accompanied by Rex Beach, Explorer-Naturalist Secures Many Unusual Pictures in and About South and Central America

Edward A. Salisbury

E DWARD A. SALISBURY is back in New York for the first time since October 28, 1915. Since that time he has traveled in the little yacht Wisdom a distance of 12,000 miles, a record for a motor-propelled vessel. With this well-known naturalist, hunter and photographer of our ordinary subjects was Rex Beach, author, hunter and adventurer. The latter was a member of the Wisdom party for several months, joining the craft at Colon and leaving it at Panama, after cruises up and down the east and west coasts of Central and South America. Others in the party were George Stone, of the University of California, one of the most expert exponents of microcinematography in the country, and Charles Dahl and Stephen Hutt, animal specialists, who had previously worked with Mr. Salisbury in obtaining motion photographs of wild animals. One of the rarer pictures is that of a total eclipse of the sun.

Mr. Salisbury brought back 65,000 feet of film. It has been developed and printed, and out of the original the writer says there will be 25,000 feet of exceptional film. The film, under the supervision of the laboratory work has been done, assures Mr. Salisbury the negative is in better condition than any tropical stuff he has seen. Undoubtedly this is due to the precautions adopted by the head of the expedition. He had constructed a large thermos bottle in which he put his film. In the bottle he placed an electric light. When the cover was lifted to remove the film, the light would be switched on and thrown in the bane of the tropics. He had provided himself with chemicals designed to achieve the same ends, but he discovered the lamp worked to better advantage.

The itinerary included visits to Cape Hatteras, Jacksonville, Miami, Key West, Havana, Swan Island, Colon, Cayenne, back to Colon, north to Gracias Adios, Nicaragua, where visits were made to Lake Nicaragua, Bluefields, and Greytown; through the canal and down the west coast to Guayaquil, returning to Panama, and from thence to Los Angeles.

"After a stop at Cape Hatteras, where we put in some time hunting and photographing ducks, we made visits at several points in Florida," said Mr. Salisbury. "Then we went over to Cuba, covering thoroughly a good bit of it. We crossed the Caribbean to the Mosquito group of islands off Honduras. We explored the islands and cays and entered several rivers. At Port Limon, Costa Rica, we went into the interior and not only took birds and animals and microscopical subjects, but also made photographs of the sugar, cocoa and coffee industries. I think we have got these a little better than has been done before.

"We went into the Talamanca country, where are to be found Indians descended from the original Incas of Central America. We studied their habits and took pictures of them. Did they bark at the camera? Yes, they did at first. They called the lens the devil’s eye and the box his abiding place. But we prevailed on the chief to distribute presents, which he did judiciously, and we had no further trouble.

"We had a similar experience with the San Bias Indians. At Colon we had been joined by a new element—the photographer of the outfit. The ordinary subjects was Rex Beach, author, hunter and adventurer. The latter was a member of the Wisdom party for several months, joining the craft at Colon and leaving it at Panama, after cruises up and down the east and west coasts of Central and South America. Others in the party were George Stone, of the University of California, one of the most expert exponents of microcinematography in the country, and Charles Dahl and Stephen Hutt, animal specialists, who had previously worked with Mr. Salisbury in obtaining motion photographs of wild animals. One of the rarer pictures is that of a total eclipse of the sun.

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satisfied himself that she can travel in any water under any conditions. The little craft is now undergoing repairs, getting a trip which its owner, in conjunction with Mr. Beach, contemplates taking to the South Sea islands. The explorer smilingly intimated that these trips run into money, as with gasoline sometimes as expensive as 45 cents a gallon, and as one and a half gallons are necessary to drive the boat a mile it is essential that results be obtained in a film way.

Mr. Salisbury said for the next month or so he would be busy going over his film, editing and titling it, and that as soon as possible he would show his pictures to the trade.

FIRST FILM SHIPMENT BY PARCEL POST.
The ruling put into effect January 1 by the Post Office Department allowing moving picture film to be shipped through Parcel Post was first taken advantage of by W. J.

Photograph of First Parcel Post Shipment.

Sirk, proprietor of the Gem Theater, North Manchester, Indiana.

The shipment was addressed to The Kleine-Edison-Selig-Emassy Service, Indianapolis, Indiana. The package was mailed early Tuesday morning and was promptly delivered on its arrival in Indianapolis at noon the same day. The postage required was 23 cents, 2 cents less than the express rate on the same package.

EDWARD LYELL FOX HAS SLAVIC STAR.

Tatjana Yrrah, famous slavic beauty, arrived last week in New York from Curacao after severing her connections with the German Flora Film Co., who had been starring her during the past four years. Owing to the extreme shortage of film, all the available celluloid being commandeered by the government, the big German film manufacturers have minimized their output. Since there are practically no features of any kind produced at this time Yrrah considered her contract with the Flora Film Co. automatically annulled, but the company endeavored to hold Yrrah, claiming that they were not responsible for war conditions which made limitation of their production imperative. After taking up the matter with the military authorities Yrrah was allowed to leave the country. She is now under contract to Edward Lyell Fox, well known American war correspondent, who, on his recent trip through the warring European countries, saw a number of Yrrah feature films and signed her for two years. Mr. Fox intends forming a producing company and release Yrrah features through one of the big service corporations.

"BITTER TRUTH" OUT JAN. 15.

Virginia Pearson's sixth William Fox production will be released on January 15, under the title of "Bitter Truth." Jack Hopkins plays opposite Miss Pearson. Mary Murillo wrote the script. In Miss Pearson's supporting cast are included William H. Tooker of "East Lynne" and "Ambition" fame, Alice May and Sidney D'Albrook.
President John R. Freuler and Alf Hayman consume the Deal Forming the Empire All Star Corporation With a Capital of $2,500,000, All of Which is Subscribed

NEGOTIATIONS which have been pending for some time were successfully concluded last week when all the plays controlled by the Charles Frohman Company and many of the stars now under the direction of that organization, will be ushered into the fold of motion pictures under a new company. The new company, distributed in ownership by the joint efforts of John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman Company. The new corporation is capitalized at $2,500,000 and the entire stock has been subscribed. The pictures will be distributed by the Mutual Film Corporation.

The new company will maintain offices in New York, Chicago and London, with studios in New York, California and Chicago. A number of the Frohman stars of major magnitude have been placed under special picture contracts and organization agreements.

The announcement carries special significance in connection with Mr. Freuler’s declaration of policy “big stars only.” “The great strength of the work of policy—that has been born fruit in this announcement will wind back in 1915,” observed Mr. Freuler. “I am pleased, at this time, to point to my assertion that for 1917 the Mutual Film Corporation would be interested in only the stars and productions of the first quality and that no proposition is too big for Mutual. The Mutual Film Corporation is fortunately equipped and ready to deal with the biggest possibilities in the industry, and to carry through its projects and plans with safe assurance.

“It is particularly significant of the future of this industry that I am now able to say this. Such a project as the Frohman transaction we are now announcing was not conceivably possible two years ago. We are on the way. The new picture company brings to the screen the famous array of Frohman times. Charles Frohman Corporation also a corps of directors trained in and chosen from the fields of the highest attainment in Europe and America.

Augustus Thomas, eminent dramatist, whose name is a part of the institution of the Charles Frohman Company, becomes an important factor in the new producing corporation. Mr. Thomas is the scenario chief and advisor to the picture producing interests of the Charles Frohman Company pending there in the same relation that he has held so long with so much distinction in relation to the Frohman stage productions.

“It is the intention of the new concern to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theatre of the speaking stage,” says the official Charles Frohman Company announcement.

“It was one of Mr. Frohman’s principles, strictly adhered to all through his long managerial career, to deal fairly with the authors who wrote to him and to see to it that they were always promptly and well paid for their work. The new corporation will pursue the same policy with reference to the authors of the plays to be put into pictures. At regular intervals they will be given full and complete statements of the receipts upon which their royalties are paid, just as they are when they write for the legitimate stage, and all payments to them will be made up with the promptness of the theatres.

For the first time in the history of the film business the author will be given full, complete, weekly statements of the receipts upon which his royalty is based.”

Work on the first of the Frohman-Mutual pictures will begin in New York about February 1. Announcement will be made later of the title of the play and the name of the star who is to appear.

It will be the policy of the picture concern to produce only the great successes of the Frohman offerings, presenting the star of the original stage presentation and using the complete original casts in so far as it proves possible to re-engage the players in the supporting parts.

Universal Employees Celebrate

As Guests of the Company They Make Merry at Reisenweber’s—Nearly a Thousand Present.

THE employees of the Universal Film Manufacturing Company, and their relatives and friends, were the guests of honor Friday, at a dinner given in their honor at the Reisenweber’s, 16 East Forty-second street. The new telephone number, which has not yet been listed in the book, is “Vanderbilt 11.” The Goldwyn Corporation occupies the entire floor, and the offices are a model of modernity.

Provision is made in the new offices for the president, the general counsel, business and managerial offices, editorial offices, and the storeroom and warehouse; the secretary of the company, the treasurer; Joe Brandt, general manager, and the directors of the company.

The occasion was the fourth annual affair of its kind. Since the first function, this one night in the year has been looked forward to with keen anticipation by every unit of the Universal forces, and this year’s supper party and dance, if unanimous animosity and comment is to be taken as a criterion, was the “good times” of them all. To merely borrow the trite phrase, “all present had a good time,” would be unfair to Mine Host Universal, for the affair was conducted and managed in such a manner and was appreciated by the participants to such an extent as to deserve only superlatives.

The guests sat down to dinner at tables set out under a transformed hall—a ballroom transformed not only with decorations of Universal colors, but a ballroom transformed in atmosphere until one really felt, upon entering, that it was the parlor of the Universal family. During the dinner music was furnished by a large orchestra and a swell of cabaret performers did their successful best to entertain. Under the baying influence of the festival-charged atmosphere, office caste gave way to a fellow-feeling of merriment.

After the entertainment, the affairs of the evening were then left to the orchestra, and that form of pastime was appreciated by the guests of Universal was made convincingly apparent by the number of participants. Every person present who could dance took advantage of the extremely “danceable” music.

The affair ended at the hour at which all good affairs end.

NEW OFFICES FOR GOLDWYN.

Goldwyn Pictures Corporation have moved into new offices on the seventh floor of the Rogers Feet Building, No. 16 East Forty-second street. The new telephone number, which has not yet been listed in the book, is “Vanderbilt 11.” The Goldwyn Corporation occupies the entire floor, and the offices are a model of modernity.

The annual election of officers of the Metro Pictures Corporation was held on Friday, January 12. John Kunsky, of Detroit, one of the leading factors in the motion picture industry in the Middle West, was placed upon the directorate. With but one exception all the officers were re-elected. They are:


Mr. Mayer succeeds Mr. Fitzgerald as first vice-president, and Mr. Kunsky succeeds him as director.

Reports which were submitted at the meeting show that Metro Pictures enjoyed an exceptionally profitable year. Plans for the ensuing year will be announced shortly.

CHILD STAR IN ONE ACT PLAYS.

Announcement is made by the Universal Film Manufacturing Company that Zoe Rae, the child actress, will be featured in a series of one-act photoplays. Demand by the exhibitors for more releases in which little Zoe appeared has been so great that it was decided that the only way to accede to this demand was to put out a series in which the talented child played the leading role.
THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of the doings in their ranks. Direct all correspondence to the Department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in all parts of the country, we are glad to announce that Mr. Harrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 402 Knox Avenue, Pittsburgh, Pa.

Maryland Exhibitors Organizing

Enthusiastic Meeting Held at Baltimore—Good Progress Shown—Will Elect Prominent Officers at Next Meeting.

ONE of the most enthusiastic gatherings of the Maryland exhibitors which has taken place recently occurred on Sunday afternoon, January 7, at the New theater, 210 West Lexington street, due to the organizing of the new Maryland Exhibitors' League. As had been arranged, the press was not admitted to the meeting, but through our endeavors in scouting, the following details were brought forth. Among those who assembled, there were noticed many new faces who did not attend either of the previous meetings and a general atmosphere of good feeling and earnestness was prevalent. The meeting lasted about one hour.

J. Louis Rome, Chairman of the By-Laws Committee, presented copies of the code he has been working on for the approval of the members present. A copy of the code used by the former League was obtained by him from F. C. Weber; a revised draft of the committee was presented by the committee was not adopted, but a copy of it was given to each member present, who will read it over and at the next meeting hand in it with suggestions he wishes to make.

The temporary officers, Louis Schlichter, president; Frank Hoernig, treasurer, and T. D. Goldberg, secretary, still remain in office, for there was no election held for permanent officers of the meeting, which will be held on Sunday afternoon, January 21, at 2:30 p.m., the election of permanent officers will take place. There will be five, which will consist of president, first vice-president, second vice-president, secretary and treasurer.

The organization of the league will very much resemble the political government of the state and country. Baltimore City will be represented by nine directors, of which the officers of the league are to count as five. In other words, each officer will be a director automatically upon taking office, then there will remain four to be elected by the members of the league. The city is to be divided geographically into nine sections, each section having a delegate to the board of directors and no two directors residing in the same district or section can be elected as directors. As to the State of Maryland, each county is to be represented by the league by one director.

If the film exchange men think that there is anything antagonistic in the attitude of the league toward them, they are in error, for these men want it expressly understood that they are not banding together for that purpose, but for the purpose of improving the conditions of the trade. There were about 46 exhibitors present at the meeting, which represents almost half the number of exhibitors in Baltimore city. Among them were: L. A. DeJoff, H. H. Gaffney, T. T. Hildebrandt, Guy L. Wrobel, T. W. Schlichter, Frank Hoernig, T. Louis Rome, W. Leight, I. Bernau, W. Albers, V. A. Valentin, G. O. Williams, G. W. B. Presser, W. D. Pacy, W. Freichtag, J. Seckman, M. A. Berger, O. Herman, and J. Tschimowitz.

A letter from Sam Spedon, now connected with this paper, was read before the meeting, in which he offered to come to Baltimore to help them in organizing. It is stated that this action on the part of Mr. Spedon and the Moving Picture World was appreciated by those present and they wish to thank him for the offer. At their next meeting this matter will be taken up as to just when it will be most suitable to have him address the organization.

Brooklyn Exhibitors to Celebrate

Grand Carnival and Ball to Be Given at Stauch's, Coney Island, on February 21.

THE carnival and ball to be held under the auspices of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, the seating capacity of the theater being 1,200, promises to be the biggest affair ever given by the motion picture showmen of Greater New York. All branches of the industry will be represented, as well as an enormous public attendance is expected. Made the festivities the greatest gathering of patrons, exhibitors, manufacturers and photo players ever collected under one roof.

Beginning February 1, the Brooklyn Daily Eagle will conduct a voting contest to elect the most popular actor and actress to be crowned king and queen of the carnival.

The Brooklyn organization is today the largest local of the National League, comprising 110 theater owners in Brooklyn and Long Island. It has in addition enlisted the active support of 190 more exhibitors who are not members of the Motion Picture League of the League, but who have promised enthusiastic co-operation to make the grand carnival and ball the affair of the season. The proceeds of the entertainment will be used in a fund to fight the pending Sunday closing law, also the proposed movie tax legislation.

One of the meritorious features decided on by the entertainment committee is the fact that an advertising program will not be issued. In discussing the Brooklyn organization is shattering all precedents as it has been the past custom to issue programs and then solicit advertising from film manufacturers and others in the trade. "Eat, Dance and Be Merry," has been adopted as the slogan and all efforts of the organization are concentrated to make this slogan a reality.

Maritime Exhibitors Protest

Make Strong Objection to Advance Deposit System—Propose Organization to Co-operate on That and Similar Proposals.

OFFICIALS of the Maritime Provinces Motion Picture Exhibitors' League suggest as a step toward a national organization in Canada, an affiliation with the "Canadian Motion Picture Association," an organization of exhibitors in Montreal. At a recent meeting of the Montreal motion picture men it was voted that no member of the association pay any advance deposit or deposits to the film exchanges on features or serials. A resolution was also passed to the effect that no member of the association should sign any contracts or agreements with any film exchange unless the same was first signed by the proper authority of the film exchange prior to the exhibitor's signature.

These movements, the Maritime Provinces men believe, are to be far-reaching in their influences to break up the existing evils of the trade at the present time. The exhibitors in these three provinces are scattered over such a wide area that it is a difficult matter to get together at a meeting on short intervals, but it is felt that a general get-together of all exhibitors
would mean a great deal in their pockets in the long run. It is declared that the deposit system is fast waning, and where exchange men first demanded substantial deposits for the big features they are now coming into the territory without these stipulations. The picture would not be brought into this territory unless deposits were made. Exhibitors promptly with the stipulations. One local exhibitor said that the picture was screened a short time ago in Halifax without a deposit being paid by the exhibitor.

By the union of the provincial organizations, it is felt that a general strike could be accomplished in the way of abolishing differences and evils that seem to exist throughout the membership. The absence of a national organization is also felt in Toronto, and members of the industry there are anxious to take steps to establish the Local and carry on such a society. The year 1916 saw considerable development in the line of organization. At the present time practically every province with the exception of New Brunswick has an operators' union. And the province of Ontario has even gone so far as to have a strong exchange association. These are said to be but the beginnings. All the provincial associations of whatever type should be welded into one strong, practical national organization.

**Local Number One Meeting a Hummer**

**Sunday Closing and the Deposit System Discussed with Much Pep**

One of the highest and liveliest businesslike meetings ever held by Local Number One of the New York State Motion Picture Exhibitors' Association was that which took place at its headquarters on Wednesday, January 10. It was a general and open meeting of all the exhibitors of four boroughs.

The first subject presented for discussion was the three cent per seat tax on every theatre in Greater New York, for defraying the expenses of legal council and legislation to contest the Sunday closing law. Sam Trigger, the president, occupied the floor and read the following statement which appeared in the New York Morning World, January 10:

> "The Sunday Closing Committee of the National Association of the Motion Picture Industry failed yesterday to arrive at an agreement as to whether film manufacturers or exhibitors should bear the principal burden of the tax for Sunday movies. Film manufacturers contend their interests are national and that the question of closing theaters in this State concerns the exhibitors here far more than it does them. On the other hand, Lee A. Ochs, President of the Motion Picture Exhibitors' Leagues of America, declares the issues concern film manufacturers just as much if not more than the exhibitors, and therefore financial aid should be forthcoming.

> Mr. Ochs is representative of the committee on the other hand. The members are William A. Brady, Adolph Zukor and Walter W. Blumenthal.

Lee Ochs, at the request of President Trigger, explained what took place at the meeting of the National Association. He contradicted this statement of the Morning World as absolutely incorrect. The National Association, he said, had voted that its contributions with the exhibitors and all expenses will be paid from the fund, regardless of who was most effected. He also stated that up to January 9, the producers had contributed more liberally and he was ashamed that the exhibitors had shown little interest in so serious a matter as the closing of their theaters on Sunday. "If this Sunday closing law is sustained, and the chances are it will be, there will be a whole lot of us go out of business."

This started the ball rolling and immediately a motion was made and carried that the presidents of the leagues of the three boroughs, Manhattan, Brooklyn and Bronx, with their secretaries, be asked to protest the tax levied as from every theatre owner in their respective boroughs who had not already paid it. There were one hundred exhibitors present at the meeting who had not sent in their contributions made out their check so that they could be collected by members of the finance committee.

A representative of the Authors' League was introduced to the meeting by Mr. Trigger. He said he was made a coun-
terfeit, not the real thing. Rex Beach wanted to appear in person and address the meeting, but was prevented by a sudden sickness from carrying out his intention. In behalf of the local and Mr. Beach, he wished to assure them that the Authors' League was with them and would give them their assistance in protest against Sunday closing and unjust censorship. He said he was very glad he had no other movement because it could not pass in his feet. An appeal was made for new members, and when it was announced that the initiation fee had been suspended several exhibitors signed the application blanks distributed through the audience.

Grant Anson of the legislation committee was called upon to tell what the committee had learned about the proposed bills that were introduced in the legislature in favor of Sunday opening. He stated that it looks very much as if the legislature wishes to provide for pictures, possibly thirty or at least seventy-six votes to carry a bill through the Assembly and as far as he could learn the moving picture exhibitors were shy about thirty votes, both in the Assembly and Senate, if they have to pay the price of making a state to get in touch with his local representative in the Senate and Assembly and use every legitimate means to con-
vince him that Sunday pictures should be made as a compromise. There are no additional questions to be answered.

He laid particular stress on the possibility that the liquor interests would probably be against them, backed by its es-

atical lobbyists and both chambers of the legislature, and organized.

These people know that the Sun-
day pictures have cleared their back rooms on Sunday and closed their side doors.

As voice from the floor was raised to proclaim: "We need have no fear from the liquor interests; they have troubles of their own in prohibition legislation."

Some one present asked Mr. Ochs, as an exhibitor dis-
tector of the National Association, what had been done with the Bender case to be tried before the Court of Appeals at Al-
bany. Mr. Ochs replied that the Bender case was so vague, so inadequate as a test, that it had not been placed on the court docket. It was too speculative. It was a test of a re-

dexhibitors' case. The National Association has instructed its attorney, William Seabury, to have an actual exhibitor, an owner of a moving picture theater, open his place on Sunday and contest it before the court in order to make an appeal. As to employing other and more eminent council to present the case, it was entirely up to the discretion of the Sunday closing committee, on which the exhibitors were all represented.

Mr. Trigger announced that when a meeting was called by the league for the discussion of certain questions, he would see to it, as president, that the program was carried out; therefore, he would like to hear Mr. F. Blumen-
thal, who was the chairman of the committee on deposits with the exchanges.

Mr. Blumenthal said he had called on Mr. Sherry, of the Paramount exchange, and asked him what decision he had come to on withdrawing the deposit system in answer to Mr. Trigger's letter. Mr. Sherry simply said it was the pol-
picy of the Paramount and he would refer the matter to his attorney, Mr. Abrams and see what they had to say about it. He thought if any other arrangement could be discovered to secure protection, the deposit might be eliminated. Mr. Abrams had not said what he had called on; the others he would visit as soon as possible.

Charles Steiner arose and stated that he had thought out a method of protecting both the exchanges and the exhibitors. In the case of an exhibitor who was paid in dollars in a trust fund, to be held in trust by the League and then employ the Hoy Agency in the same way the exchanges do, the exhibitors would know where their money was and it was drawing interest and the exchange would be protected against loss. If the exhibitor didn't pay for his service at the end of the week, the League would make it good out of the deposits. He notified the exchange to give him service until he settled his indebtedness to the fund.

Mr. Steiner declared he had $2,300 on deposit with an ex-

change which is rumored to be in a very shaky condition. "If this ever happens, we will have another thing."

At this point a motion to adjourn was made. Everybody made a rush for their petitions and slides for open Sundays. These were given to all exhibitors free of charge, and the one hundred thousand on hand were not enough to supply the demand. The league has ordered one million of these peti-
tions. Any exhibitor in Greater New York who wishes can secure them at the league's rooms. 218 West 42d street, New York City.

**MANY JOIN MILWAUKEE LOCAL**

Thirty moving picture houses in Milwaukee, Wis., have joined the Milwaukee Motion Picture Exhibitors' League. This brings the representation up to 90 per cent of the photo-

plastic houses in the city. Special benefit to the industry is shown by the fact that the league will exhibit any picture having a white slave theme. This is a part of the movement to eliminate fraudulent and misleading advertising from local exhibitions.
Exhibitors’ Ball Assured Success

New Jersey Exhibitors’ League to Hold Affair Feb. 1—Many Stars Signify Intention to Be Present.

FROM all indications the first annual ball of the New Jersey State Exhibitors’ League, Feb. 1, will be a great success. Exhibitors, film managers and stars of the industry, who have answered the invitations in the affirmative, Miss Anita Stewart, “the Dresden Doll of the Movies,” has generated great excitement to lead the grand march. Her partner will be one of the big stars, Miss Florence LaBadie, Thanhouser, and other stars of that company will be present. Miss LaBadie will be the principal judge in the contest of young beauties to join the ranks of the film stars.

Among others who have signified their intention of being present are Pearl White, Pathe; E. K. Lincoln, Vitagraph; Margarette Courtot, Famous Players; Dorothy Green, Pathe International, and several of the Bluebird stunts. Mr. and Mrs. Sidney Drew, Metro, have engaged a box and will hold a reception. Little Madge Evans, World, promises to be an interesting attendant at the ball. Miss Norma Talmadge has written Mr. Samuels that if she is in this territory at the time she will positively appear.

With Billy Quirk, president of the Screen Club, and a large delegation of screeners present at the affair, an enjoyable time is assured all. One of the biggest crowds of the season is expected to throng Krueger’s Auditorium on the appointed day.

And now a word about Mr. Samuels, who engineers the affair. He is the efficient director of the present exhibitors’ ball. Mr. Samuels was the director and originator in 1913 of the exposition at the Grand Central Palace. He has successfully operated the second affair at the same place in 1914. He has had much experience in handling affairs of this kind, and his methods have evoked nothing but favorable comment from the organized exhibitors.

Last week Mr. Samuels closed negotiations with Frank A. Tichenor, of the Vim Comedies, whereby the former is to leave New York Feb. 4 for Jacksonville, Florida, where he will act as assistant, and mechanical manager to Mr. Tichenor. Mr. Samuels will remain in Florida all winter, returning in May to go to the summer studio in Providence, Rhode Island.

Mr. Samuels has made many friends in Newark in the short time that he has been here, and they will be especially interested in following Mr. Samuels’ whereabouts.

Baltimore Exhibitors Guests of Geo. Mann.

George M. Mann, manager of the Famous Players Exchange, Washington, D. C., opened the New Year with a get-together luncheon to Baltimore exhibitors on January 3 at the Hotel Reservoir. In introducing Mr. Mann, Mr. Tichenor said: “We have met here to further promote the interests of the exhibitor in order to make the year 1917 even more profitable than its predecessor.” Mr. Mann discussed the manner in which he had been able to assist the exhibitors of his district by bringing pressure to bear upon the express companies looking to more prompt and reliable deliveries, with the result that the exhibitors have received practically 100 per cent service during the year.

Carl H. Pierce, special representative of the Paramount Pictures Corporation and of the Paramount manufacturers, dwelt particularly upon the plans of his companies for increased service to the exhibitors.


Minneapolis Exhibitors Discuss Deposit System.

A good portion of the weekly meeting of the Motion Picture Exhibitors’ Corp. of the Northwest at Minneapolis, Minn., Jan. 2 was given over to discussion of the advance deposit system. It is generally having the deposit matter in hand has been given full authority to do as it seems fit in regard to the canceling of service in case deposits are not returned. A committee was appointed to continue the discussion of the subject, which will be held in the coming week. Mr. Olsen of Minneapolis regarding film matters and it is composed of Thomas J. Hamlin, chairman: William Koege, Bijou theater, Minneapolis, and M. A. Hoppenath, Lamba theater, Minneapolis.

James Delves Dead

Secretary of Pennsylvania League Succumbs After Operation for Appendicitis.

JAMES DELVES, secretary of the Pittsburgh branch of the Motion Picture Exhibitors’ League and a well-known figure among exhibitors and the industry in general, died at his home in Flowers avenue, Pittsburgh, on December 27. He was fifty-six years of age.

The news of Mr. Delves’ death came as a great shock and expressions of regret were heard throughout the industry. He had undergone an operation for appendicitis at the Hipsopathoc Hospital December 17 and was apparently on the road to recovery. The end came suddenly, as Mrs. Delves said, the husband dead, seated in a chair.

Several services, conducted by the Masonic fraternity, were held on December 30 and the intertwent took place at the Homewood cemetery. The deceased had no children, and is survived by his wife, the only relative in this country.

Mr. Delves came from Exhibitors’ position in the Grand Central Palace, after which he came to Pittsburgh and settled in Pittsburgh. He later entered the exhibiting business and five years ago he was elected secretary of the Exhibitors’ League of Pittsburgh, which position he occupied until the time of his death. He was secretary of the state branch for the past three years and occupied a similar position in the national body for one year ending with the convention last July.

At a special meeting of the league, January 4, resolutions were adopted unanimously as follows:

Whereas: Almighty God, in His infinite wisdom, has taken from our midst our devoted brother and secretary, James Delves, and,

Whereas, we have lost and will miss his good advice and counsel, therefore his name shall live and be revered to our memories in the future, for the good service he has performed in the past, and,

Whereas, as his bereaved wife has lost a devoted husband and companion, therefore be it,

Resolved, that we extend to his widow in her bereavement our heartfelt sympathy and condolence. Be it further,

Resolved that a copy of these resolutions be sent to his widow, also to the trade papers, and be spread upon our minutes, and that our State charter shall be draped for a period of the time.

To fill the vacancy created by Mr. Delves’ death, G. W. Sahner was selected. At the same session, H. C. Kliem was selected to fill the unexpired term of I. W. Shearer, as treasurer, resigned.

Ontario Exhibitors to Hold Convention.

Three-Day Meeting and Ball at Toronto Proposed for An Early Date.

Much greater activities are in view for the Ontario Motion Picture Exhibitors’ Association than have been enjoyed by this organization during the past two years, according to an announcement by President Baillie, of Toronto. Officers of the association have decided to hold a three-day convention and four-day Exposition in Toronto, the main social feature of which will be a film ball in a large local auditorium. An effort will be made to secure the attendance of every exhibitor in Ontario at this congress. Matters of vital importance to the film field in Ontario will be discussed.

As a preliminary move to the big convention, the officers of the Exhibitors’ Association, together with a number of Toronto exhibitors, conferred with the exchange managers of Toronto at a special meeting held on Tuesday, January 9. The main subject discussed at this conference was the advisability of complete cooperation between exhibitors and exchange managers. It is the aim of both sections of the trade to become so strongly organized that legislative and
other matters can be dealt with in a thorough and satisfactory manner.

Prominent men of the film industry in Toronto have expressed the desire to see the provincial field well organized at a near date and the coming convention will be utilized as a means to secure the desired concentration of efforts. The dates for the convention and ball have not yet been picked.

News from the Black Hills
Secretary Peterson of the Black Hills League Writes of Conditions in His Territory.

SOME months ago I read an article in The Moving Picture World written by a man who had never been here and who roosted Black Hills. It might interest you to know the real conditions here. For there is the Morris Grand Theater in Hot Springs, managed by J. P. Parks. It is a modern theater seating about 500. Triangle, Vitagraph, Fox, World and Pathe pictures are shown. The Morris Grand is so equipped to show new Simplex machines. Mr. Parks is a new man in the business. He is interested in the Bank Light Company and other ventures, and is an exhibitor because he likes it.

At Rapid City there is the Elks Theater. A. J. Rose is manager and uses leading features. The house seats about 800, is modern and is well conducted. Two Simplex machines—one for the Elks house and the other for the Rose house—are used here. Mr. Rose has been with the house almost four years. At one time there were four theaters, but arrangements between Mr. Rose and Mr. Keys caused two to close, leaving the Elks and Dreamland. From reports I have, Mr. Keys has been associated with the theatre on January 50th. H. B. Hurst is the manager of the Deadwood Theater, at Deadwood. This is a modern house seating about 800. Mr. Hurst is blind, but despite his handicap is an extremely successful exhibitor. His show is one of the best in the Black Hills.

The Homestake and Princess Theaters are in Lead. The Princess has a capacity of about 300 and is closed. It is being used as a saloon for the time being. Mr. Crow is manager. The new Ford Theater is to open soon. It will probably be managed by Horace Clark, the owner.

The Elks Theater. James O'Neil is manager, and, considering the size of the town, he gives a very good show. He is a first class exhibitor.

At Newell, a farming town of about 400, there is the Theaterium. It is managed by Mr. Newlin and Mr. Cady. They show three times a week. They have plans under way for a new theater.

Here, Mr. Couch and I have the Iris, a remodeled opera house seating about 500. We have everything modern and show Triangle, Fox, Greater Vitagraph, Metro, World and specials. We use two machines and an orchestra of from five to fifteen pieces. We issue a house organ every week. We have a good house, and try to give as good a show as is possible.

We expect to have a meeting at Deadwood in February.

LEO PETERSON
Secretary Black Hills Exhibitors' League.

St. Louis Exhibitors' Meeting
Two New Classes of Membership Created—Special Committee Make Reports.

Two new classes of membership to the Theater Managers' and Motion Picture Exhibitors' Association of St. Louis were created at a meeting held in the Benoist building on Friday, January 5. The new classes of membership are "Associated" and "Honorary." Any exhibitor connected with the motion picture industry in any capacity whatever or owner or manager of a motion picture theater is eligible to become a member of the "Associated" class. "Honorary" membership shall belong to all individuals who have benefited the organization in a distinct manner. Honorary members shall pay no dues and shall have no vote. Associated members shall pay $5.00 initiation fee and $1.00 a month dues.

It was decided by a vote to request all members of the Association to adopt a slide or fifty feet of animated advertising for certain theaters to be open in St. Louis. A Special Committee was appointed to get into communication with the members and secure their consent to the plan.

The Association voted to appoint a committee of five to review features and report to the Association any facts pertaining to these features which, in their estimation, deserve the attention of the members.

The Chairman of the Organization committee reported that it was the recommendation of his committee that this is not an opportune time for the St. Louis Association to join the National League.

The Grievance Committee reported that the dispute between the Arsenal Theater and the International Film Company had been adjusted satisfactorily. The Legislative Committee reported that the lighting bill is still pending, and that there is much agitation about censorship.

The Serial Committee reported that the Metro Film Service has waived deposits on all serials, to members of the organization.

Two new members were added to the organization—Eugene Freund, of the Cinderella Theater, and Edward F. Mayer, of the New Bridge Theater.

Ontario Exhibitors' Association
Organized January 9 at Meeting Held in Toronto—Large Attendance Recorded.

THREATENING conditions for the moving picture industry in Ontario proved to be sufficiently precipitate to prompt action among the members of the trade in this territory on Tuesday, January 9. A meeting of the Ontario Motion Picture Protective Association, under suggestion of F. R. Lennon, and A. T. Rose of the Canadian Universal Film Co., and president of the Exchange Managers' Association, was called to order at 220 in the Metropolitan Theater. Exhibitors' Association, Queen and Spadina streets, Toronto.

A. Bailey, president of the association, addressed the gathered members, who numbered about one hundred, on the need of organization to better administration and control of the industry. He stated that it was practically agreed that an Exhibitor-Exchange Association was unworkable. Therefore, his suggestion was that the present Managers' Association conduct the organization and that an all-man association be formed, which would form a point of contact or unity between these two bodies.

The "third party" is to be called the "Motion Picture Men's Association of Ontario."

Mr. Lennon, in a masterly and powerful speech—in which he did not mince words in any degree—pointed out the necessity of this third organization which would unite both the exhibitors and exchange men all over Ontario in one solid body.

Mr. Lennon has purposely made a trip through a portion of Ontario to feel out the exhibitors as to their opinion in the matter and found that they were unanimous for the formation of the new association.

J. Liscombe, secretary of the Exhibitors' Association, and Mr. Chaylvers, both of Kitchener, said that if the proposed association had been consulted in any way, and, in fact, no notice was ever given to the industry as to what would take place, Mr. Lennon then referred to the success of the moving picture men of the Maritime Provinces in a recent fight with the Government there.

The war tax measure, recently introduced, was explained by Mr. Lennon and the reduction of the percentage rate to the motion picture industry was hailed as a step in the right direction to increase the business. The tax, which is per cent, was held up as an instance of the manner in which the Government refused to work with the trade for the betterment of conditions.

The question of recensoring or recalling a film once it passed the Ontario board was illustrated by the speaker, and, as he remarked very forcibly, it seemed to be the attitude of the Government to pay no attention whatever to the justice and rights of the moving picture men in Ontario.
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THE MOVING PICTURE WORLD

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Being members of the fifth largest industry and giving already to the Government over a million and a half revenue, in addition to the $14,000 which the exchanges pay for the privilege of doing business in Ontario, Mr. Lennon thought that the exhibitors should have some say in the legislative measures. He pointed out that the exchanges labored under a 25 per cent. duty, which, of course, must be paid by the exhibitors.

He pointed out that the Government desired to place a measure through which would take 10 per cent. of the gross receipts of every theater, and, as every exhibitor knew, under present tax conditions it was impossible for the exhibitor to pay 10 per cent. of his profits; let alone 10 per cent. of his gross receipts, and make money.

Messrs. Liscombe, Alexander, Bailey, Ben Rogers of the Fox Film Corporation, and Mr. Kaufman of the Famous Players, Mr. Johnson of the Mutual, Mr. Gilbert, Sara Lewis and L. E. Oquet of the Specialty Import Co. were among the speakers who followed.

Finally it was decided to call for names for the offices of president, vice-president, secretary and treasurer of the new Mutual Company of Ontario. This was done and the election held at the same time, the results being as follows:

F. K. Lennon, who was largely responsible for the inauguration of the new idea, is president.

A. Bailey, the president of the Exhibitors' Association, was elected vice-president of the new body. Mr. Alexander, a well known exhibitor, treasurer, and W. A. Bach of the publicity service department of the Universal Film Co. was elected secretary.

The meeting then adjourned with the understanding that those appointed would meet promptly and lay a plan of campaign whereby the rights of the industry would be secured and protected in Ontario.

Brooklyn Meeting

Regular Midnight Session Held at Triangle Theatre—Fairbanks Attends.

The regular midnight meeting of the Brooklyn exhibitors was held at the Triangle Theatre, 1373 Flatbush Ave. last Tuesday.

The night was very stormy, notwithstanding there was a fair attendance to greet Douglas. He was introduced by Mr. Manheimer, the president, who said Douglass was going to something and would talk a few minutes on a matter of interest to the league.

Mr. Fairbanks said: "I am misrepresented. I do not want to say something but I will. The second announcement, that I will talk a few minutes, is correct."

He proceeded to embody his few remarks in a short story and a hurried good night. Before leaving he was given a rising vote of thanks.

H. H. Buxbaum of the General Film Co., the principal speaker, said: "There is no truth in the story that the G. F. is going into bankruptcy. On January first it had a clean bill of sale for all its film. The G. F. will book one feature a week at reasonable prices, that is its intention. It will not have any stated dates of release at graduated prices, the original price will stand throughout the life of the film on its intrinsic value. Everybody will be treated alike."

The General Film Company has about decided to advertise its releases, particularly its features, in daily papers. It does not mean by this that it will not use the trade papers. They will use them as formerly, but we feel there is no need for so many of our pictures and a direct appeal to the general public, which the trade papers do not reach."

In response to the question as to how "The Barrier" would be released, Mr. Buxbaum said it was not definitely decided, but that it was possible it might be presented through the General Film.

The meeting was full of interest and many questions were discussed, the deposit system, Sunday opening, and more especially the question "How can we make our theaters pay?"

The World regrets that it is so close to the day of issue it cannot give space to them all. It will give them attention next week's column.

A motion was made to authorize the president to appoint ten delegates to the State Convention, Jan. 23, 24, 25. The motion was seconded by Mr.云 Solution: the delegates were decided upon, their expenses to be paid by the league:


Ohio Exhibitors Want Harmony.

A movement is on foot among the exhibitors and exchange men of northern Ohio to bring the various branches of the Moving Picture Exhibitors' League in Ohio together into a strong organization.

In order to accomplish this the Northeastern Ohio branch, with headquarters in Cleveland, has conferred with the Cleveland Screen Club, relative to obtaining the latter's support of the proposed state convention, which is scheduled to be held sometime in February.

It is the desire of the Northeastern Ohio League to obtain the help of the screen club with a view to getting the Columbus, Dayton, Cincinnati and other league organizations to take part in this convention. There has been some friction arising from several misunderstandings, according to the Cleveland exhibitors, who have adopted a very conciliatory policy in their new efforts.

Charles Ray Triangle-Kay Bee Star

TRIANGLE patrons will be glad to learn that Charles Ray has just signed a new contract with Thomas H. Ince to appear in Kay Bee features for the next two years.

Ray is generally conceded to be one of the most remarkable young stars that the screen has developed, and his loyalty to the Ince management assures Triangle patrons of many new and striking examples of character acting during the months to come.

Ray is one of the few few who have acted under the same management since their entry into the pictures. It was in December, 1912, that he made his first appearance at the Inceville studios in a Civil War drama entitled "The Favorite Son." A graduate from the ranks of the Pacific Coast stock companies of T. Daniel Frawley and Lewis S. Stone, Ray came before the camera unheralded, but he soon developed a style of acting that has steadily lifted him to the topmost rank of juvenile stunts.

When the Triangle released its first big features in 1915, Ray created a furor in "The Coward" with Frank Keenan. His name was not headlined on the billing at first, but the sheer power and realism of his impersonation of the weakling son of an old war hero won him the unqualified approval of every film critic in the business. Overnight he jumped into a position at the head of the procession that has never been questioned for a moment since.


Terry Ramsaye in Town.

Terry Ramsaye, publicity man for the Mutual Film Corporation, was in New York last week for the first time since the Mutual offices moved to Chicago. He came down to attend the concluding ceremonies of the big Mutual-Frohman deal.

H. A. Spanuth Looks About Broadway.

H. A. Spanuth, formerly a New York film man, came on from Chicago, where he has been located for the past few years, to look over the situation in New York and to introduce his new co-operative motion picture service to his Eastern friends.
**Steger to Direct Norma Talmadge**

Head of Triumph Enters Into Agreement With Joseph M. Schenck—To Continue on Selznick Program.

**Julius Steger**, president of the Triumph Film Corporation, has entered into an agreement with Joseph M. Schenck whereby the next and future screen appearances of Norma Talmadge will be personally directed by Mr. Steger and Joseph A. Golden. The Talmadge productions will continue to be handled from Selznick Pictures. Messrs. Steger and Golden have a long list of successful photoplays to their credit, the most recent of which are "The Prima Donna's Husband," with Holbrook Blinn, Clara Whipple and Kathrynn Browne Decker, and "The Libertine," with John Mason and Alma Hanlon.

Mr. Steger has selected for Miss Talmadge a powerful story of modern life, which will afford the talented artist the fullest opportunities to display her dramatic gifts.

Mr. Schenck, who is president of the Norma Talmadge company, is also associated with Messrs. Steger and Golden in the production of a photoplay in which the leading part will be taken by Evelyn Nesbit. Mr. Steger came out flatly for the ideas of the original author. "I believe it to be a story which will establish my belief of the power of the story. It should be the ambition of the director to imbue the player with the spirit of the story, and to give it from the hand of the author. If the director is by nature sufficiently gifted with dramatic instinct to receive the author's ideas and convey them, it is up to him to imbue the player with that spirit."

"How may we pity characterize this craze for 'rescenarioizing' great books and plays? Would it be unfair to describe it as due to conceit and also as a wilful trespass upon the domains of great minds which have been regarded and acknowledged as such by generations of readers and theatre-goers?"

"The hardest audience in the world to entertain with a short dramatic story—and I know it—is a vaudeville audience, because some little fellow away up in the gallery will upset matters on a single false note."

In a screen play the man who has tried out on an audience the effect of a certain scene is the best qualified to judge what will impress those out in front of the screen, to judge which will hold them spellbound. Your old player knows too well what will make an audience attentive, to make it listen to the last. He knows better than to go far in trespassing on the product of a great mind."

Mr. Steger is enthusiastic about the work of Miss Talmadge. "I have seen the best on the dramatic stage both abroad and in this country," he said, and "I believe the qualifications of this young woman entitle her to the highest consideration. She has a rare combination of heart and intellect and a keen sense for and the deepest appreciation of tragedy."

These, together with her wonderful personality and her photographic qualities, should in my opinion make her the foremost woman on the screen."

**Brock Forms Corporation**

Will Handle Feature Productions on State Rights Basis.

An organization for the purpose of handling big feature productions on a state rights basis was formed this week under the name of The Enlightenment Photo Play Corporation, with offices at 220 West Forty-second street, and having at its head Harry J. Brock, who for a number of years has been the head of one of the largest firms of film exporters in the world.

Mr. Brock was the directing head of the firm of Wink-Brock, which conducted a general export business, and which controlled the leading studios throughout the world. At one time, Mr. Brock controlled the foreign rights to a large per cent. of the films produced in this country. The Enlightenment Photo Play Corporation, organized solely for the purpose of a possible production of pictures exclusively for the independent market, will begin operations with the exploitation and distribution of Ivan Abramson's sensational dramatic feature, "Enlighten Thy Daughter," which picture aroused much favorable comment upon the occasion of its trade showing at the Broadway Theatre, December 21.

**Robert Vaughn—Thanhouser Leading Man**

Robert Vaughn, Thanhouser leading man, has a number of invaluable picture assets—a hero's irresistible charm, an extensive gratifying stage experience and a colorful off-stage career that makes it easy for the press agent to write pieces about him.

Mr. Vaughn exerted his hernia-potentialities in "Her New York," the recently released Thanhouser-Pathe Gold Rooster Play. He is a most captivating lover in "Mary Lawson's Secret," in which Charlotte Walker is starred. "Mary Lawson's Secret" is to be released in April.

Mr. Vaughn was Miss Walker's leading man in "A Woman's Way," a play written by her husband, Eugene Walter. When Edwin Thanhouser engaged Miss Walker for "Mary Lawson's Secret," she made a special request that Mr. Vaughn appear with her. However, at that time he was just finishing up "Her New York" and was in the midst of "The Vicar of Wakefield," in which he has the important part of Squire Thornhill. To accommodate Miss Walker, Mr. Vaughn arranged a schedule of his time for the next few weeks and worked in three pictures at once.

Mr. Vaughn is a native of St. Louis. He attended Washington University in that city and studied to be an artist. He went abroad and took a course in decorative art and mural painting in Munich, Germany. So successful was he that he received a commission to make the mural decorations in the Missouri, Kentucky and Illinois buildings at the St. Louis Exposition.

He wanted to be an actor, however—and everybody's happy.

The Tenth Anniversary Number, dated March 10, will contain special articles by men who have made Moving Picture History. Greatest advertising opportunity ever. Advertising forms close February 23.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Values.

Many exhibitors have rather peculiar ideas about advertising. They gauge the value of an advertisement by the cost of material and printing. If they spend ten dollars and do not build the receipts above that sum, they decide that advertising does not pay, and give it up. This is all wrong. The value of an advertisement does not depend upon the cost, but upon its drawing power and a piece of paper costing two dollars may bring twice as much money to the house as something else that costs ten. It is not the investment that counts, but the investment plus the brains behind it. If you cannot write good advertising yourself, it is better to give five dollars to a man who knows how to write a job that costs two than to spend seven dollars on the job alone and get no results. It is not the pretty picture, the two color inks or the rest that counts. These help only when the message is there; the message that brings the business. If this were only understood there would be less money spent in advertising and more money made at it. If you have a ten-inch advertisement in the local paper that costs you two dollars an inch, print a message there that will bring more than the twenty dollars. Don't spend money if you have nothing to say, and if you have a message, tell it so that it will reach the greatest number of people. It is a waste of space to merely print an advertisement. Just a pity a certain company spent several thousand dollars in an advertising campaign in the Saturday Evening Post. They took entire pages and advertised that their wares could be found everywhere. It was good advertising and a copy point of view, but it sold so much more than the company could deliver that it has been an even better advertisement for dealers in a similar line. We had to work a personal call to get one of the advertised articles from the factory after vainly inquiring at the leading places most likely to keep the line. The advertisement was too good. It created a demand for a line that did not exist, and having created a demand, it was but natural that this want should be filled by other companies having full stocks of the same style of article. This example does not apply precisely to advertising pictures, but it does show that the more purchase of space does not suffice. Buy your space and write your copy with your house and attraction in mind. These four things form a single whole and all four points must be effective. If you have the house, attraction and space, but not copy, you lose. If you have the space, copy and house, but no attraction, you lose again. Be certain that your advertising matches up.

Kalemized.

This is not the front of the Kalem offices, but the Belle Parrie, owned by Charles Freedman, and located in the Bronx, New York City. He has a Kalem night every Wednesday when he runs a Hazard of Helen, an episode of The Girl from Frisco and I Am a Camer. Sundays

Be first—One of the Grant, Polico Reporter series, and the cut shows a larger used for one week. With just a hint of the lobby over to the right. Sixteen sheets and a banner for one brand in one week is doing pretty well in these days of competition.

Extra Pages.

Not a exhibitors complain that they cannot fill a small house profitably with a profitable quantity of advertising. It can be done. First election and then Christmas shopping has caused the Movie Pan, the organ of the Rex and Sterling theaters, Greeley, Colorado, to run an annex to its regular eight-page, newspaper size issue. They have run mostly twelve and sixteen pages for the last couple of months. It can be done, very evidently.

A Woman Exhibitor.

S. E. Snyder, of the Balboa Publicity Department, sends in the picture of a woman exhibitor in Los Angeles, with this explanatory note:

A short time ago a young woman came into my office—a little woman, not much more than a girl—and asked for some pictures to help her advertise a Balboa picture-play which she had booked, and in course of the conversation it transpired that the young woman herself was the producer of the Empire theater, which is located at the corner of Pico and Lark streets, Los Angeles.

The young lady's name is Alta M. Davis. This girl took charge of the Empire theater after two experienced picture play managers had made a conspicuous failure of it. It is the largest house in Los Angeles outside the business district. I asked the young lady to write a letter, setting forth her views from the standpoint of a woman exhibitor, and the letter reached me this morning. It is so clearly written and so intelligently set forth that I determined to send it on to you, feeling sure that it would interest your readers.

Miss Davis looks more like a society debutante than a manager lady, but she shows an ample knowledge of her business as is evidenced by her views. The letter reads:

The subject of a woman successfully conducting a moving picture theater has often been discussed in my presence since I joined the ranks of the exhibitors, and because there are so very few women managers engaged in this modern line of substantial endeavor, I have been asked for an expression of opinion from my own viewpoint regarding the future possibilities and outlook for women exhibitors. It seems to me there is a great field in the movie business—an unreasonably unexplored field for women of the progressive type who are not satisfied to let the masculine element of every community dominate, plan, manage and originate everything—and, of course, reap all the benefits that naturally accrue to those who have initiative, a quality possessed by women as well as men.

It is a known fact that women and children form the greater part of every moving picture audience, and it is but natural that a woman manager should be better qualified than a man to judge the kind of pictures the majority of her patrons like, when most of them are of her own sex. After all, the men in the community dominate, plan, manage and originate everything—and, of course, reap all the benefits that naturally accrue to those who have initiative, a quality possessed by women as well as men.

Another reason for successful management is the creating of a social, or cordial, atmosphere about your doors. Make every man, woman and
child feel entirely and unreservedly welcome the moment they cross the threshold of your theater, for having a member of the "diplomatic corps" stationed at the entrance to greet them with something; a nod, a word or a smile, either of which gives the impression, at once, of sociability and felicity.

Finally, if I were asked how to build up a good business where it had not before existed, I would say that eternal vigilance is the price of success, and would add that to be alert at every turn of the game—a woman's game as well as a man's, if you please—and to keep abreast of the moving movie times by association with as many "live wires" who are identified with all angles of the game, as possible, is to spell success in capital letters!

If there were more women exhibitors there would be less chance for the censor agitators, and in many other ways a better business. Miss Davis is by no means the only one. But what has become of the Baroness Blanc, who was one of the very first?

Just Right.

The Frohman Amusement company sends in this cut of an advertisement. It will attract any pupil to its method of distribution. A clock face is, naturally, most appropriate for a play titled "The Witching Hour," but such a clock will be useful in any lobby, with the Roman numerals in place of the letters. The clock stands on an easel for lobby display, or may be hung up, and the hands are moved to the hour of the next showing.

For the Purple Mask.

Special press helps figure importantly in the success of serial campaigns. For there are comparatively few exhibitors who would, unmindful, be able to keep alive interest in a serial during its comparatively lengthy run. One of the best books gotten out by the Universal Serial Department is for The Purple Mask, the new Cunard-Forde serial. It gives a resume of the story, some argument for the exhibitor, a series of potter reproductions in colors of the wall and window stuff; in itself a mighty aid, a complete "teaser" campaign, suggestions for running advertisements and an ample provision of special cuts for use in general advertising and a large line of novelties from ten-foot banners to lapel buttons. There are purple mask "detective" badges, pocket mirrors, masks themselves, puzzles, pennants and slides and so on. They do not have to do with the matter. The ink used does not seem to give a very good impression, but probably a heavier impression would mend up the cuts, which are the usual newspaper comic screen. They are made to be printed upon rough paper and cannot be made to give results on a highly finished (glossy) paper, for which a finer screen cut and more careful make-ready must be used. As a matter of fact, it is probable that the cuts would show better on a cheaper grade of paper than that used. The paper sent in is not calendared, but has almost a calendared surface. A rough paper would take up the ink better. If the proper sort of ink is used, and would give better results. Glossy paper and fine screen cuts would give much better results, but the cost would be multiplied several times and the results would not be correspondingly great. Each cut would have to be made ready and it would be difficult and sometimes impossible to get cuts of the proper screen. The trouble with these programs seems to be that the program is intermediate between the rough and the highly finished surface. It would work well with type alone, when proper impression could be given, but it would be better to use a little cheaper grade, more nearly approaching news or cheap book, and get better results at smaller cost. It is possible to get paper a little tougher than news but with the printing quality of news. We do not get a satisfactory approval of card, but this is one of those cases where it will better to cut costs and at the same time gain results. Mr. Erwin uses a four pager, about 5 by 8 inches. We show the inside form. We think he would get a better result on the

Another Pupil's Ticket.

Charles Decker, of the Majestic, Grand Junction, Colo., sends in the ticket blanks for the pupil's ticket scheme. He uses his idea of salt pupils who make 80% or better in their studies are given passes and not merely the best pupil in the class. Both schemes are good. Where the size of the house permits it feeling may be avoided by extending the courtesy to all pupils whose marks reach a certain standard.

This scheme was one of the first suggested by this department, more than five years ago, and still holds as good as when it was first offered. Mr. Decker's ticket are on white paper 3½ by 6 inches and are handed to the teachers in pads for handy use. They are filled in by the teacher.

Paper and Things.

E. M. Erwin, of Erwin's Mystic theater, Denver, sends in some house programs and wants to know if we think he should use either a more glossy or a whiter grade of paper in order to get the best results from these last uses. White cover would have nothing to do with the matter. The ink used does not seem to give a very good impression, but probably a heavier impression would mend up the cuts, which are the usual newspaper comic screen. They are made to be printed upon rough paper and cannot be made to give results on a highly finished (glossy) paper, for which a finer screen cut and more careful make-ready must be used. As a matter of fact, it is probable that the cuts would show better on a cheaper grade of paper than that used. The paper sent in is not calendared, but has almost a calendared surface. A rough paper would take up the ink better. If the proper sort of ink is used, and would give better results. Glossy paper and fine screen cuts would give much better results, but the cost would be multiplied several times and the results would not be correspondingly great. Each cut would have to be made ready and it would be difficult and sometimes impossible to get cuts of the proper screen. The trouble with these programs seems to be that the paper is intermediate between the rough and the highly finished surface. It would work well with type alone, when proper impression could be given, but it would be better to use a little cheaper grade, more nearly approaching news or cheap book, and get better results at smaller cost. It is possible to get paper a little tougher than news but with the printing quality of news. We do not get a satisfactory approval of card, but this is one of those cases where it will better to cut costs and at the same time gain results. Mr. Erwin uses a four pager, about 5 by 8 inches. We show the inside form. We think he would get a better result on the

To Copy.

Here's a striking description from the Third Street theater, Easton, Pa. Instead of using a lot of superstitious the program says: "You know that feeling of falling from a dizzy height you sometimes have in a dream." Here is a story that gives it to you—only you get it while you are wide awake." We think that information and impression of breathless thrill far better than just adjectives could do. But save it for some extra special film.

Excused This Time.

Ray Bagley, of the Liberty, Long Beach, Calif., sends in a very noisy, but effective advertising poster. It is four thirteens in red and black printed in the body of the paper. He writes that this was the first
time the paper has used the "top deck" (second color press) in a year and it made a lot of talk. This advertisement would make talk if they ran two colors every day. The advertisement in the paper today will not reproduce in a single color or we would run it here, but the main point is that having all the red ink he wanted, Mr. Bagley did not use too much of it, and, as Mr. Bagley has justly celebrated his 1,000,000 cowboy suit and red for the film title. All the rest is black and it looks eleven times as good and ten times as strong as though the whole of it was red. Getting into the spirit of the thing, Bagley went out and bought a red lead pencil with which to sign his name to the letter. And he adds that the day after he drew it it was read (red) and the words in parenthesis are written in the red ink on his bri- chrome ribbon. We'll forgive him this time for the elderly run, but next time we'll see Fred Mace on him, and if Fred can't fix him he knows all of the Los Angeles pads and can get help.

Three Good Things.

The Lyric, Lancaster, N. H., doesn't seem to have been running so very well, but seems to the other day that we made first mention of the house "Just across the bridge" but they seem to have cleaned up.

L. W. Carroll writes:

Enclosed you will find a sample copy of our weekly program. The slick is purchased from jobbers and the printing done locally. A stunt used to pull the kiddies for a matinee and incidentally call the grown-ups' attention to the film is the Bargain Matinee card which is enclosed. The teachers were persuaded to give these out the day before the attraction and of course it was talked at home. Practically every child in the whole school was on hand promptly at 8.30. And our evening business was very good.

When our opposition closed they left the Iron Claw with five epilogues to run and we have added them to our regular programs for Tuesdays and have the good will of all who wished to see the finish.

Do you notice that last paragraph? He does not write about having cleaned up, but he simply says that the opposition closed and he wound up their serial for them. He might have added that he drew still others "across the bridge" that way. Both samples are good work.

The program is 2½ by 3½, a four page program which is photostitc printed on page three and the program printed on the back of the sheet with the usual front face, nicely done. We take it that he gets the blanks with the player, portraits attached and prints them up. A bargain matinee card will not print up well in cut. It is a salmon slip about 1½ by 4 inches, with this text:

Bargain Matinee

Lyric Theatre

Thurs. Dec. 14

3:45 P. M.

Any form of special ticket will interest, and this does not cut the price too heavily. We think Mr. Carroll is doing mighty good work.

Wholly Self Supporting.

William (Billikalem) Wright, of the Kalem Co., sends in a four page gotten out by Harry, New York, N. J., Mr. Wright calls it a herald for The Girl from Paris, but it is hardly a herald.

The program is 2½ by 3½, a four page program which is photostic printed on page three and the program printed on the back of the sheet with the usual front face, nicely done. We take it that he gets the blanks with the player, portraits attached and prints them up. A bargain matinee card will not print up well in cut. It is a salmon slip about 1½ by 4 inches, with this text:

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Nifty—but Empty.

M. J. C. Kornblum, publicity man for the Rowland and Clark theaters, Pittsburgh, and editor of the Film Forecast, sends a sample of a program which he was analyzing in order to see how it could be improved.

It is a real good program and has been thought-lined, with a pocket for the flap of the ticket book and another for cards. There is a snap fastener and a neat gold house cipher—but the book is empty. If we were to suggest any changes we shall simply make a few.

The circuit is strong for system and we have several times reproduced their schemes for getting details of patronage. The latest is a card 3½ by 7 inches, printed up on both sides. It starts off by asking the recipient to help out the management, and follows with a list of the attractions, their opening and closing dates, the time, dates of the Strand if the Strand is nearer, price, and the stock. A lot of the films we would be interested in to go to the trouble of filling out the information on small cards, the information has unusual value to the house as a guide to its policies. Of course the information is of no use unless tabulated and analyzed. That is the point which may fully develop as this system is extended. It requires inquiry is good, so they get out cards and rend them when they come in, but they do not dig out the facts and so the information is of small value. It's the follow-up that counts.

Wall Paper Encore.

Baltin, looking about for some novel form of greeting, used wall paper as the stock for its Christmas cards. They did not tell the editors they were tearing paper off the walls of houses that showed the brand, they made a point of a bit with the editors by explaining that it was because of the high price of white print paper just now, and that is something that appeals to every editor, great or small. The greeting was neatly worked in all sorv one respect. It wished plenty of sons and daughters to a lot of poor married men who had just gone broke buying presents for the ones they already have. And just to make it stick the omitted the usual press dope, which is a refinement of good taste, not that the press stuff is to be avoided but because they take that suggestion away.

Were You?

Were you among those who

Gave out calendars,

Used holly border.

Printed in red and green or

Spotted it "Xmas"?

You had plenty of company. They are all good stunts, but there are other new ideas.

Painted Ads.

Evidently Mr. Blanchard finds that specially drawn advertising pays, for the Orpheum, Chambersburg, Pa., regularly uses this form now, a form in which was shown in the department lately. It's a nice way to fool the composer, for he cannot use up a plate very well, and an artist can lay out his lines to better advantage. To permit the use of different sized announcements, the house name is set in type and may be shallow or deep as the space taken requires. If you cannot afford to have your attraction played up every week you can, at least, get a few designs and keep them in stock, with mortises for type. You do not have to pay them. Get magazines that use frame and have these reproduced. A frame will make an advertisement stand out on a page with others and at a small cost will make it certain that you get all the use of the space that your money pays for.

In the Spirit.

We have spoken before of the imminent program stuff of the Arvon, Utica, N. Y., and of Mr. Fait's trick of writing as though to a friend. His Christmas program did better. It told of an entertainment planned for the house people during the holiday season. It told of other houses entertained their employees but Mr. Fait went about it, and it helped create in the minds of the patrons the feeling that they had something in common with the house people, even though they were not invited to the party. Mr. Fait gave out Christmas presents to his patrons, but his methods of distribution was unusual. Cards were given out during Christmas week and when filled in by the patron and presented after New Year's day were redeemed by a memorandum on telephone box.

A Moving Picture Advertising

By EPES WINTHROP SARGENT

(Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It is all out about what you can do, what type and type-selling, printing and paper, to run a house program, how to frame your cheaper advertising ideas, how to write form letters, posters or throwaways, how to make your house an advertisement, how to advertise your young and old girl, how to advertise the houseboy, and how to advertise the housegirl. All practical because it has helped others. It will help you. By Mail, prepaid, $2.00. Order from nearest office.

Moving Picture Advertising

7 Madison Ave., New York.

Schiller Building

Haas Building

Los Angeles, Cal.
**The Photoplaywright**

Conducted by EPES WINTROP SARGENT

**INQUIRIES.**

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

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

That Brainless Polish

(Concluded from last week.)

F. EW wrote dramatic action. They make the too-common mistake of confusing violence with drama. If Jim started to throttle Dora it must be a "strong" scene, though the mere throttling is not in itself dramatic. No stipulation was made to that effect, but since these stories were supposed to be written under "service conditions" it might be noted that only a small portion of them would pass even the most liberal of censors, and most companies would hesitate to approve such stuff. Few realized that the dramatic is not always the violent, and that a scene in which the players did not touch each other might be stronger than a scene in which they inflict blows upon one another and break glasses all over the floor and broke the furniture. One author even had a lamp broken and the house set afire to get a strong moment, but no thought was put into picking a train wreck or an automobile going over the cliff, which helped some.

If these replies represent the average of present day free lance production they justify the use of the staff writer, but we do not think that many of the better qualified writers came in. The technique, too, was careless, and one writer had nine scenes, though six of those were "Bambi." The scene immediately preceding all of the above being the same scene.

Several chested a little and came back with a second and even a third solution, though this was not contemplated in the offer to comment on the work. The next "polisher" will guard against this. And there probably will be another soon, though not too soon, for it has taken about five days of solid work to handle the scripts that came in.

As a matter of interest here is our own analysis of the situation. Clearly Dora must extricate herself from her difficulty. This is not alone hinted at in the premise as given, but good technique shows that what she does for herself will be more effective than what another does for her. If she could rush to her rescue or she could fly out of the window and yell for the police, but then she would not enjoy the sympathy and approval that would accrue from her own work. This being true we send Dora to Nina, a self-made woman, and the moment he draws a gun the audience will stop following the action and wonder just how she is going to get the weapon from him. They expect it, and the anticipation will spoil the result. It must be something that Dora does, and since she is his physical inferior she must use cunning or sex-appeal, and sex-appeal will not make for credit to her. No matter what her extremity, the spectator will not approve of her action. It is to be supposed that Dora knows Jim's modes of thought, since she has been married to him. Perhaps this would be the best way out.

ROOM—Dora on—working—Jim staggerin' in—she looks up—

HALL—Walk phone-Dora comes in—goes to phone—calls so weak she can hardly keep on her feet—has to hold on to phone box—

OFFICE—Tom on—answers phone—surprised—shocked—springs up—grabs bat—rushes out.

Back to Hall—Dora tries to hang up—surprise makes a couple of futile attempts—crumples up in a faint.

This is not offered as an ideal solution, but it will give a certain dramatic effect and carries pictures.

The best solution was contributed by Anna L. Heath, who has Dora play drunk and so disgust Jim that he leaves her. She takes only one long and two short scenes, and she gets a really novel and dramatic effect.

His Ten Commandments.

William Wright Farmer plugged along for two years and built up a string of some 150 scripts before he made his first sale, and he seems to think he is doing pretty well to put one out about every four weeks. He knows that he is doing well for the times and does not complain because he does not sell more. He has drawn up a set of dozen or more epitomes of photoproduction scripts, and though they have been told before, they will stand the telling again. Paste them up somewhere:

1. Don't think the Editor is interested in you, or try to make him interested in your trouvaille and a good story and that will tell him all he wants to know about you.

2. Don't think that every man that handles other people's money is a thief, neither must you think that an Editor steals because he has a chance to do so.

3. Don't stick to the Eternal Triangle and expect to develop that most novel of new twists. Try to find a story from the unbeaten paths. Life is full of many situations of a ludicrous character that do not depend upon love interest.

4. Don't write a slapstick comedy as such. Make your situation strong enough to bring laughs without slapstick, and if the Editor cares to make it slapstick, it is easy to add the rough stuff. Any fool can do that.

5. Don't go off "em down, carry 'em out stuff, but it takes a writer to find a logical reason for doing so.

6. Don't write with checks in mind, but write with the critic in mind, and make it so good that you will get more pleasure out of the good criticism of your produced story than the check you received for it.

7. Don't think, when you have sold a script, that your troubles are out. Better imagine yourself still a novice, as you are more apt to keep on learning something. In the game of Authorship, the real author is the one who has never arrived. Better imagine that you are still a novice, as you are more apt to keep on learning something. In the game of Authorship, the real author is the one who has never arrived. Better imagine that you are still a novice, as you are more apt to keep on learning something. In the game of Authorship, the real author is the one who has never arrived.

8. Don't feel satisfied that the reason you are not selling is because the Editor is incapable of discovering a good story. Better write such a delightful bit of original work that the Editor cannot help discovering it.

9. Don't think that man has used every available idea for a Movie script. The author has just a little of the best of them in his pocket, and if you don't get discouraged by the sight of a rejection slip, such things were invented as part of the modern scheme of business economy and not for the purpose of discouraging authors. The author that never gives up is worth a try, and you must have a little hope in order to sell. There is no room for a genius to be left undiscovered, unless he himself refuses to develop his talent.

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Do Your Best.

Production is at a pretty low ebb these days, but because you see so much poor stuff done, don't scrimp your own work. In the first place you must do better work than usual in order to overcome the idea of a lot of production, that were based on the plot germ that he found on the first page of a well known novel, and the book contains 500 more pages. Your work is a small work and every work is a part of the plot germ for an original story, if an author feels disposed to seek and find it.

Don't think that man has used every available idea for a Movie script. The author has just a little of the best of them in his pocket, and if you don't get discouraged by the sight of a rejection slip, such things were invented as part of the modern scheme of business economy and not for the purpose of discouraging authors. The author that never gives up is worth a try, and you must have a little hope in order to sell. There is no room for a genius to be left undiscovered, unless he himself refuses to develop his talent.

The Third Edition of Technique of the Photoplay

IS NOW READY.

This is virtually a new book under the old title. More than double the text and with an arrangement expressly adapted for the student. The most complete book ever written on the subject of scenario or photoplay construction.

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THE MOVING PICTURE WORLD

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Theodore Haas Building.

Chicago, III.

Los Angeles, Calif.
Projection Department

Conducted by F. H. Richardson

Manufacturers' Notice.

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

Important Notice.

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

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

Question No. 171.

What do you think ought to be the attitude of the Local Operators' Organization with regard to over-speeding the films?

Roll of Honor on Question No. 163.


I have selected the reply of Brother Allen as being best suited for publication.

Reply to Question No. 163.

By W. B. Allen, Edmonton, Canada.

The Question:

If there are 100 turns in the transformer primary coil and 20 in the secondary coil, and the primary pulls 10 amperes, how many amperes will we get at the arc?

The Answer:

At first glance this question would give one the impression that it was rather simple, but when it comes to answering, one finds it covers a lot of ground. First: you have to choose your secondary voltage and amperage which will be assumed to be 35 (approximately A. C. voltages and not seem to care, so the secondary wattage is 35 x 60, or 2,100 watts. The primary turns are 100 and the secondary is 20, therefore the ratio of transformation is 100 ÷ 20 = 5; that is to say, the primary voltage will be five times the primary, the wattage being the same in both cases, i.e., 2,100. Thus we find a direct proportion exists between the pressures and turns in the two windings, and an inverse proportion between the primary and secondary amperes. Thus, primary voltage: secondary voltage :: primary turns: secondary turns, so that we have X: 35 ÷ 100: 20 = 175 volts, which will be the primary pressure. The primary amperes equal secondary amperes divided by the ratio of transformation, thus 60 ÷ 5 = 12.

Thus far I have assumed the transformer to have 100 per cent. efficiency, which is, of course, impossible, so that the primary wattage is always more than the secondary by a percentage equal to wattage output divided by the wattage input. In other words, primary wattage divided by secondary wattage equals the percentage of efficiency of the transformer. The maximum efficiency of the small transformer used for projection purposes is about 95 per cent. (I wish it was—Ed.), so there will be five per cent. loss in transformation, and the actual wattage delivered in the secondary circuit would be obtained by multiplying the primary wattage by the transformer efficiency.

Don't Keep Things Clean.

From a theater manager of St. Louis, Mo., we have the following:

I would like to ask your views with regard to the matter of cleanliness in the operating room. We have a great many operators in this town who refuse point-blank to keep their operating room clean, claiming that to be the duty of the janitor. The janitor, on the other hand, says it is not his duty, and, as a rule, never seems to care, so the picture is on the screen. I know I would like an expression of your opinion in this matter, and am sure a great many others would appreciate it as well.

Well, I suppose here is where I will get in bad with a lot of the St. Louis boys. I have been told that the St. Louis union takes the position that it is not the operator's duty to clean the operating room; also while in St. Louis 1, in a number of instances, I have received proof of the fact that the men, or some of them, rather backed up this opinion. I go to the very limit, however, to say I cannot agree with the St. Louis men's ideas on this particular point. In my opinion it is the duty of the operator to keep his operating room clean, also I have put this on paper to a janitor's book in the operating room, where there is apparatus which he may very seriously damage. Of course, however, there is reason and common sense in everything. I do not mean by this that the operator ought to be compelled to paint the room, and all that sort of thing, although it is no great hardship for him to do even that. I think, however, that as far as keeping the walls, floor and the apparatus clean, that duty in the very nature of things devolves upon the operator, and, frankly, gentlemen, I have not any large opinion of the progressiveness of the operator who, rather than spend perhaps five minutes each day cleaning the room, would go dirty, dirty, dirty hole, or even in an operating room which is anything else but clean. I have never yet examined an operating room in a theater where there was high-class projection and found that room dirty or in disorder. I believe also that, taking the country over, there is not one operator in five who would be willing to leave the cleaning of the operating room to a janitor. If you know I would not. When I was operating, the very first thing I did when I came on duty was to sweep the floor, and the next was to carefully wipe off all apparatus. I ventured the assertion that the whole performance did not consume ten minutes a day, except once a week when I would carefully sweep the walls down, and once a month, the first day of the month, when I would dust and wipe over the whole room, and of course, the picture. Personally, I would not allow a janitor to do these things under any circumstances, because in the first place I had some rather expensive equipment which might "look good to him" secondly, because it would do a lot of damage by the careless placing of a step-ladder, or something of that kind. As a matter of fact, I remember one instance where I heard the janitor in the operating room with the operator when he began his show at night. He started the first machine and all was well. When the reel was pretty nearly over I went out and sat down to watch the projection from the outside. Presently the picture jumped off the screen by nearly a foot, and then began to wobble to beat the band. I went upstairs and found the operator trying to yank the machine back into place. At last the trouble was remedied, after a fashion, and he said: "That is the second time that d—— janitor has done that." It developed that the janitor swept out the operating room and in doing he had knocked a lamp off the wall, dislocating its back end slightly, although it was pretty well anchored down, but with a 10-foot foot throw it takes but little movement to put the picture off the screen.

No, St. Louis, I am of the opinion that the operator ought to keep the operating room clean; also I am of the opinion that the man who, rather than keep his room clean, will work in a dirty one is not and never will be a high-class worker. To ask an operator to post back, sweep out the auditorium, carry reels to and from the exchange is absolutely wrong, from any and every point of view. On the other hand it is just as wrong and absurd for the operator to refuse to keep his operating room clean. There are extremes in both directions.

Gas Engine Power.

Curtis Motor Company, Elwood, Ill., says:

I would like information regarding power of gas engine required to drive dynamo for 150 seat moving picture show, requiring current for projection machine, house lights, two 1,000 watt fans, and two or three 100 watt lamps for front lights. Please give us size of dynamo required and horse power of gas engine to drive it.

Sorry, gentlemen, but the data is not sufficient to enable us to give the information you requested. I can, however, tell you how to figure it for yourselves. First: The power of the gas engine required, as the projection lamp is concerned, will depend upon (a) number of amperes to be used for projection; (b) voltage of the dynamo; (c) whether it is intended to burn both projection arcs at once during the period of change-over or not. Assuming the current to be D. C., the amperes at the projection lamp, 50, and the voltage, 400, we would then have a total power requirement for one projection arc of 50 x 400 = 20,000 watts. Next, a large proportion of which is consumed in the rheostat, the actual power at the arc being only 50 x 30 = 1,500 watts. If the voltage of the generator be only 60, then the total power required would be 30 x 60 = 1,800 watts, with 30 x 50 = 1,500
watts actually consumed at the arc, the odd 200 watts being consumed in the rheostat. In the first instance you would have to have gas engines running at 700-740 r. p. m., with a second instance only require engine power of 1,800 + 740 = 2,440. You will therefore see that, so far as the projection arc is concerned, the necessary power of the engine is equal to the output, minus the output of the generator. The less the voltage the less the power required, be-cause the arc is more apt to arc away if kept too bright. The voltage, with an average of about 50, the rest of the line voltage being broken down in the rheostat.

As the power required for the incandescent lamps, why simply have to find out how many lamps there are going to be, the wattage of each lamp; add them all together and divide by 740, there being 740 volt in one horse power.

And now a third equation enters, if you are going to use two projection Cinches and the manager wants to dissolve one picture into the other. Then it will have to burn both projection areas for a period of one or two minutes, and this means that you must add just that much more generator capacity and engine power. For in-stance: One machine takes 3 horse power from the engine, then you will have to actually supply 6 horse power in order to run both machines, even though it be only for a minute or two. After Figure up the power required, I would suggest that you allow a reasonable margin of engine power above that. You can use a 60 or 70 volt dynamo, the only objection being that 60 or 70 volt incandescent lamps or fans motors are not so readily obtainable as the 110 volt variety. Unless you have a dynamo especially designed to handle a variable length projection arc you cannot get along successfully with-out some resistance in series with the arc, and a 90 volt dynamo is about the minimum.

Lens Trouble.

T. W. Cannon, Greenfield, Tenn., orders Handbook and says:

I cannot get my condensers matched up right. Am using an objective lens 1½ inches in diameter, working at 2½ inches back focus. According to Table No. 1, page 141 of Handbook, I should use an objective lens which contains 100 amperes A. C. I would suggest that you try the following combination. First, 17 inches from the apex of front condenser to 5mm; second, two ½ inch condensers. Yes, that is just what you have now, and it ought to give you very fairly good results, understanding, however, that the securing of these class results with low amperage is hardly to be expected. If you are using 60 amperes and set your carbons as per C, Figure 124, Page 297, shown photographically in Figure 125, Page 300 of the Handbook, you may have some discoloration, and ought to get fairly good illu-mination. As to the lens breakage, you should have a Predley or Elbert condenser holder, which you can procure either from the Picture Theater Equipment Company or the General Electric Company. Let us hope for better projection.

First, Brother Cannon, I don't think your lamp has sufficient angle; second, I suspect you are using a pretty low amperage. I would advise you to use a lamp with less amperes. 50 amperes A. C. I would suggest that you try the following combination. First, 17 inches from the apex of front condenser to 5mm; second, two ½ inch condensers. Yes, that is just what you have now, and it ought to give you very fairly good results, understanding, however, that the securing of these class results with low amperage is hardly to be expected. If you are using 60 amperes and set your carbons as per C, Figure 124, Page 297, shown photographically in Figure 125, Page 300 of the Handbook, you may have some discoloration, and ought to get fairly good illu-mination. As to the lens breakage, you should have a Predley or Elbert condenser holder, which you can procure either from the Picture Theater Equipment Company or the General Electric Company. Let us hope for better projection.

Watchman of the Department.

Rondup, Montana, says:

As a subscriber to the Moving Picture World and watchman of the department, I wish to give the following information. Where there is an opera house you would suggest in a town of 3,000 population, which is swelled to 5,000 by the influx of gold mining camps. The house would be designed to run pictures and vaudeville stock companies. There is already one moving picture the-atre seating 300 to be built in the town, or opera house here next spring. What is your suggestion?

Why if you have a really good moving picture theater seating 400, my suggestion is to think a couple of times before investing money in another. I will not tell you that all the places that you were looking for a house you should erect, since that would depend on a great many considerations besides the one in your in hand. I will tell you what kind of vaudeville stock you could get, and what prices could you get it? Second: Is the town compact, with good sidewalks and you are able to get to the theater by a short cut, or a long way, so bad but it would be very difficult for people to get to the theater, especially in bad weather? Third—but what's the use? I could not offer you intelligent advice without absolutely knowing the local conditions. Sorry, old man, but it cannot be done.

New Reel Band.

J. B. Day, one of our old-time correspondents, formerly located at Sherman, Texas, we are pleased to learn has moved to New York. Quite a few letters to you recently, and we are very glad to hear of his arrival in the Big Apple. Just a few lines to let you know I am still on the face of the earth, though considerably farther up in the general direction of the North Pole. Encourage the new film band which I am just putting on the market. I trust it will meet with your approval, and that you will give me a small write-up in the department, explaining the value of the new images of the new band to manufac-turers as well as to operators.

First and foremost, Brother Day, I am glad to hear from you again. I thought for sure you had pulled the hole in after you so tight that you could not get it open anymore. Second: I don't give "write-ups"—only legitimate descriptions, based strictly on facts.

The new reel band consists of a strip thick of tough paper 7 inches long by 5½ inches wide. To this slip, and in its center, is permanently fastened by "paper fasteners," a thick piece of clear gelatine 2 inches by 4½ inches wide, in one piece to the usual protected eye hole, and in the other end a similar eye hole carrying a disk to wind the string under. The whole thing is illustrated in the cut.

The Day claims for the new band advantages: First, it is cheap, costing but 3 cents each in lots of ten thousand; second, it will wear well; third, the dice that the string fastens around will not break or tear like a paper dice, and you can then get them to carry on a minute to attach a new string in case the old one breaks; fifth, the paper plate may be changed by taking out the two paper fasteners and putting on another. For this purpose you use up the paper plate in the end, or if the exchange inspection bench or in the operating room; seventh, it is not so likely to tear or damage as is the long paper band; eighth, it requires great deal less time to put on than does the old paper band. It seems to me that Friend Day's claims are very well founded, and we wish J. B. Day & Company, which firm is putting out the band, all possible success.

Chillicothe, Missouri.

J. W. Creamer, Chillicothe, Mo., writes:

Am enclosing answers to your questions. Don't suppose they are correct, but I have at least tried. The questions sure do make one study, and that certainly is beneficial. I would like to have you visit Chillicothe when on your trip. We are not very far from St. Joseph, one of your stops. Believe I can get about eight or nine operators and helpers together, and the three managers. We have two houses, but no union. If we cannot get together I will try to hear you in St. Joseph.

I visited the Gran and Le Graw theaters in Brookfield, Mo., recently. At the Gran, which is a flat house and a Fort Wayne motor generator set. The operator, Mr. Green, will however, in my opinion, do well to study the projection de-partment, and the Gran's manager do not think I ever saw pro-jection light so badly discolored as was that of the Gran at times, and he had direct current too. Several times the whole picture was obscured, and other times the whole lower half was brown. At the De Graw Mick Walsh was using a Wagner converter and a simplex projector. The picture was brilliant, and the projection, the American good. In closing I wish you and yours the best of health.

Now wouldn't that pull your whiskers? Brookfield is one of my old stamping grounds. My Dad ran an engine out of Brookfield on the Hannibal and St. Joe (now a part of the "Burlington Route"), and I lived in that classic burg for almost two years, attending the "Brookfield Academy" which has long since disappeared. I wonder if Mike DeVoy, a H. & St. Jo engineer, one of my old time friends, is there.

As to my stopping in Chillicothe, why it can't be done. As I remember it Chillicothe is considerably more than fifty miles from St. Joseph. I would like to come, old man, but I am afraid it is out of the question.

Salting Carbons.

R. W. Hastie, Stroudsburg, Pa., says:

In your late Handbook you refer to the salt treatment of carbons. Can you give me the solution used? Can this treat-ment be applied to both cored and solid carbons? Am using National ½ inch cored above and ¾ inch solid below. What, in your opinion, is the best American made carbon? I am using Power's six ¾, and Bennett's compensator, pulling 60 to 65 amperes. Have some trouble in holding the arc.

I would suggest that you procure from your supplier a few of the National Silver Tip negative carbons, and give them a trial. As to what is the best make of American carbon, why I would suggest that you try the Speer and the National and decide for yourself. I cannot
answer questions of that kind in the department. The salt treatment
consists merely in soaking the carbon in a salt brine strong enough to
heat or cook eggs. Soak the carbons about a week and then let them
dry thoroughly. It is best to insure this by placing them on top of
lamp-irons before using. You can try the matter out and decide for
yourself. The salt stain is intended for A. C. only, hence only applies
to carbon-burners.

New Tables.

Brother Ralph Martiu of Los Angeles, Cal., has sent in a criticism
of Griffiths' new tables, November 14th issue. His complaint is
that these tables do not in all cases produce a standard spot of 1/4
inch in diameter.

I submitted this complaint to Friend Griffiths, who says:
"I really enjoy these mental tests with Martin. In them we help
each other's chaff through the knowledge of and good points of
each other's ideas. In these criticisms there is absolutely
nothing but friendly feeling on my part, and I am sure there
is nothing else on Brother Martin's part either. No matter
how harsh the criticism may appear to be, they merely add
spice to what would otherwise be very hard and monotonous
work. I think the result of both the application of the
heat of the craters in mind when I choose the distance in
Table D. The one thing that Martin has overlooked is that the
ordinary projection sizes, almost without exception, call
16 inches or more between the condensers and aperture, and
the tables published in November 4th issue were constructed
to set as nearly as possible the faults of the present condenser
and objective systems, not taking into account those things
which may in the future be invented. If we could really have
a range of distance Y of 0 to 20 inches, as indicated by
Martin's criticism, that would be quite another thing, but since
the minimum distance is automatically set at about 16
inches by the objective itself, the imperfection of the apparatus
may be imparted from 20 to 22 inches, why Martin's proposition
wouldn't work.

A matter of variation in size of spot is easily taken
care of by plano-convex and meniscus-bi-convex condensers, and
even with the new tables it is necessary to be familiar with
Table 2, page 143 of the February issue, and the enlargements
that should be selected to throw the image over the object. In this connection Table 2 can
be further improved, and I have an idea in mind which will
probably materialize in a couple of months.

I really don't quite know what to say as between Martin and Griffiths,
but anyway I do not think it is wise to run the risk of confusing matters
by publishing Brother Martin's charts at this time, because, while I
have every respect for Brother's Martin's ability as an exponent of the
truth not at all certain be it right in this matter, and if it is not it would,
It seems to me, be very unwise to in any degree upset Griffiths work
at this stage. I will probably have to throw the whole of the new
showing the sign-board far behind if you are certain you are headed on
the right road.

From Chicago.

Chicago, Ill., sends check for new Handbook, says "please don't use
my name," and then proceeds as follows:

Am enclosing a few samples of samples which pulled apart in
running through rewind and cupping slightly to detect loose
patches. These were taken from one reel of a five part set,
the other four reels were perfectly all right. I have been running the Triangle Kay-Bee, Fox, Metro, Paramount, Triangle Kerstone, and Triangle Fine Arts for eighteen months, and rarely have a break on any of them with the excep-
tion of a few or two that are pretty bad — are always smudged, and others are literally awful. The spi-
ckles look like machine work, and I have about concluded that it is the fault of
not using enough cement or else cement of very poor quality. I have
heard several complaints on this particular make of film,
therefore it would seem I am justified in making this kick.
We have reported the matter to the local office, but as a rule
such complaints do not reach the right place. I would consider
it as a favor to myself and many others who have to handle
Fine Arts features in Chicago if I will take the matter up with the
manufacturer. I have been a subscriber to the Moving Picture
World for many years, and appreciate the projection depart-
ment greatly.

I have taken this particular matter up with the manufacturer and the
trouble will very soon be completely remedied, although it may still
appear to some extent for a few weeks.

I appreciate your kind words, Chicago. I have to smile every time I
get a letter from you. I think it is pretty funny the way the rule or ruin
element have you fel lows back. However, I do not blame you, as you
cannot afford to deliberately bat into trouble.

Columbia, S. C.

From Albert H. Estes, Orangeburg, S. C., comes the following:

Am sending you a report sheet I have been using which lets
the man behind me know just what conditions the film I send
right is in. Maybe some day he will get his eyes opened and
try to help the crank twister next week behind him.

THIS FILM NEEDS NO INSPECTION

LAST USED BY

ALBERT H. ESTES,

The Bluebird Theatre,
Orangeburg, S. C.

I. A. T. S. E. 347.

Condition of Leaders and Trailers
Condition Received In
Condition Shipped In
Condition of Film
Condition of Subjects
Condition of Titles
Date

Remarks

I am working in a new house, and some of these days I am going to
send you some real photographs of a classy, little operating room.
I have two motor-driven Powers DA projectors, pulling
film current through a Fort Wayne A.C. compensator, with a nice size,
well lighted booth. Am projecting a 12-foot picture at 80 feet.
This indicates you are coming down to Columbia, S. C. on your
next hike. Please let me know, through the World, when, and
I will try and be there. We have a clever bunch in the Columbia
local, and I can safely send a note to you.

Hey! Brother Estes, I am afraid you have another "say" coming.
Richmond, Va., Columbia, S. C., and Macon, Ga., are the only
three local's in the South which have been calmy and peacefully sleeping.
Some of the local's did not even wait for a letter, but asked me to
include their city as soon as the itinerary of the trip was first
distributed. Out of these three local's I order, every other local in the South
has received a letter, and only one, Memphis, Tennessee, has turned the
matter down. I have, however, written to Richmond, Va.,
Local No. St, Columbia, S. C., Local No. 247, and Macon, Ga., Local No. 594,
twice, and have not even received the courtesy of a reply. Now I
have absolutely no feeling of resentment in the matter, but would most
respectfully suggest to these local's that it is customary, merely as
a matter of ordinary courtesy, to reply to a business
communication. It will be a matter for very genuine regret if it becomes necessary to
leave Richmond, Columbia and Macon off the trip. Personally it makes
no difference to me, because there are already fifty-eight cities which
have either, without waiting for a letter, demanded or requested that
stop, or have remedied promptly to a communication by mail, and
there are quite a number yet to hear from. As a matter of fact I am
afraid I won't be able to clear up that at least a hundred different things
are going to delay for time. As the matter lies right now it will take fully ninety days to
cover the route, and there will be at least fifteen or twenty more cities in
which I may probably will be able to eaer the day. I am in speaking of this matter my only regret is that these three cities are
likely to be deprived of something they really stand in need of. This
resembles like an eretical statement, but I believe that every city in
which I have delivered this lecture will agree with it.

As to the film report, it is a mighty fine thing, but if the top line is to
be included it is up to the operator to make good. Of course if every
operator does make good, then the film needs no inspection. The
inclusion of this slip, however, in this form, will promptly remove the
operator from the lazy man's class.

I will be glad to have photographs of your operating room, but
object to that "well lighted" part of it. An operating room should be
pointed black inside and should have no light at all while the picture
is being projected.

Size of Carbons.

P. A. Wentzel, South Bethlehem, Pa., writes:

Kindly advise as to whether or not you will take
30-60 amperes, 110 volts A.C.

For 60 amperes A. C. I would suggest either two 5/8-inch cored, or a
5/8-inch cored above and a 7-14 inch cored below, set according to C, figure
121, page 297 of the Handbook, as illustrated photographically. In
figure 126, page 309 of the Handbook, giving your lamp enough angle so
that only the light from the upper crater will be used. If you haven't a
Hubbell type, why the set is exactly the same as for D. C. It requires much closer adjustment of the carbons, however, than
way in the case of A. C., because the crater is much smaller; also the candle-
power is not as high, but the illumination is far more even and steady.
I would not advise the use of as little as 35 amperes A. C. for the pro-
jector mentioned, Powers DA, or Forty ought to be the minimum.
For 40 amperes I would suggest that you experiment with two 1/2-inch
cored carbons. If they do not work to suit you, use one of the sets named
above—whichever one gives the best results. On the whole, I am a little
Home-Made Motor Drive.

George Arbuckle, Argyle, Neb., asks:

Could you tell me how to make a motor drive for my machine which will work satisfactorily? I have the motor and plenty of groove pulleys of different sizes. The base refuses to run a motor drive, but has no objection to his humble slave making one.

Well, slave, there are a number of ways of accomplishing this particular thing. I would suggest, however, that one shown in the attached drawing will perhaps serve as well as any. It gives almost unlimited variation of speed, the only objection being that it necessarily requires a rather narrow, flat belt, and the belt is likely to be worn out very quickly, can be taken care of by means of an idler. The two cones can be turned from hard wood by any wood worker. They must, of course, have the same radius. The rest of it is shown by the illustration, and I think you will have no trouble in building one.

A Serious Business.

From Hibbing, Minn., comes a letter containing newspaper clippings and statement of what purports to be facts with regard to a theatre fire which recently occurred in Hibbing, to the point in which the correspondent believes in the Operator Burned. Persons Trampled in Rush Following Explosion. (You will note the resurrection of that hoary headed old joke "explosion of the film."). The Tribune then says in part:

Glen Wilson, AGED 15, movie operator at the Princess theatre, was, perhaps, fatally burned, and several persons were trampled in the panic which followed the explosion in the operator's cage. (Cage is good. Ed.) Women screamed and fainted. The explosion occurred in the rush which followed the outbreak of flames. * * * in the meantime fumes had filled the tiny coop (It's a coop now, Ed.) and the building became icy. You will recall that a certain effort of the correspondents to extinguish the flames proved futile. Crying for help, he threw open the door of the small enclosure and started for the open. A rush of people followed him. By the time he reached the street and started for a mad dash for the Rood Hospital, more than a block away, the audience had awakened to what was going on, and the skates were filled with a fighting mob, all intent upon reaching the street. * * * Wilson's approach was greeted by physicians at the hospital, however, they tore the flaming garments from his body. His head, face, neck, chest, arms and back are severely burned. The letters accompany the clipping, says in effect:

Here is a sad case. A boy 15 years of age, whom I am given to understand, is a resident and supporting mother, now in the hospital, and perhaps a cripple for life. He took a man's place, receiving the magnificent salary of $50.00 per month. running (not operating) two projectors, supporting the theater, helping in posters, running seven matinees and fourteen shows per week. His employer, an ex-cigar maker, who formerly belonged to the same gang, has two theaters, the Lyric and one, the Lyric, in Virginia, Minn. He has a knowledge of the poor boys, places for them in the operating room, working with them for a couple of weeks, and then leaving them to "run the show." The operating room of the theater is a veritable fire trap, and under any other city's regulations would, I believe, be condemned. The foregoing are facts, and as such I am ready to back them up in any way.

Yes, I agree with the correspondent, it is a sad case. The boy himself is not so much to be blamed. You cannot expect very much wisdom in a fifteen-year-old head. It is also well known that this particular manager picks up these boys and gives them a "chance" from pure goodness of heart. In other words, his motives may be all right, his intent noble, been to assist his boy in supporting his mother. I, personally, however, most emphatically question that particular proposition. I only name it as a possibility. But in any case, I believe that the primary cause of the searing of the very cheapest kind of cheap labor, and that his intent really was good. (In other words, giving him the full benefit of every doubt.) This has be the moral influence to place the question of a photoplay which costs perhaps many thousands of dollars in the hands of a fifteen-year-old kid, who admittedly has only has a "few weeks" experience, and who therefore possessed no knowledge whatever of the finer points in the art of projection. Has that manager the moral right to the republic of the work of some of these pictures in the world in the hands of a fifteen-year-old boy? Mind you in asking this question I am laying aside the danger to the audience, which in this case, I am sure, there is. This exception from the Clear Maker's Union would probably have thrown a fit had any philanthropist (!) employer undertaken to hire a fifteen-year-old boy at a figure far below the union scale, even if he was a humble service of common decency, and put him to making cigars. Yet when he becomes an employer of labor he promptly proceeds to forget all that.

At least in making cigars the child would not be endangering the lives of the smokers. He might make it very unpleasant for them by rolling some "horrible examples" in the way of sticks. In this case, however, the child, does not, he neither, fail to produce the best possible projection with that which is given him to do with, nor does to lack of knowledge, but he actually endangers their very lives.

It seems to me it is time the placing of children in operating rooms be forbidden by law. As to not fair to the bona fide, genuine operator, who must earn his living by the sweat of his brow (and in some of the "cages" and "coops," like the one once used, and they are too many for any particular body.) It is not fair to the artists—to the producer, or to the film exchange. IT IS NOT RIGHT FROM ANY POSSIBLE POINT OF VIEW.

Reason for the Rule.

Ralph Fuller, Ogden, Utah, says:

I have an important question I would like to have answered through the department, though it has nothing to do with projection. Some time ago I bought a one-half interest in a theater in this city. I have been a member of the I. A., Local 658, for two years past. When I bought the interest in the house I expected to do my own operating. However, I passed a law prohibiting an owner from running his own machine. Do you think this is fair?

Yes, I do, Brother Fuller, and I believe you will yourself concede its fairness when you understand the matter fully. The local has, however, so appraised, or I am not explaining to you, in detail, its point of view. First: you are now AN EXHIBITOR. Do you think it is fair for you to run your own machine, and thus eliminate the operating expense which your competition is compelled to stand? Does not this give you a decidedly UNFAIR ADVANTAGE over your non-operating competitor? But this is not the reason the union passed the law? This union passed this law to be understood as extending that you would do anything of this kind, still it has been found that there are men who have been given a false "interest" in the theatre by this unfair reduction proposition. It is worked this way. The exhibitor, finding he could not sidestep the union scale legitimately, made the following proposition to the manager: "You can have an interest, but you will not be paid for it." Now, time did this interest back to me, or to my wife. I will then give you a permanent position at—whatever wage they may have agreed upon. This particular example in Ogden, Fullen, has been driven out of business, the operator claimed to be "running the machines in his own house," and supposedly was not receiving any salary at all, but a share in the profit. As a matter of fact he was not receiving a share in the business, but an under-the-scale wage. This particular scheme is the thing responsible for the law which many unions have passed prohibiting an owner from operating his own machine. But even though your buying an interest in the theatre be perfectly legitimate, you are in effect engaged in the same business, and therefore you are operating, or operating, for wages, still it would be unfair to your fellow exhibitor. If, on the other hand, it were the other thing, it would be unfair to the union—and there you are.

Not Available.

Recently a correspondent suggested the possibility of using Cook-Tellar lenses for projection purposes. The short back focus, being so constructed that they work at about half the back focus which ordinary lenses require. It was suggested that this might aid in solving the difficulty encountered in the divergence of the light rays through the lenses. This, however, is not feasible because of the fact that, first, the Cook-Tellar lenses are not made for projection purposes, and it is not certain they could be used for projection; second, they come in only one focal length for each size of lens. These lenses are made particularly for use in small hand cameras, and therefore have rather small f-numbers; also they are only available at this time in one focal length. All of which I believe dispose of the claims of this particular lens to be considered for projection purposes, at least at this time.

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Inquiries

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

Manufacturers' Notice.

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

Camera Specifications (Continued).

Take-up: The take-up is the device by which the exposed film is wound up into a roll. In the ordinary stock camera, since the film is wound upon a reel which constantly increases in size as it takes up film it is not possible to have a take-up of constant speed. This has been overcome by various devices including a constant decrease in speed of the take-up spindle which would correspond to the change in speed due to the constantly increasing size, but none of these have proven most successful in practice. For example, some kind of a slippage which will permit the take-up to revolve only as fast as the film is fed onto it, the most common of these being the friction clutched sprocket arrangement. The springs behind the steel spring which will slip on the take-up pulley whenever the tension of the film is sufficiently great. The friction clutch consists of two discs held in contact by a spring. The spring behind the pulley of the sprocket will cause the spool spindle as fast as the film feeds from the lower sprocket. If the tension of the take-up device is too great for the cellloid to bear the strain, the sprocket holes will be torn out leaving the lower loop, with consequent buckling and snarling. If, on the other hand, the tension is too loose it will be insufficient to revolve the spool spindle and wind the film up compactly as it feeds from the lower sprocket. The spring belt take-up is adjusted by stretching the spring belt, or by shortening it, so as to decrease or increase the friction with which it grips the take-up pulley. In the friction clutch some way is provided for increasing or decreasing the tension of the spring which holds the two clutch discs in contact. If the clutch is not carefully watched, as an excess of oil will cause them to slip, even under considerable spring tension, or if the lubrication is not sufficient they are likely to "gum" or bind together. The friction clutch is, however, much more quickly adjusted than the spring belt. Moreover, the spring belt often has a tendency to stretch and relax its tension, or to roll down the diameter of the take-up pulley, which also decreases its grip.

Cears: On the quality of the gears and bearings of a camera depend its length of service. The workmanship, material, and design of the gears and bearings should be fully described as they have too much to do with the intrinsic value of the machine as an instrument of precision. The gears in some of the cheapest cameras are cast in soft die metal; others are carelessly cut from soft brass, while the best are carefully cut from hard brass or steel. A camera in which the gears are made of die metal or soft material will wear down quickly, the gears break easily, the bearings become loose, and it must be soon cast aside, while one which is carefully made of good materials will last for many years. It must be remembered, however, that even the best of materials and workmanship are not proof against abuse, and that grit and dirt and lack of oil will soon ruin the finest of workmanship.

Bearings: Bearings are an important part of the gear chain, and it is important to know that they are made of such material as will prevent their wearing loose in a short time. All important bearings, especially those working at high speed, should be properly bushed with good bearing bronze, preferably in such a manner that the bushing may be replaced if necessary. All bearing surfaces should have proper provision for being easily lubricated, and such places and parts as come in contact with the film, or may throw oil upon the film during their movement, should be provided with shields or other devices to prevent splattering of oil. Lubrication and cleanliness are up to the camera-man, and too much oil is apt to cause more trouble than not. For example, a camera where a small drop of oil spread upon the exterior surface of a lens, where it could not be seen, ruined several thousand feet of negative.

Footage Indicators: One of the most general type of footage indicator is a graduated dial with a pointer geared down from the mechanism which indicates roughly the number of feet of film run through the camera.

Combining Camera with Autographic Pictures: Some of the better ones have a second dial indicating the number of frames up to 32 or 48, after which they repeat again. This type of indicator is very useful for the home amateur who is not acquainted with the numbers of frames which are being taken, but is very liable to error since the hands have friction ferrules for setting back to zero and are apt to work loose or become changed in setting through some inadvertent contact. Many kinds of trick work demand a more accurate method, and many cameramen have had revolution counters placed in their cameras which indicate either the footages or the number of frames. These little counters may be obtained with two sets of figures, one giving the total footage and the other the scene footage, in which the scene footage can be set back to zero by pressing a small button. A few of the amateur-camera manufacturers are now installing such counters upon their cameras.

Speed Indicator: A few makes of cameras are provided with the tachometer, or speed indicator, which indicates the number of frames which are being made per second. While this is a refinement often demanded by amateur cinematographers it is generally disdained by the professional, as he is more interested in being able to turn any particular number of frames per second from long practice, and from the fact that the addition of the speed indicator has a considerable retarding influence upon the ease with which the camera will be cranked.

Sprockets and Rollers: As the sprockets in a camera are the means of feeding the film to and from the gate, the material and design is important. They should be accurately made from bronze or steel and relieved in the center so that they do not come in contact with the film except at the edges. If they are not accurately cut, with the teeth properly formed, they will have a tendency to tear the sprocket holes or crimp their edges, or even cause the film to ride up over the entrances of the teeth of the sprockets, and thus cause several kinds of disaster. If the sprockets are of soft metal the contact of the edges of the sprocket holes will in time wear the sides of the film, and if the holes in the sprocket teeth tear the film between the sprocket holes or crimp down an edge on one side of each hole, causing several brands of trouble which it is not necessary to dilate upon here.

Rollers: One or more rollers, or guides, are used upon each sprocket to keep the film in mesh with the sprocket teeth. They should be provided with a double bend at each end, the two beads riding the sprocket teeth so as to press upon the film close on either side of each row of sprocket holes, but should not come in contact with the film. The common practice is to make the bearing which holds the sprocket holes be such that they can revolve freely without lubrification and without play. They should not come in contact with the bare sprocket, but should be just near enough to the core of the sprocket to keep it from working loose, and without the roller bearing unduly hard against it, but just turning freely as the film feeds from the sprocket. In some cameras these rollers are fastened so as to turn with the proper speed as the film passes through and the end of the film must be threaded through by turning the sprocket. In other makes the rollers are mounted upon an arm which may be thrown back so that the film may be placed on the sprocket without threading the end through, after which the roller arm is snapped back into position and held in contact with the film by means of a spring. In such cases a step is provided which holds the arm at the proper distance to keep the rollers from coming in contact with the sprocket itself.

Aperture Plate and Gate: There is a great variety of materials used by different manufacturers for aperture plates. The best material for the aperture plate is that of a very hard metal capable of a mirror-like polish, not easily corroded, and over which the film can pass with a minimum of friction and without danger of scratching either the cellloid or the delicate emulsion. Hardened steel, ground and tappered to a finish, hard silver or Monel metal are among the most desirable. Among those to be religiously avoided, although often used, are soft brass, velvet, die casting metal, or any soft metal. Velvet and soft metal aperture plates, become scored or scratched, the scraping action of the parting of grit and dirt, which cause long, longitudinal scratches on the surface of the emulsion. Even a plate which is smooth and flawless to the touch, and to the eye, will often retain a particle sufficiently large to place a groove in the soft gelatin of the emulsion and accumulate upon the plate a considerable hoop or ridge of the emulsion substance, not only causing horrible results in a print, but remaining after the process emulsion is torn from the surface of the film, thereby causing innumerable dust specks in the negative. It is a difficult enough matter to keep a clean aperture even when the sprocket holes are not being scratched, but a large percentage of negative spoiled by ugly scratches. Working in a humid atmosphere softens the emulsion of the gelatin and increases the likelihood of scratching. The emulsion of the negative should be cleaned after taking each scene as a soft brush or the ball of the finger being best for this purpose.

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(To be continued.)
Music for the Picture

Conducted by CLARENCE E. SINV and NORMAN STUCKEY.

Announcement.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

The Development of the Film Player.

In the limits of the film, let there be provided first, and the remaining steps are not then half as important. Excellent results can be obtained if the organ contains an eight-foot stop of clarinet tone, a four-foot oboe tone, a four-foot flute, an eight-foot Gamba and a four-foot Salicional. With these one can do anything an organ needs to do for the interpretation of screen action.

If there is plenty of room, let there be added to this a stopped diapason of eight-foot tone, another Gamba, and an eight-foot trombone or trumpet. The sixteen-foot Bourdon will be on the pedal, while on the first manual will be the eight-foot metal diapason, the stopped diapason, one Gamba (low) and one flute. On the other organ will be the open diapason, the other Gamba (high), the oboe, the clarinet and the trumpet. Enclose these in swell boxes and you have an expressive organ of small size that can be played by hand most satisfactorily, and that by a double roll system can be played also as a solo automatic organ of considerable expressiveness and good tonal quality. It will sound well, with strong middle voices, clean bass and not too squary a treble. Suppose such an organ divided, and placed with one organ on each side of the screen, while the sixteen-foot pedal stop is cut in two also and placed half on each side. Theater arrangement quite feasible wherever a motion picture theater has any spare room in front. In many cases, where space is hard to find, a gallery arrangement can be used for the manual stops, leaving the pedal stop on the ground level.

Of course, we are counseling an ideal; but it will soon be seen, upon analysis, that it is much better in every way to have pure organ tone with good foundation than to increase the expense of the foundation. If you have a good diapason tone and plenty of it, then the next great requirement is that the manual stops play a vox harmonica in such use the effect harmonica in such use the effect of which is that you have in reality two organs each in its swell box, placed on either side of the screen. It is just as easy to have two swells as to have but one, and the result—that the organ becomes expressive by the art of the organist to be desired by every exhibitor who wishes the best musical result—a high expression of tone and you have as much as you really need in an organ of relatively small size.

Even the above catalog of stops could be cut down by removing the stopped diapason and the treble or trombone. But the idea of using two manual organs should be rigidly adhered to, in almost every case, as the single manual instrument is not, strictly speaking, an organ at all when played by hand.

The same remarks apply to the pneumatic player attached to the film organ. As a matter of fact, a double-roll system, with one roll for each manual and couplings allowing the pedal to be boosted with either organ as required is quite adequate. A double system with two rows of perforations, and roll to correspond, is even better for convenience sake, but much more and the construction is more complex than to mention the patent rights that cannot be disturbed for some time to come.

There are many little problems to be solved, as will be seen from the above brief consideration, yet they are not in the least simple when taken up in an intelligent manner, with real knowledge of the requirements.

To play an organ for moving pictures is an art in itself, and the organs are very nearly as important as the picture. There is still a great deal of research and study of the art of playing for moving pictures who have any conception of how they playing sounds out in the body of the theater. The idea to offer is that an "effect" can only be made by pulling out all the stops. And another mistake many organists make is the use of the tremulant. Organists playing organs equipped in any of the Vox manual should have a tremulant at each number with the tremulant or vox humana. The acoustic properties of the average moving picture theater will not stand the excessive use of tremulants, and they should be used sparingly. A simple sixteen-foot diapason tone is the necessary basis for successful organ playing in a theatre of the architectural type common to the majority of moving picture theaters; and exhibitors must not fail to realize this when they consider the purchase of an instrument.

It is highly important to remember that good solid tone, based on the open diapason of the organ proper with a few stops of soft reed quality to provide variety, is the best possible equipment for any sort of organ playing. And especially the sort of room the average motion picture theater is. The resources of the moving picture and the space available and in respect to the money to be laid out, are not usually large enough to permit the erection of a great concert organ. The film player for general use must have first of all a good organ foundation and the diapason should receive first consideration. If to this are added the stopped diapason, octave, twelfth, one "mixture" of three ranks, flute, trumpet and saxiloon and gamba, no more will be needed. Any more will do more harm than good and will be simply wasted.

It is hoped that in time there will be enough musicians available for playing the organ, but to put such an instrument into the hands of a young lady who has just graduated from piano playing is more foolishness. The subject of "Organists," "Photo-Players," etc., will be thoroughly dealt with in a series of articles now in course of preparation.

Membership Requirements of the American Guild of Organists.

Theater organists will be interested in the requirements for examination of the American Guild of Organists of the United States and Canada. Full particulars may be obtained from W. R. Hodson, M. Mus., F. A. G. O., Chairman of Examination Committee, 170 West 75th street, New York City.

The requirements for the Guild examination are as follows:

FOR THE CERTIFICATE OF ASSOCIATE.

Tests at the Organ.

1. Candidates must be prepared to play the whole or any portion of one of the following selections: The first manual of the piece to be made by the candidate: "Fugue in E Flat," Bach; Bridge and Higgins edition, Book 6, page 38; or No. 1, Book III, Bridge edition; or "Postlude in D," Henry Smart (H. W. Gray Co.).
Mendelssohn composed forty-nine "songs without words" of which the Venetian Boat Song is one. It has been given the title "Men- delssohn's
Valentine." It is an autograph copy, probably made by the composer's
father, and given to Mendelssohn in 1838 in Venice. It is a setting of a
Hungarian lullaby, and is one of the most famous of the "songs without
words," being published in the concert programs of many organists with
such words as "The Happy Wanderer," "In the Olden Time," and
"The Bride's Adieu." It is a simple, charming melody, and is
particularly effective in the minor key, which is the key in which it is
most often played. The melody is accompanied by a Flight theme,
and the whole piece is a charmingly effective combination of
mood and melody.

VENETIAN BOAT SONG—MENDELSSOHN

The Venetian Boat Song is one of Mendelssohn's most popular works, and
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and the whole piece is a charmingly effective combination of
mood and melody.
DREW, Lucille McVey (Mrs. Sidney Drew). Born in Sedalia, Mo., of American parentage. Is 5 feet, 6 inches tall and weighs 150 pounds. Brown hair and blue eyes. Mrs. Drew had no stage experience when she made her debut on the screen January 8, 1916, in Never Again. She wanted to get into pictures and so she did. In conjunction with Mr. Drew she has created an almost wholly new sort of comedy production, and much of the success of the Drew comedies is to be ascribed to her, for she reconstructs practically all of their stories and all of the Drew comedies are made from her working sketches. She can spot an impossible situation almost before the envelope is opened and she will accept no story that cannot be perfectly motivated. Between her work before the camera and on scripts she has little time for fads, but loves to entertain at her Sea Gate home.

FARNUM, Dustin. Born in Hampton Beach, N. H. American parentage. Brown hair and eyes, dark complexion. Made his stage debut in September, 1898, and has played for fifteen years in the legitimate, including Liet. Denton in Arizona, The Virginian, The Squaw Man, Cameo Kirby and The Littlest Rebel. He made his picture debut in December, 1913, in Soldiers of Fortune. When his engagement in pictures was announced a well known author was moved to write a story of a stage hero who joined a picture company and went up against the real thing in every way, but it didn’t hit Mr. Farnum, who made good and kept on doing the same thing. He is at present with the Fox Company, but has played with Laskey and Pallas. He is fond of all outdoor sports, for he is a real athlete, but his preferences are for yachting, hunting and fishing.

RUSSELL, William F. Born in New York City. American ancestry. Height 6 feet, 2 inches. Weights 204 pounds. Dark brown hair and brown eyes. Russell’s stage debut at the age of eight in Chimmie Fadden and followed with engagements with Ethel Barrymore, Blanche Bates, Chauncey Olcott, Florence Bindle and Julia Marlowe. Made his screen debut in 1911 in The Roman Slave, a Biograph picture directed by David W. Griffith. When the Klaw & Erlanger company was formed he transferred to this. He has also played with Thanhouser and Famous Flavers and is now connected with the American. He played Blair Stanley in The Diamond from the Sky, Big Bill in The Straight Road and Dennis Mallery in The Garden of Lies. Some of his best work was done in the old Thanhouser plays. He is an all around athlete and is particularly devoted to boxing and horse back riding.

CUNARD, Grace. Born in Paris, France, French-American parentage. Five feet, four inches and weighs 125 pounds. Red-brown hair and dark grey eyes. Has been connected with the Biograph, Lubin and Kay Bee companies, but is best known as a Universal Player. She made her stage debut about ten years ago, playing in stock, road combinations and vaudeville, and six and a half years ago turned to pictures, making her debut with the Biograph in The Duke’s Plan. It was not until she joined the Universal that she struck the vein that has brought her the greatest prominence as a serial writer and player, for she writes all of her own plays as well as taking the leads in them under Francis Ford. Among these are Lucille Love, The Broken Coin, Peg o’ the Ring, The Lady Raffles and The Purple Mask. She writes all of her own plays, including serials.

THEBY, Rosemary. Born in St. Louis, Missouri. American-French descent. Is 5 feet, five inches tall, weighs 125 pounds. Black hair, blue grey eyes. Miss Theby has had no stage experience, but made her screen debut in 1910 in Vitagraph’s The Wager with Lilian Walker and Earl Williams. From the Vitagraph she went to Lubin and later to the Universal. She is now with Vim Features. She has played a varied line of parts from the esoteric to pure comedy, but for the past year or so she has specialized in comedies as co-star with Harry Myers. Some of her roles have been in The Reincarnation of Karma, The Weight of a Crown, The Hard Road, Baby, The House of a Thousand Relations, Spring Cleaning, in the stock comedy, The Check Line, A Strenuous Visit and others.

Miss Theby says work is her avocation as well as vocation, but she finds time to enjoy life.

CHAPLIN, Sydney. Born in South Africa. English parentage. Is 5 feet, 8 inches tall and weighs 170 pounds. Light complexion, brown hair and gray eyes. Mr. Chaplin has had several years’ experience in the English music halls and in this country has played with the Frohman attractions. He made his picture debut with Keystone in October, 1915, in Hushing the Scandal, and has played numerous comedies produced and fore-runner of a long line of Keystone sensation comedies. He is at present working on his own releasing company. On the stage he has played dramatic as well as comedy roles and off stage he successfully conducted negotiations whereby his brother became the highest priced player in the world. For amusements he turns to golfing and aviation.
Motion Picture Educator

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

Interesting Educational

Seven Travel Subjects, Three Industrials, Three Topicals and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Pasadena, California."

A SERIES of excellent views of this beautiful Californian city, lying twelve miles distant from Los Angeles, are contained in "See America First, No. 69." These views include the Arroyo Seco Valley, the Busch sunken gardens, covering thirty-three acres, and among other interesting and picturesque points describe the German legendary in miniature images of fabled personages, stationed at various places about the gardens. We are also shown the Colorado avenue bridge, the Horace Mann High School, the San Gabriel Mission, the First Christ Science Church, Orange Grove avenue, the Enchanted Forest, and other attractive and interesting scenes about Pasadena.

"The Heart of the Blue Ridge."

In No. 70, of the "See America First" series, we are again treated to scenes of romantic Virginia, and are taken into the very heart of the Blue Ridge Mountains. Scenes around Lexington are of particular interest. The Washington and Lee University, the church in which "Stonewall Jackson" taught a Mountain School, Monticello, Liberty Hall, a relic of the Scotch-Irish element in Virginia; the Virginia Military Institute and other buildings of historic interest are shown. While among the more attractive scenic bits are Blue Ridge Mountains and North River Pass, and also some beautiful waterfalls on the North River. An amusing animated cartoon, entitled "The Gormand," closes the reel.

"The Foothills of the Pyrenees."

"Mutual Tours Around the World, No. 10" presents some beautiful scenes in the neighborhood of Pau, Laruns and Luchon, France. Among these scenes are the Hourat Gorges on the Ossau River and many beautiful perspectives of the mountains. Particularly attractive are the scenes on the Ossau River, as it runs in torrents toward the town of Laruns.

"Budapest, Hungary."

This interesting travel subject, appearing also in "Mutual Tours Around the World, No. 10," gives the exact situation of Budapest, capital of Hungary, on the Danube River, lying partly on one side and partly on the other. It states in subject facts with regard to the incorporation of the two towns, Buda and Pest, into one city, called Budapest in 1872. One of the interesting sights is the Kutschenbruke, one of the longest bridges in the world, of which several comprehensive views are given. The Houses of Parliament of Gothic style architecture and a mediavial fort, now transformed into a beautiful castle, are among other interesting sights.

"Life in Egypt."

Also contained in No. 10 of "Mutual Tours Around the World" is "Life in Egypt." This subject shows us the women of Egypt transporting water, carried in huge bottles on their heads, it shows us the primitive methods of agriculture employed by the Egyptian natives and also their methods of irrigating the land. The procession of the sacred carpet and drilling of the native soldiers are other scenes of interest.

"High, Low and the Game."

Another excellent film from the Educational Films Corporation of America is that in which Robert C. Bruce presents the principal episodes in one week's travel in the Olympic mountains. The subtitles of this picture represent extracts from his diary. The film presents some glorious "snow stuff," along with other interesting sights, with a delightful contrast of scenes when we reach the Pacific slope and mountain sides. Delightful beach and surf scenes form a part of the charm of this reel, interspersed with comedy incidents.

"The Valley of the Hoh."

In this beautiful scenic Mr. Bruce has again displayed a fine discrimination in choosing from among many beautiful scenic visions, which make up a second dermat after the view of the river Hoh we travel with the cameraman through dense forests, over steep hills and finally find our way into the Olympic mountains and the big tree district, stopping a second to view closely a Douglas fir measuring 42 feet in circumference. The Great Dane Slim and his master, Slimmer, are the chief chums in this picture. It is interesting to note the companionship between the two. A subtitle referring to their camping near a sign, denoting Broadway and Forty-second street, erected in the mountain wilds, reads thusly: "Wonderful days were spent near the camp, but the night that the Boss and the Cook took a flash light picture their companion left them forever.

"Making Old Glory."

The "Universal Screen Magazine, No. 6" contains a detailed illustration of how the American flag is made. The scenes contained therein were taken at the Brooklyn Navy Yard, where the official flags for our warships are made. From the cutting of the stripes, including the sewing of the flag, the making of the field of blue, the making and sewing on of the stars, the pressing of the flag, the placing of rope suspending the flag, the final folding of the flag, are given a comprehensive showing.

"Turpentine from Waste Timber."

"Reel Life, No. 36" contains an opening subject an interesting treatise on the extraction of turpentine from waste timber, showing how in the South stump is removed from the ground and blown to pieces by means of explosives, after which by a distilling method the turpentine is extracted from them.

"English Walnuts in United States."

Another attractive subject contained in "Reel Life, No. 36," whereby we are shown to the huge walnut groves of California, and watch the gathering of the walnuts as they are shaken from the trees to the ground, the pickers working only one tree at a time. It is interesting to further note the careful manner in which they are sorted after being dried in the sun, tested for marketability, and mailed in boxes or bags as the case may be before being shipped to the market.

"Homes of the Rich."

This number also seen in the "Universal Screen Magazine, No. 6" refers to New York as the "center of home life for many famous kings of finance," and shows us exterior views of the home of C. K. G. Billings, the horseman, whose estate has recently been purchased by John D. Rockefeller, Jr., and presented to the City of New York to be used as a park. Other homes exhibited in the film are those of Commodore Vanderbilt, John Jacob Astor, Andrew Carnegie, William A. Clark and Henry Clay Frick.

"How to Keep Your Hair Beautiful."

In the "Universal Screen Magazine, No. 6" Catherine C. Bruvert gives a comprehensive demonstration of the proper care of the hair. From the film we learn the proper method of attending to the hair previous to retiring, the treating of the hair to a little fresh air in the morning before combing, and various other important things of value to those who would preserve the "crowning glory."

"Egg Inspection."

An interesting and instructive subject contained in No. 6 of the "Universal Screen Magazine," showing the work entitled by the Board of Health of the City of New York in supervising the estimated 1,800,000 eggs that are annually consumed in the city. The demonstration includes the handling of the eggs, the stamping of cold storage eggs and the opening and separating of eggs which are then placed in cardboard containing various eggs without through a freezing process and sold for use at the various city bakeries.
**The Mysteries of Crystallization.**

An interesting microscope study from the educational film, "The Mysteries of America," shows the crystallization of a tear drop, the crystallization of a portion of sal ammoniac placed on a piece of glass, and the crystallization of a drop of copper in silver nitrate.

**Serene of Index.**

While most of us love a good novel picture it is of rather rare occurrence that one appeals to us as being totally different from all the rest in general character. "Serene of Index" is a masterpiece of photography and arrangement, made by Ray Hopkins of the Educational Films Corporation, America, and must be seen to be thoroughly appreciated. It presents closeups of waterfalls that have the appearance of suddenly disseminating fluffs of cotton tumbling helter skelter over rocks and crevices, and others photographed against the sun and perhaps less in a hurry to make away over the rocks have allowed the very drops of water, more substantial than spray, to be photographed glistening in the sunlight.

**Under Water Photography**

Remarkable Exhibition in Universal's Adaptation of "Twenty Thousand Leagues Under the Sea."

ONE OF the most remarkable pictures of an educational as well as factual nature that the season has produced will be found in the adaptation of Jules Verne's novel, "Twenty Thousand Leagues Under the Sea," by the Universal Corporation. The picture opens with the point about this eight-reel production is the underwater photography. We peer through the magic window of Captain Nemo's submarine at the wonders of the sea bottom, at the coral beds and wonder of the ocean floor, at the various kinds of fish, including the man-eating sharks that inhabit the deep, and at the wreck of an old blockade runner. We watch the hunters of the deep don their undersea garments and wander on the floor of the ocean shooting with guns discharging compressed air methods at the sea game. We also see them charged by a man-eating shark. This film, which was reviewed in our issue of January 13, is well worth putting forth an effort to see.

**Mary Gray Peck in New York**

Promoter of Better Film Movement Talks of Her Work and of Her Experiences With Exhibitors.

MARY GRAY PECK, during a recent visit to New York, spoke interestingly of her experiences and accomplishments in the better film movement. Owing to the frequent references made to Miss Peck's work in the columns of this magazine it is unnecessary to repeat the nature and extent of her efforts.

During her middle western tour Miss Peck came in contact with a possible two hundred exhibitors and a goodly number of exchange men; and while in many cities which she visited exhibitors turned out in large numbers, in most instances under the auspices of the women's clubs, in a number of other cities and towns she confined her efforts not to speechmaking, but to quiet investigation and to imbuing the views of the exhibitors on the subject of the better film movement. These exhibitors with scarcely an exception were more than willing to lend their services in creating better conditions; even the small man expressed himself willing to do his mite providing he did not have to lose too much money, and few were unwilling to take some chances.

One of the most interesting meetings in which Miss Peck participated occurred in Kansas City, where a number of exhibitors and exchange men were assembled. Among the last to arrive at the meeting, Miss Peck, in her presentation, discussed the question in a lively and somewhat irrate manner, the exhibitors throwing the blame for certain unseemly conditions on the exchange men, and the exchange men in turn throwing the onus of recalcitrance on the exhibitor.

Speaking of the gravity of the present situation Miss Peck referred amusingly to the vast army of those whose Puritan minds are filled with a feeling of disapproval of the pictures, whose children insist on seeing the pictures, whose moral indignation is fanned to fiercer flame by a consciousness of their own moral weaknesses, and whose natural conclusion is that these exhibitors are either disinterested or very much, whether good or bad. It is this element of the public, Miss Peck states, with which the manufacturer has not had to cope previously, but which is now threatening the life of the business unless we get some heartening results. The exhibitor, she suggests, might be dispelled by exhibitors setting aside one night in the week for a selectively scheduled program.

Among the addresses to be delivered by Miss Peck in the east, two of these at least, have been scheduled for New York. The first was delivered at the Washington Irving High School on Sunday evening, January 14, under the auspices of the Residents' Board of Education and Apportionment of New York City, and was devoted to the subject, "How the Movies Keep the Children Off the Streets." The second will be delivered on Thursday evening, February 18, at the Mechanics Institute. Miss Peck's New York addresses and other details regarding these meetings will appear in next week's issue.

**Interesting Items.**

Beginning with February it is expected that the Universal Screen Magazine will be issued weekly instead of fortnightly, as previously. The demand for the class of material, which is being shown in an increasing number of theatres, is becoming more popular, the result of which is a request for more frequent appearance. Each issue of the Universal Screen Magazine contains four or five educational subjects of popular character, and concludes with an animated cartoon in clay, which is a product of the remarkable sculptural talent of Willie Hopkins.

**Miss Varian Wins Fox Art Prizes**

Young Woman Takes First and Second Awards on Study of Annette Kellermann.

MISS DOROTHY VARIAN, a student at the Art Students League, New York, won both the first and the second prize for the best study of a full length pose of Annette Kellermann. One hundred entries, submitted by representatives from every art school in New York City and New Jersey, were grouped and the prize money awarded by William Fox, who also presented the first prize of $150, donated by William Fox, and the honor of having her work utilized throughout the world in publicity for "A Daughter of the Gods.

The decision was made at a luncheon at the Hotel Astor, by Robert Henri, W. J. Glackens, John Sloan and Wallace Morgan, acting as judges. Philip Boileau and Prince Troubetzkoy, fellow judges, were unable to be present.

One of the competitions last November, and ended with the old year. During its progress, the lobby of the Lyric theater was thronged with art students, who set up their easels and worked amid curious on-lookers. Seven prizes were awarded, the first prize, a study of Miss Kellermann in pencil and charcoal, five pastels, one wood carving and one bas-relief in plasline were submitted. Miss Varian's winning offering was a water-color, and the study, which won the second prize, a pencil drawing.

"GLORY" UNITY'S NEXT.

Miss Maud Lilian Berri, the well known prima donna, is the author of the next release of the Unity Sales Corporation, entitled "Glory," featuring Juanita Hansen and Kolb and Dill. Miss Berri's father left her a fortune and she has taken up the line of producing superior, clean picture plays, the first of which is "Glory." The cast of "Glory" is exceptionally fine. Miss Hansen, who plays the title role of Glory, is one of the most attractive women on the screen, having been starred in the "Secret of the Submarine," and many other notable productions. Kolb and Dill, the famous comedians, have in this production proven themselves to be among the best actors in the line of comedy-drama on the screen, handling the comedy situations in the closest possible manner and the dramatic situations with a force worthy of the best men in the line today. Taken all in all, "Glory" will no doubt be received with open arms by all who want good, clean, interesting and forceful photoplays.

Miriam Cooper, in private life the wife of Director R. A. Walsh, has signed a contract with the William Fox Studios and is soon to begin work. Miss Cooper, who has broken the usual wife to the husband's direction. Miss Cooper played important parts in "The Honor System," "The Birth of a Nation" and "Intolerance." "The Honor System" is the only production in which she has worked for Fox Films.
Censorship Methods Abroad

Developments in the Situation Now Controlling the Exhibitors of Great Britain and France

In Great Britain.

T

HE situation in regard to moving picture censorship in Great Britain shows indications of developing into a repetition of American trade history. The entire industry—with one notable exception—is resolved upon moving picture producers fighting to combat the proposals extended by Mr. Samuel (the Home Secretary) which regards as "model" conditions of censorship and which were detailed in my last letter on this subject. So far as the trade is concerned, it was a letter with the threat of a full-scale opposition party is affected, the great bone of contention attaching to these conditions is the establishment at the expense of the industry of an official censorship which, while centering its activity at the trade conference and printed in The World at the time, with the following additions: H. E. Montagu (Selig), Will Jury (Jury's Pictures), H. Rowson (Ideal Film Renting Co.), E. Jeppson (representing the Society of American Film Makers) (Exhibitors' Association) Kay (Ideal Film Renting Co.), and Lovesey (Ruffell's Pictures), trustees, and Clueet Lock (Exhibitors' Association), secretary pro tem.

The Cinematograph Trade Council is outspoken for a general trade conference called a few weeks ago to discuss the Home Secretary's suggestions. It is strictly a non-party committee that is representative proportionately of each section of the trade, manufacturer, exhibitor, and author.

In Wales, the Right Hon. Herbert Samuel, M.P., Secretary of State for Home Affairs, Whitehall, London, S.W. 1

Sir: The conditions you suggested were good enough to give the deputation which waited upon you the 13th last, to communicate to you any further observations which seemed desirable, the Committee appointed by the Cinematograph Trade Council, and the Committee of the House of Commons, I have carefully considered your courteous reply to its observations. It sincerely regrets that your reply is directly attributable upon public opinion in which the Committee regards its present course of action with the utmost importance. Appreciating to the full your candid admission that no formal ordinance could be imposed on this industry by the Government, and that you were desirous of evoking the support of existing censorship, it would venture to divert your attention to the disparity existing between the figures you presented and the actual figures as the result of the trade committee which the Committee is inclined to conclude that you must have been seriously misled. There are at least 200 lithographic and other representations upon which this impression may have been founded, and although these 120 answers have been received (to the Home Secretary's original letter) containing his scheme, many of which have been rejected by you, it may readily be found that even the figure of 112 is misleading.

The Committee must confess its intense disappointment at the ambiguity of your reply upon the question of the Administration of the Cinematograph Trade Council, and it is still entirely in the dark as to the composition of that body and of its premises. While the administration of the latter represents the authority of the State, the Cinematograph Trade Council is to a censorship constituted in the manner proposed, nor would the trade have been invited to supply you with funds, otherwise it is certain that the War will not be forthcoming. War has changed many things, but it has not yet brought to this pass—that outside of statute a trade can be compelled to pay for its own administration.

Your attitude has made it clear that legislation at the moment is impossible. It is equally clear that without statute fees cannot be levied. This, therefore, the Committee very properly makes some real effort to meet the clearly expressed wishes of those upon whom you rely to supply you with funds, otherwise it is certain that the War will not be forthcoming. War has changed many things, but it has not yet brought to this pass—outside of statute a trade can be compelled to pay for its own administration.

A. E. NEWBOLD,
Chairman of the Committee of the Cinematograph Trade and Inc. Society of Authors, Playwrights and Composers.

A Commission of Investigation.

Meanwhile the first decisive move to combat the root cause of this growing influence for censorship has been initiated by the Cinematograph Trade Council upon a basis eminently equitable and fair to those who may have charges to bring against the motion picture trade. It has long been quite patent that the censorship fad was given its recent momentum from the home office, and after having the charges leveled against it from the magistrate's bench and the parson's pulpit. Even within the past three months the film has been a general bowling alley; it has been brought to the vital question of a wholesale perverter of public morals and for judicial magistrates in town and country as a proved incentive to the blackest crime. Clearly it is to combat these, fostering the growth of such erroneous beliefs and further powers, that the Home Secretary has given his ears and to establish or destroy their arguments they are to have an excellent opportunity. The National Council of Public Morals—an old established institution embracing such men as the Lord Bishop of Birmingham, Lieutenant-General Baden Powell and many equally famous authors, scientists, politicians, clergymen and psychologists—has been asked to conduct a special investigation into the allegations against the moving picture.

A further letter summarizing the demands of the trade for a single, final and trade represented censorship has been sent along to Mr. Samuel and this will probably be the ultimatum. Every member of the House of Commons who has made a copy of the letter and it may not be many days before we can follow the American example of identifying each individual enemy and contesting him in his own electorate on the issue of censorship.

In France.

T

He recent action of the French Government acting through the Ministry of the Interior, for the regulation of motion pictures is of interest to American manufacturers of films. The ministry has created a commission of five, composed of four members from the department of the subchancel of the arts, for the performance of duties similar to those of the boards
of censorship in the United States, according to U. S. Vice Consul Dives B. Levis, St. Etienne, France.

Before a picture may be shown it must be passed upon by the censorship, or if it is accepted, a permit is issued for its exhibition, subject to the action of local departmental and municipal authorities, whose approval may be given or withheld, and whose decision is final as far as their respective jurisdictions are concerned. The determination of the censorship is intended rather as an indication of the worthiness of the picture. The members have asked for the active cooperation of municipal authorities in the suppression of unauthorized and objectionable films.

A complaint from the manager of a large picture theater in St. Etienne calls attention to the fact that while the titles and subtitles of American pictures are in French, most of the language in the bodies of the plays are in English, and the scenes and backgrounds are also in English, such as "No swimming allowed," "Boarders wanted," "Beware of the dog," etc. There are also supposed speeches by persons and animals in illustrated cartoon carons.

The manager quoted believes that while this might occur in 3 francs ($0.98) films, except on Sundays and holidays, these obviated by a "take-over" with the signs in the language of the country they are intended for. Although there are several French and Italian comedy subjects with a following, there are practically no comedy films in the French market.

The French polite farce or "vaudeville," as written for the screen by well-known authors and portrayed by artists of the Parisian theaters, occupies a high place of its own. An account of the Motion Picture Magazine, New York, in "Commerce Reports," says that the moving picture form of amusement has witnessed an important development in Havre, France, since the beginning of the war, on account of the necessity of entertainment, primarily religious performances, and the large military element in the population. All the picture theaters previously existing have been operated with full attendance, and a few new ones have been opened.

There has been an increasing use of American films, particularly short plays, both dramatic and comic. The managers of all the Havre motion-picture theaters assure this consultant that American films of all kinds are greatly appreciated and sought after.

In view of the widespread French interest in everything relating to the United States, it is regretted that there are not more scenic films illustrating the beautiful and interesting spots of the United States. In their places, American scenic subjects, also, ought more frequently to be depicted in the current events shown in the French theaters. At present there is a rare sprinkling of these films.

The Gaumont Omnia, Havre, 133, Boulevard de Strasbourg, is the largest and most important motion-picture theater in this region. It is a spacious, well-ventilated, circular building, containing seats for 3,000 persons. It is controlled by the Gaumont France, which has a number of other picture theaters throughout France.

The performances in Havre are given nightly except Mondays, with matinees on Thursdays and Sundays. The performance lasts about two and a half hours. All classes of films are given, including those in several parts. Strict censorship is exercised.

The prices of admission range from 60 centimes ($0.12) to 1 franc ($0.20). Except on Sundays and holidays, these prices may be reduced about one-half by presenting "billets de faveur," which are given gratuitously to customers at tobacco shops. This system, which is common in Havre, never before so widely discriminates against transients who know nothing of it and pay the scheduled prices.

The Select Palace, 123, Boulevard de Strasbourg, is controlled by the Societe Ouest Cinema. This theater has a seating capacity of 1,200. Its performances, which last about two and a half hours, include all kinds of films of all marks except the Pathé. The price of admission varies from 1 franc ($0.19) to 5 francs ($2.45), the average being 2 francs ($0.57). The price is reduced for those who purchase a subscription to a subscription, for a high price ($0.75 to $1.50 per week for the use of five or six films. For the purchase of used films the average price is 10 to 15 centimes ($0.02 to $0.03) per meter. The prices of admission are 40 centimes ($0.08), 50 centimes ($0.10), 60 centimes ($0.12), and 1 franc ($0.19). No billets de faveur are issued by this cinema.

The Gaumont, 16 Rue de la Comedie, run in connection with a cafe, has a seating capacity of about 400. The films are of all kinds. Dramatic offerings are shown in several parts. This theater has contracts with the Gaumont and Oberth Companies, of Paris, whose films are used exclusively. The prices of admission are 40 centimes ($0.08), 75 centimes ($0.14), and 1 franc ($0.19). This theater also issues the half-price tickets obtainable at tobacco shops.

The Cinema Olympia, 14 Rue Edouard-Larue, like the Gaumont, run in connection with a cafe and restaurant. It has 300 seats. The program is composed of subjects in several parts. The films are rented from the larger companies in Paris, particularly Pathé and Gaumont. Many American and Italian films are sometimes shown. The prices of admission are 75 centimes ($0.14) and 1 franc ($0.19), subject to 50 per cent. reduction on presentation of special tickets.

According to the reports made to the consultant by the respective managers, the total seating capacity of the five picture theaters of Havre that have been mentioned is 5,600, distributed as follows: Omnia-Pathé, 3,000; Select-Palace, 1,200; Kursaal, 700; Gaumont, 400; Olympia, 300.

Besides the houses mentioned there are a few minor theaters which bring the total seating capacity for the city and suburbs up to about 6,000. While Havre has a normal population of 136,159, which is increased to about 170,000 when the military is included, the exhibition served by the motion-picture theaters mentioned is fully 200,000. This gives a ratio of one seat for every 33 persons in the community, apparently all that is required.

The publicity for American films is distributed gratis. Besides handbills gratuitously distributed at each performance giving the features of the program for the following week, similar announcements are made in the amusement columns of the daily newspapers, and large posters on the public boards. Some of these posters are elaborately illustrated in colors and compel the attention of the public. Certain of the moving picture theaters also employ portable billboards on carts which are drawn through the city.

Baby Lorna Volare

"THE UNMASKING," the sixteenth and final episode of "The Crimson Stain Mystery," Consolidated Film Corporation's super-salery, will be released this week. Photoplay fans who have been following eagerly Maurice Costello, Ethel Grandin, Olga Olenova, Thomas J. McGrawe, Eugene Strong and others in their adventures with the mysterious Crimson Stain through fifteen thrilling episodes, will learn in this final episode, who Pierre La Rue, the implacable, is.

Maurice Costello, who as Pierre La Rue has pursued a relentless investigation of the criminal activities of Pierre La Rue and his gangsters, succeeds by a coup-de-maître in bringing the criminals to justice. So perfectly constructed is this final episode that the identity of Pierre La Rue is not revealed until the last fifteen feet of the film.

One of the big thrills in "The Crimson Stain Mystery" occurs in an adventure in which Baby Lorna Volare is the principal. Baby Lorna Volare is the principal in the screen world, Baby Lorna is only four and one-half years old and she has been making ripples heard in films. In "The Crimson Stain Mystery" she has been accorded a role which gives her ample opportunity to display her unusual talent.

Baby Lorna Volare

States about a year and a half, having come with her father and mother from Melbourne, Australia, where she first saw the light of day. Acknowledged to be one of the child prodigies of the screen world, Baby Lorna has a commendable record in films. In "The Crimson Stain Mystery" she has been accorded a role which gives her ample opportunity to display her unusual talent.
January 27, 1917

THE MOVING PICTURE WORLD

Chicago News Letter

By JAS. S. McQUADE

Victory for "Intolerance"

Cook County Commissioners and the License Committee of the Chicago City Council Give the Great Picture Unanimous Approval.

The board of commissioners of Cook county and the license committee of the city council of Chicago have viewed "Intolerance," and have given the great picture their unanimous approval.

It will be remembered that in a former letter it was stated that certain would-be reformers had charged that the picture was a libel on public charities, and insisted on a pruning of the objectionable portions.

The resolution unanimously passed by the county commissioners commends "Intolerance" to the consideration of all persons. Alderman Toman, chairman of the license committee of the city council, after seeing the picture, was enthusiastic in his praise. "I wish he was as pictures like this," he answered in reply to a question. "I advise every man, woman and child to see 'Intolerance'."

Col. Wm. F. Cody in Historic Pictures.

The death of Colonel Wm. F. Cody, more popularly known as "Buffalo Bill," has been chronicled by the press of every civilized country in the world. He was a picturesque, national character in his home country, and his name has been a household word.

His death recalls that among his numerous enterprises he engaged in the making of pictures showing the battles of Westward Croft and War Bonnet, in the war against the Sioux Indians.

These pictures were made by the Buffalo Bill Historical Film Co., of which Colonel Cody was part owner. The other owners were Essanay and the publishers of the Denver Post.

In October and November, 1913, the pictures were made under the supervision of General Nelson A. Miles, with a strict regard to historical accuracy, on the orders of the United States government. As at first made the pictures were of eight-reel length, and they were released under the title, "Wars of Civilization."

Several regiments of the United States army were represented in the filmed battles, and over 1,500 Sioux Indians participated. The battles were fought before the camera on the original sites, and Colonel Cody was the leading figure throughout.

Assisting General Miles on the occasion were General Chas. A. King, General Maus and General Frank Baldwin. Col. Sickles, who was a lieutenant at the original battle of Wounded Knee, took part with his men in the filmed battle.

One of the most exciting incidents in the pictures was the singlehanded fight between Col. Cody and Yellow Hand, a Sioux Indian taking the part of the latter.

As the government has two prints of these pictures filed away in Washington as historical records, future generations will be able to see "Buffalo Bill" as he was in the flesh, both as scout and soldier.

The Photoplay League Aims at the Production of Artistic Photoplays.

Miss Helen Varick Boswell, of New York, was a visitor in Chicago last week, and made an address in the Tip-Top Inn at a luncheon, Friday, Jan. 12, on the aims of the Photoplay League. This league is a new national association, organized for the purpose of encouraging the production of better photoplays, the members including some of the most prominent people in the country.

Miss Boswell is a member of the advisory committee of the executive board of the organization. On the committee are also Misses Julia Marlowe, E. H. Sothern, John D. Crain, Adolph Lewisohn, Cornelia Vanderbilt, Frederick C. Howe, Waldo C. Morse, Norman Haughton, Henry Fairchild Osborn, Frederick A. Stokes, Isaac N. Seligman, Waldo U. Morse, Evert Jansen Wendell, Mrs. Potter Palmer, Mrs. J. Ogden Armour, and many other notables.

It is the aim of the Photoplay League to stir the great public which patronize moving pictures to form a body that will encourage the makers of moving pictures to produce a higher type of photoplay. This can be done, it is hoped, by refusing patronage to films of an inferior type.

The formation of the Photoplay League originated at an informal gathering in the home of Mr. and Mrs. Dana Gibson, in the spring of 1916, at which Mr. Frank Lascelles and Miss Helen Varick Boswell (who is a member of the moving pictures committee of the General Federation of Women's Clubs) were present.

The plan found enthusiastic response from everyone approached on the subject. Cornelius Vanderbilt said that while he was too busy to attend the picture theatre often himself, his children were very fond of doing so, and he wanted to be sure that they were seeing the right kind of pictures.

That was the feeling of others who wanted their names to be identified with this new organization.

The first meeting of the Photoplay League was held at the exclusive Colony Club early in December last. Miss Selig and Miss Kate Douglas Wrigglin were on the program, and at that time Mr. E. H. Blashfield was elected president, Mr. Waldo C. Morse, treasurer, and Mr. Schuyler N. Warren, secretary.

The second meeting will be held at the Rialto moving picture theater in New York, on Wednesday morning, Jan. 17. Several thousand invitations to New York's most prominent people have been sent out. At that time a history of the Photoplay League, showing the different steps in the progress of the industry will be given.

The leaders of the Photoplay League believe that the only censorship of moving pictures that will ever be successful is the censorship that can be brought about under their plan to have a League center in every community in the country, whose membership is composed of people who will support artistic and high-class photoplays.

Through the central organization, of which Miss Helen Ducey (photoplay editor of the Woman's Home Companion) is to be active secretary, bulletins containing lists of specially recommended films will be sent out to each center. Then the members of the League will be expected to cooperate with their local moving picture theater owners. It is the plan to establish "Photoplay League" nights at local theaters, on which the specially recommended photoplays will be shown.

"Beware of Strangers."

Director Colin Campbell recently finished a feature in Los Angeles which William N. Selig, president of the Selig Polyscope Co., believes will not only be timely but of great value to the public at large, for the lessons that it teaches. "Beware of Strangers" is the title.

Not long ago the country was stirred by the exploitations of prominent and wealthy citizens by blackmailers and "sure thing" men and women. These evidently had been people of education and good standing who had gone "wrong." Chicago, New York and Philadelphia were the chief centers of these operations.

Walter Howie, at that time city editor of the Chicago Tribune, chanced to meet Mr. Selig and expressed his belief that a film treating of the evil work of these blackmailers, would be as valuable as in warning the public against the dangers of becoming acquainted with strangers who might have impressed them by their dress, appearance and good manners.

Mr. Selig then called at Gilson Willets, the well known...
author and photoplaywright, who declared that such a film would be just the thing. He immediately got in touch with Mr. Howie, whose long experience as a newspaper man had familiarized him with the world of blackmailers. After Mr. Willets had absorbed fully the methods of such criminals he set to work and wrote the scenario, of eight reel length, for “Beware of Strangers.”

This film is shown, including the evidence of black-mailing syndicates, ably governed, fleeced victims in this country of over a million dollars recently. Clairvoyants, fake bookmakers and lures were discovered to be perfectly organized. Specialized characters of “steerers,” whose business was to hot the country for “ suckers.”

Supported by the judgment of Federal Judge Reneaw M. Landis, Detectives, Jones and others who are in positions to know the harm wrought by these clever and smooth criminals, “Beware of Strangers” will serve to educate the public in saving victims from cleverly conceived schemes and traps.

Mr. Selig has assigned the leading characters to a list of stars well known in the moving picture world. These include Tom Santschi, Fritzti Brunette, Bessie Eytton, Jack Richardson, Vivian Rich, Ed Coxen, Eugene Beiserer, Frank Clark, Harry Lonsdale and other capable people. It is announced that the scenic effects are elaborate and costy, which the light effects are said to be an added beauty.

It can be easily imagined that Mr. Willets has furnished many exciting situations in the photoplay, and when it is promised that a strong love interest permeates the story, everyone will wait its release with great expectancy.

Chicago Film Brevities.

A special meeting of the Recell Fellows Club of Chicago has been announced for Friday evening, Jan. 12, at the Club headquarters, 127 W. Madison Street. The installation of the new officers of the Club will take place at this meeting.

** Beginning Monday, Jan. 15, International’s serial, “Patria.” will be shown at the Majestic theater, the leading vaudeville house in this city. Each episode, in order, will be given a week’s showing. This is the first time in the history of the Majestic that a serial film has been run.

** **

Frank S. Phelps, general manager for George Kleine, came on from New York Saturday, Jan. 6, and remained until the following Tuesday. During his stay he consulted with Mr. Kleine on general business connected with the George Kleine branch offices throughout this country and the George Kleine branch office in Kansas City. He was also a visitor last week, arriving in Chicago Jan. 8 and returning the same evening. Mr. Storey informed me that business has been fair in his territory, and that for the last two months it has shown an increase.

** **

Thomas J. Hamlin, of Minneapolis, and managing editor of Amusements in that city, made a call at this office one day last week. He reported that business was brisk throughout the midwestern territory. He remained in the city several days, and then made a business visit to New York City.

** **

A. Aaron Jones announces that the Central Film Corporation has purchased the rights to “The Masque of Life” for Illinois, Indiana, Michigan and Kentucky. It will be released immediately in this territory.

** **

Adolph Linick, treasurer of Jones, Linick & Schaefer, left for New York City, Friday, Jan. 5, where he attended the twentieth wedding anniversary of his friend, Adolph Zukor, president of the Famous Players Film Service. Mr. Linick will return in about two weeks.

A. Aaron Jones received a wire from Lewis J. Selznick last week, stating that the French director, Leonce Perret, had just arrived from Paris to engage in the production of Selznick pictures. Mr. Perret has been engaged to direct Robert Warwick in a feature adapted from one of E. Phillips Oppenheim’s important works.

A most affecting incident, which is closely connected with the war in Europe, took place at the Colonial one night last week during the presentation of “Intolerance.” Seated in the audience was a British soldier, who had been completely blinded by a shell during the war. In the audience was Major Robert Middlemiss, and his wife described the picture to him as it was run off. The veteran said that by this means, with the aid of the interpretative music, he was able to enjoy the picture almost as fully as if he had actually seen it. The blind soldier and his wife have come all the way from England to appear at the Allied Bazaar, which opened at the Coliseum, this city, Thursday evening, Jan. 11. The bazaar, which will be continued for nine days, is held in and out by experts of the world. The promoters of the bazaar expect to realize $500,000 at least. Each country in the entente allies will have a special day during the bazaar, and each with its associated charities will be represented.

The Rialto Theatre, on State street between Jackson and Van Buren, Chicago’s newest playhouse, will be opened Monday, Jan. 15, with continuous vaudeville. The house has been built by Jones, Linick & Schaefer, at a stated cost of $600,000.

J. E. O’Toole, manager of the Chicago office of the Fox Film Corporation, tells me that the Studebaker, with “A Daughter of the Gods” as the attraction, was sold out every night for the week of Monday, Jan. 8, except Wednesday, when there was a severe snowstorm. Louis J. Selig, manager of the Studebaker, confirms this statement by saying that the big Fox feature has broken all records at this house. The attendance at matinees is also described as being “wonderful.”

George Fawcett, who scored such a success as Judge Silas with “Pariah,” will appear in “Majestic” at the Selig studios, under the direction of A1 Green.

The many Chicago friends of Bessie Eytton will be interested to learn that she was hostess to a theater party in honor of her brother, Mr. Selig, recently opened when “The Crisis” was given its Pacific Coast premiere.

William N. Selig has received notification from St. Louis that “The Crisis” is in its third triumphant week there with the S. A. O. sign always a big success.

Chicago will see “The Crisis” whenever a “Loop” theater can be engaged. The great success of the dramatic season has kept every desirable house open thus far.

The following programs have been announced at the prominent downtown theaters in Chicago for the ensuing week:

Colonial—“Intolerance” (D. W. Griffith) still doing capacity business.

Studebaker—“A Daughter of the Gods” (Fox), featuring Annette Kellermann, entered its third week. It is breaking all records at this house.

Ziegfeld—William Courtenay and Luella Lee Stewart in “The Ninety and Nine” (Vitagraph) and the fourth episode of the Vitagraph serial, “The Secret Kingdom.”

La Salle—Kitty Gordon in “Vera the Medium” (Selznick) opened Saturday, Jan. 13.

C. B. Price, Western Division Manager for McClure Picture, has opened offices at 5110 Building, 5 S. Walsh avenue, immediately adjacent to the new Triangle Distributing Corporation office, and has appointed T. C. Montgomery and J. A. Davidson as Chicago representatives.

J. A. Davidson has just returned from a tour of Chicago having been connected with the industries in various capacities for several years past.

Mr. Davidson, while not so well known in the immediate Chicago district, is widely known in other parts of the沪in. His work as a newspaper man with the business, having been formerly connected with the Mutual Film Corporation and V-L-S-E.

While the offices have been opened only a short time, Mr. Price reports that never in his experience has such lively interest been manifested by exhibitors as has been shown in the forthcoming new series of seven five-reel productions of McClure Pictures, each of which is complete in itself.

BOONE LEAVES AMALGAMATED.

J. Allen Boone has resigned as vice president and secretary of the Amalgamated Photo Play Service and has taken offices at 1707 South Michigan Boulevard, Chicago, where he will act as business representative for a number of well known screen directors, players and writers and cooperate with Charles Emerson Cook in general publicity. Mr. Boone has been associated with the scenario departments of the Equitable, Fox and Rolfe-Metro companies in an editorial capacity, and who is widely known as an authority on scenario values, will be associated with me. Mr. Boone’s name in connection with handling of photoplay material.

Mr. Boone is well known in the film, newspaper and magazine world. Previous to his affiliation with the Amalgamated Photo Play Service he was publicity director for several photo play organizations, and his work as a newspaper and magazine man has taken him to all parts of the world.


"Eyes of the World" Premiere a Success


On the afternoon of New Year's Day, W. H. Clune, local theater magnate and producer of "Ramona," presented to the Los Angeles public at his Auditorium Theater his second photoplay, "The Eyes of the World," a superb picturization in ten reels of Harold Bell Wright's well-known story. Every seat in the vast house had been taken, and many prominent persons were present as guests of the producer. "The Eyes of the World" is staged with the usual care that Lloyd Brown, general manager of the Clune company, puts on his productions. The opening stage embellishments are a marvel of scenic beauty and mechanical ingenuity. The curtain goes up on a heroic-size woman's face, filling the proscenium. Slowly the eyelids raise and a great pair of eyes look out over the audience with wonderful lifelikeness. Then during the clever manipulation of the lights the two parts which make up the face separate and resolve themselves into the face of a great owl. With a series of gauze curtains and the lights this dissolves into two hemispheres and in turn this view disappears to reveal in its place a magnificent California mountain scene. This is a cyclorama painted by Jack Holden, who did the "Ramona" scenery, containing over 11,000 square feet of canvas. It is said to be the largest cyclorama drop ever put up in a theater west of New York.

Harold Bell Wright personally took an active part in the interpretation of his story and characters for the screen. It is the belief of many here that Mr. Brown got far bigger returns to the Los Angeles public than Mr. Wright did with his novel.

In the cast of "The Eyes of the World" are three players who appeared in "Ramona." Monroe Salisbury, who in the first picture played Alessandro, has the role of Conrad La Grande and does marvelously. The star of the show, who will be remembered as Senora Ortega, is Myra Willard. Arthur Tavares, the Senior Ortega of "Ramona," is John Willard, the convict. Jack McDonald, who made a national reputation as Slapjack in "The Spoilers," scores heavily as the old roué Taine.

The music for "The Eyes of the World" was chosen by Mr. Brown and is cued to the nicety of a second with every changing mood of the play. It is played by an orchestra of 30 pieces, under the direction of Carli D. Elinor, head of the Clune musical forces.

Following are opinions of "The Eyes of the World" expressed by Los Angeles critics:

Times—Another master picture has been added to the list of the few really great screen dramas. In some respects "The Eyes of the World," which made its debut at Clune's Auditorium yesterday, stands absolutely alone. Nothing approaching its photographic effects have been thus far produced in pictures. The play also stands pre-eminent in the matter of vivid character types. There is no other screen play now before the public in which the characterizations are so telling or so interesting.

Examiner—"The Eyes of the World" were opened yesterday at Clune's Auditorium. Opened to startlingly magnificent photography; opened to what has generally been termed the best form of photodrama—the narrative which commands. For it is all that long demanded product, a powerful drama with nothing that excites the baser instincts. No picture has been shown approaching in density various episodes, particularly the final fight on a mountain top; nothing in the way of a picture has been so totally devoid of faking effects, and no picture was ever more or probably equally healthy and sane in all its attributes.

Tribune—That Harold Bell Wright's story makes a better photoplay than it does a novel was conclusively proved at Clune's Auditorium yesterday afternoon. Without striving to make a spectacle, the producers have succeeded in making one of the most picturesque productions of the season.

Herald—Yesterday at his Auditorium Theater Mr. Clune revealed to an audience his second cinematic production, "The Eyes of the World," which not only equaled the former in the matter of scenic beauty and romantic theme, but far surpassed it in story, thrills, photography and human appeal. As an entertainment, "The Eyes of the World" is keenly enjoyable. It has the happy faculty of annexing your complete attention in the beginning and keeping your mind—and eyes—riveted on it until the last foot of the last reel has unwound itself—a feat seldom performed nowadays in film circles. The picture is not spectacular; on the contrary, it aims to please solely on merit of plot, and does.

Evening Express—"The Eyes of the World" scored a great hit at Clune's Auditorium yesterday afternoon. It has all the essential elements of popular success. The audience that attended the premiere yesterday afternoon was the largest I have ever seen crowded into the auditorium. They liked the play immensely and showed it. The splendid transformation setting that precedes the picture got a tremendously big hand, and deserved it. Another very big factor in the success of this photoplay is the musical score that has been adapted for it by Lloyd Brown. The story is handled in splendid style. Climax piles upon climax and bursts in the tremendously dramatic fight on the narrow ledge of rock thousands of feet up the cliff. This scene is one of the most effective bits that ever has found its way into a picture, and it held the whole audience spellbound yesterday afternoon. There was absolutely stillness in the theater while it lasted and a sigh of relief and a burst of applause as it finished.

A synopsis of "The Eyes of the World" will be found on another page.

Scene from "The Eyes of the World" (Clune).
American Increases Production

Radical Reorganization of All Departments at Santa Barbara Studios—Five Special Companies to Produce Multiple Features.

From the Flying A Studios in Santa Barbara we learn of radical reorganizations in the policy and management of the plant—which will mean still better photographs from the American for the coming year.

Within a short time, we are informed, five special companies, each headed by a star of national reputation, will be producing super-features of five reels or more.

These enlargements of American activities are the direct result of the recent visit of S. S. Hutchinson, president of the company to the Santa Barbara Studios. Mr. Hutchinson, during his brief stay on the coast, has effected a radical reorganization in every department of his plant.

President Hutchinson is in New York, we understand, completing negotiations for players and directors of highest caliber. Announcement of the individuals who are to contribute to the standard set is expected very soon.

In the front rank of featured players will continue to be Mary Miles Minter. The youthful American star, under the directorship of James Kirkwood, is to be the central figure in pictures whose stories will be of unusual type. It is in her distinct personality that is realized her chief appeal, and to emphasize this, themes and scripts which depart from screen convention have been and will be chosen.

Mary Miles Minter.

It is realized that her chief appeal is to the audience, and to emphasize this, themes and scripts which depart from screen convention have been and will be chosen.

William Russell, whose series of pictures have won popularity in their depiction of Russell's strength of character delineations, is another American star whose photoplays will be leading features. Extensive plans have been laid for increasing Russell's personal following among picture patrons. Francella Billington, new to American productions, has already begun her work as Russell's leading woman, and has created a favorable impression at the studio as Virginia Leighton in "A Son of Battle," a costume play of the reconstruction period.

Directing Russell and Miss Billington will be Edward Sloman, who produced, among other features, the sequel to "The Diamond from the Sky" for the American.

J. R. Crane is now general manager of the plant, succeeding the former studio manager, P. G. Lynch. Mr. Crane has been associated with Mr. Hutchinson and the Mutual enterprises for several years, and brings to the studio valuable experience in every phase of the industry.

Mr. Crane has made several changes in the personnel of his assistants. John Coakley has been made head of the technical department, while C. P. Morrison is the new general superintendent of the plant and superintendent of construction.

In the office staff Mrs. A. K. Whelan is auditor and in charge of the clerical department, while L. Ransome heads the purchasing department.

Clifford Howard, who continues as scenario editor, has rearranged his department in such a way that the fullest value will be obtained through his efforts. Emphasis was placed by President Hutchinson on the necessity of strengthening the stories used as foundations of productions.

Getting Acquainted with the Sierra.

This week a representative of The Moving Picture World paid a visit to the studios of the Sierra Photoplays, Inc., a film manufacturing enterprise recently organized by Los Angeles capital to produce one-reel comedies and five-reel feature dramas. Dr. C. W. Bachman, a local theatrical man, is the president of the company and Roy Clements, the former Essanay director, is the managing director.

Clements is one of the oldtimers in the business and will be remembered as producer of the Essanay "Snakeville" comedies. The new comedy company he is directing will release under the "Three Star" trademark, featuring Ruth Hennessey, formerly of the Essanay Chicago forces; "Big Ed" Sedgewick, lately featured comedian of Universal, and George Barnes, a recent recruit from the vaudeville stage.

During our visit the above picture was made for our special benefit. From left to right is Sam Comly, Ed Sedgewick, George Barnes, Roy Clements, Ruth Hennessey (featuring The Moving Picture World—Thanks, Ruth!) President C. W. Bachman and several members of the supporting cast of the comedy company in the background.

Carey Company's "Regular" Dinner.

Harry Carey and his cowboys, ably abetted by Director Fred A. Kelsey, gave a "chuck-wagon" dinner for their friends Monday this week at the Universal Ranch.

The invitations were burnt on a piece of cowhide.

The dinner, which was declared to be a typical "round-up feed," was cooked in a "Dutch oven"—with coals under and over the pots, and was arranged by Fred A. Kelsey, Harry Gant, chief cameraman of the company, and S. W. Lawson, assistant to Kelsey. Gant presided at the Dutch oven and was assisted in the preparation of the steaks and other viands by Steve Clemente, famous roper, and Al "Daredevil" Thompson, who rides horses over cliffs and performs other hair-raising stunts.

The dinner was followed by an entertainment for the many guests. There were all kinds of riding stunts, rope throwing, races, etc. Some marvelous riding was done by Bud Osborne, Johnnie Tyke and other Carey boys.

Among the guests of honor was Al Jennings, the reformed ex-bandit, who entertained the crowd with tales of many of his experiences as an outlaw. Tom Jay, one of the wealthiest stockmen of Wyoming, was also present.

Everybody had a good time. Thanks, Brother Carey, for sending us an invitation.

Los Angeles Film Brevities.

Cecil B. De Mille, the Lasky director-general, Jeanne MacPherson, author of "Joan the Woman," Alvin Wickoff, director of photography, and Howard Ewing, director of electric lighting, have returned from the premiere presentation of "Joan the Woman" in New York City. Mr. De Mille will personally supervise the opening of the production in Los Angeles and San Francisco, to take place next week.
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George Beban has finished the filming of his forthcoming production in which he is seen as an old Italian artist. One of the scenes in this production was a reproduction of an entire lower door of an old fashioned New York boarding house, on the stage at the Morosco studio.

Marie Doro has finished her production under the direction of Frank Reicher and will in all probability he granted a month's vacation.

An entire Overland Express was hired by Director Otto Turner for a scene in the George Walsh picture he is making for the Fox Company. A train hold-up was staged near Inglewood, and the company was at work until five o'clock the following morning. The express carried about three hundred passengers and one hundred pieces of baggage. A band of thirty "desperados" made the spectacular attack on the train.

One of the Universal companies trekked to the desert at Playa Del Rey, California, this week to make a number of scenes on the hot sands for a current feature production, entitled "Beyond the Palm." There were several hundred people in the company, a large number of whom were Hindus, 100 horses and a dozen camels from the Universal zoo. One of the most effective scenes taken on the desert was an attack on a caravan by the Hindus and a brilliant rescue by English troops.

"Twenty Thousand Leagues Under the Sea," the spectacular Universal production, are informed, played to remarkable business at the Cabrillo theater in San Diego last week. At each performance the theater was crowded to the doors and there was a long line outside. Stuart Paton, who directed the picture, both in the West and the East, and at Universal City, motored from Los Angeles with his cameraman, Eugene Gaudio, to witness the opening performance, and both men were called upon for certain speeches during the intermission, when it was discovered that they were in the audience.

Mr. Paton described many of his exciting experiences in the making of the film story based upon Jules Verne's novel. He also told some droll Scotch stories, which caused much laughter. Gaudio thrilled the audience with his story of how many times he expected the glass tube in which he was taking the underwater picture would be destroyed by huge sharks and other denizens of the deep.

Later in the week Allen J. Holubar, who played Captain Nemo in the production, addressed the audience.

A representative of The Moving Picture World recently spent a very interesting afternoon at the Hollywood Studio of the Vogue Film Company, of which Allen E. Stone has

Group of Fine Arts Players in Santa Cruz Mountains.

Highly, Bennie Schuman, Joseph Singleton, F. A. Turner, Charles Lee and Mrs. Talmadge play important parts in the production. The scenario was written by Mary H. O'Connor.

Balboa signaled the advent of the new year by starting work this week on a new stage. As soon as it is finished a glass-inclosed studio is to be added to the Long Beach plant. The Balboa company has contracted for the producing of several new features and has found it necessary to expand its quarters. Balboa will put on two new companies soon.

Kathleen Clifford, Balboa's new star, arrived Saturday and started to work this week under the direction of Frank Crane. She will make her initial appearance in "The Twisted Thread," a fifteen episode serial of romance and adventure which Pathe will release.

Clifford Gray, better known as "Tip" Gray, is back at the Balboa studio. He played leads for the Horkheimer Bros. several years ago and then went East, where he has appeared in some large feature productions.

Myrtle Bauer, a beautiful Philadelphia girl of twenty-three summers, is a new member of the Balboa beauty squad. This young woman has been specially engaged for "The Twisted Thread," a new serial by H. M. Horkheimer, which Balboa will begin about January 1st to produce for Pathe. Miss Bauer arrives from the musical comedy stage.

Jack Cunningham, a former newspaper man, who recently joined the staff of writers at Universal City, has been assigned to write comedies exclusively for the Joker Comedy Company, of which William Beaudine is director. Cunningham has written many short stories in a humorous vein and some of these may be revived for the films.

Owing to the rain, the work on the erection of the Lasky administration building, carpenter shops, etc., has been delayed. The foundation is now being laid for a large addition to the wardrobe department. As soon as this is complete Alpharetta Hoffman, director of costumes and designer, will be able to manufacture costumes for any production the Lasky Company may make. A large force of seamstresses will be employed and only the raw material will be purchased in the future.

Edward J. Le Saint, Lasky Director, has been transferred to the Morosco studio to direct a forthcoming production, and Morosco Director E. Mason Hopper has been transferred to the Lasky studio to direct Wallace Reid and Myrtle Stedman in a forthcoming co-starring vehicle.

Louise Huff has arrived at the Morosco studio and will shortly start work on a production as co-star with House Peters, under the direction of Edward J. Le Saint.

Vogue Company Making a Comedy.

recently been appointed studio manager by President S. S. Hutchinson.

Several hilarious scenes were produced at the studio that afternoon by Director Robert Williamson and J. Davis.

The above cut shows Director Williamson's company, consisting of Ben Turpin, Gypsy Abbott, Arthur Moon and Ed. Lowne, enacting a burlesque situation, soon to be seen in a forthcoming release of the Vogue Company.
J. G. Hawks, the Ince scenario writer, returned to Culver City this week from San Francisco, where he spent the holiday. He is the gifted writer's native heath, and he was therefore kept busy renewing old friendships. He is now again at work on a new picture, which will shortly be placed in course of production.

* * *

Director Reginald Barker is working at Inceville, this week, filming scenes of trench warfare for the new play by Monte M. Katterjohn, in which Louise Glau is being starred. According to Miss Glau's former team-mate, Charles Lunn, Roy Laidlaw, Milton Rose, J. P. Lockney, Will H. Bray, Thomas S. Guise and Lydia Knott.

* * *

The foggy weather this week is proving a veritable "Johab" to the big flood scenes now being filmed by Director Todd Browning for the Fine Arts' production of "Jim Bludso." These scenes were originally staged near San Pedro. After being completely destroyed by the fury with which the sets were rebuilt. But the sun refuses to come out and consequently Director Browning has thus far been unable to "shoot" his pictures. The flood scene, we are informed, is to be one of the most realistic of its kind ever seen, including the washing out of a big levee, with a raging torrent washing away and completely destroying an entire city. With this being starred in "Jim Bludso" with Olive Grey playing the leading feminine role. The supporting cast includes George Stone, Charles Lee, Winnifred Westover, San de Grasse, James O'Shea, and Monte Blue. The scenes of the bathtub dug in the middle of the Mississippi river during the Civil War. Spectacular features include a thrilling race between two big river boats, a hand-to-hand fight aboard one of the boats, just before it catches fire, but before the water's edge, explodes and sinks, and an entire city wiped out by a flood.

Seena Owen, who has been absent from Fine Arts pictures for quite a while, will soon be seen in them again. Miss Owen will appear in a feature drama now being prepared by Roy Somerville, of the Fine Arts scenario staff. Seena Owen is by many conceded to be the most beautiful of the Griffith stars, and scored a great success as Princess Attea, in "Intolerance."

* * *

Edyth Hoskins, pretty, petite and pert, is playing ingenuous leading opposite H. B. Warner in the new Comedy, which Miss Hoskins is now directing. This is Miss Hoskins' first appearance for William Fox. Though she was born in Philadelphia, this young lady is far from slow, as her rapid rise in the motion pictures proves. She entered the picture game five years ago with the Lubin Company's Philadelphia studios after she had gained local recognition as an actress in musical comedy and vaudeville.

Other members of the Hank Mann company are Lee Morris, Charles Mack, Sydney De Grey and George Fields.

* * *

General Representative A. Carlos, of the William Fox Western Studios, went to San Francisco last week to be present at the opening of "A Daughter of the Gods."

* * *

At Universal City, Director Lynn Reynolds has almost completed a five-reel Alaskan drama entitled "The Code of the Klondike." Charming Myrtle Gonzalez and George Hernandez enact the principal roles.

Director Rex Ingram is preparing to film "The Flower of Doom," a five-reel Chinese drama, written by Eugene Magnus Ingleton, the scenario editor at the Big U plant. "Pawned" is the title of a five-reel melodrama, the production of which is to begin this week. Ella Hall has been cast to play the feature role.

Director Allen J. Holubar is nearing the completion of "The Reward of His Government," a five-reeler in which Holubar also plays the principal role. "Marcel's Birthday Present," a five-reel production, was practically completed at Universal City this week, under the direction of Rupert Julian, who also plays the feature role, with Louise Lovely opposite.

With Eddie Lyons and Lee Moran as his featured players, Director Louis Chaulet is filming a one-reel comedy, "How It Happened." Edith Ricks supports the stars.

* * *

The producers who build and burn cities and wreack trains and steamships for their features have nothing in realism on Al. J. White in his one-reel comedy and for one of his stories he needed auto racing scenes and the overturning of a car. He arranged to take this part of the picture at the Ascot track on Christmas Day, using the Omar racer, No. 13. He expected to turn the car over gently and dismount Harry White among the "wreckage" to take these important scenes. But

the wind that blew ill to Wilbur D'Alene, the driver of No. 13, when his car went through the inner barrier and turned over in the mud, blew good fortune to Mr. Christie in the shape of a picture showing the wrecked car and the rescue of the driver, the curious crowd and all the accompanying incidents just as required by the story, and better than they could possibly have been staged. The best of it is that the driver, and mechanic escaped with only the slightest injuries.

* * *

Manager Barrow of the Barnes theater at Fillmore, Cal., has just completed installation of a new Simplex machine and Compensarc in his attractive house.

Alhambra, Cal., is to have a new theater with a seating capacity of six hundred seats. J. D. Morgan, a well known business man of that town, is the owner of the house.

Alma Ruebens, whose latest engagement has been in supporting Douglas Fairbanks in the Fine Arts production of "The Americano," spent the Christmas holidays with her parents in Fresno, Cal.

Manager Johansen of the Yuma theater, Yuma, Arizona, is busily engaged in making extensive improvements upon the interior of his popular theater.

* * *

Word from Phoenix, Arizona, is to the effect that the Arizona theater of that city has been leased by the owner, Colonel Miner, to F. J. Smith and Robert Feddersen. It is understood that Smith and Feddersen are also managing the Coliseum theater. Ernest Menhennet of Phoenix will open a new theater in the Roger building, which is now being remodeled for his use.

* * *

C. B. Worsham has succeeded Frank A. Lacey in the management of the Clune theater at Santa Ana, Cal. Mr. Lacey leaves a host of friends behind him, who are boosting for the success of his new venture as manager of one of the string of theaters of The Greater Amusement Company at Seattle.

* * *

Announcement has been made of the change in ownership of the Martin theater of Glove, Arizona. L. T. Gaines and L. A. Goodenough have bought out the interest of their former partner, J. R. Ryan.

The Hart Brothers, showmen from Toledo, Ohio, have recently consummated a deal whereby they will manage the Bentley Grand theater at Long Beach, Cal.

* * *

From Oxnard, Cal., comes the report that G. Douthwaite and Harry Crosby have been given the lease of the Lyric of the Lyric opera house from J. W. Kild, the owner. Their plans relative to the opera house include new projectors and other improvements.

Manager Irving Lesser of the Golden Gate Film Exchange announces as the result of strenuous hustling that he has booked "War Brides" for a run of eight weeks at the Majestic theater here, following the present run of the Lasky production, "Joan the Woman," as well as a return engagement of the Thomas H. Ince production of "Civilization" for two weeks.

* * *

Fred N. Howe, the hustling manager of the Pickwick theater at San Diego, spent a few days in Los Angeles on a business trip which included the buying of a ten thousand new booking of "Civilization" for an extended run at his attractive house. The Warner Brothers Exchange also booked the Selig production of "The Crisis" for a week's run at the Pickwick.

HARRISON WRITING FOR APOLLO.

Louis Reeves Harrison, photoplaywright extraordinary and author of "Serena crafft," has been commissioned by Harry Raver, head of Apollo Pictures, Inc., to put in scenario form a story by Agnes Fletcher Bain for early production by Mr. Raver's organization.

A milestone in moving picture progress will be marked by the Tenth Anniversary Number of The Moving Picture World. No such advertising proposition has ever before been offered the trade. Dated March 10th, advertising forms close February 23.
GREAT as it is, magnificent as are its investments, the motion picture industry is still in the river of doubt and there's a heavy fog hanging over the river.

We have no prophets who speak by the book. Those who say most seem, in the light of recent motion picture history, to be wrong. The only right is to go on and get the facts and see just how many the market is to require and all matters of guesswork. No man in the industry, and I make no exceptions, can speak with knowledge or authority on these things. The best we can all do is to guess. It may be my guess and the guess of my associates that the feature program supplemented with short reel novelties will continue to solve the exhibitors' problem. But I insist that we are guessing as well as we can guess and nothing more.

Cutting aside the brushwood of fancy, let's see if we can get down to some of the facts.

We can all agree on one proposition. This is, that motion pictures will have to be made to supply the public demand. Just what form they will take, just how long they will have to be, and how many the market is to require are all matters of guesswork. No man in the industry, and I make no exceptions, can speak with knowledge or authority on these things. The best we can all do is to guess. It may be my guess and the guess of my associates that the feature program supplemented with short reel novelties will continue to solve the exhibitors' problem. But I insist that we are guessing as well as we can guess and nothing more.

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Mary Fuller to Support Lou-Telegen

M ARY FULLER, one of the best known stars on the motion picture screen, has been engaged by the Jesse L. Lasky Feature Play Company to support of Lou-Telegen in "The Long Trail," the director of which will be Howell Hansel, newly engaged by Lasky to direct productions for the Paramount Program.

The name of Mary Fuller is identified with the old Biograph when she appeared in the production of that concern at the time that Mary Pickford, Owen Moore and many of the old stars of the present day were all beginning their careers. Like so many of the youthful players of that time, Miss Fuller had had only a brief purpose, but by persistent effort and the cultivation of her natural ability, she rapidly developed into a great favorite.

Joining the Edison Company, Miss Fuller soon became its principal star and has the distinction of appearing in the first big motion picture serial success ever screenedit the famous "What Happened to Mary" pictures. These were followed by "Who Will Marry Mary?" another successful serial. Some of the episodes of which were staged in London.

Miss Fuller was likewise the star of the first multiple reel productions issued by Edison, scoring a great personal triumph by her excellent portrayal of many difficult players. One of Miss Fuller's never-to-be-forgotten feats was her escape from the window of the seventh story of a New York apartment house by means of a rope, from which she slid wind in great peril. It was considered to be one of the greatest "stunts" ever attempted by a girl at that time, and Miss Fuller's blistered and aching hands were a source of great pride to her own.

When Universal began to produce five-reel features, Miss Fuller was one of its first and her personal success in these pictures is well known. But the constant strain of ceaseless work for several years without an interlude for vacation began to tell upon Miss Fuller, who was ordered to stop work at once by her physician. Accordingly, Miss Fuller resigned and departed for the mountains after a short visit to her home in Washington.

Now, after several months spent in complete seclusion, Miss Fuller has returned to the camera "feeling ten years younger" as she expressed it herself.

Howell Hansel, who has been engaged to direct "The Long Trail," has a long record of stage and screen achievement behind him. He is a rare combination of artist and executive, as he has already proven by his consistently excellent work. Mr. Hansel's latest screen achievement is the direction of "The Dcemster," which introduced Dwierton Hall Caine, son of the distinguished British author, to the motion picture public.

NEW ADVISORY COMMITTEE FORMED.

The second of the advisory committees which the National Association of the Motion Picture Industry is planning for all the film centers of the country was organized in Minneapolis, Minn., on January 8th. Thomas F. Furniss has been active in the plans for this advisory committee ever since the Chicago committee was organized in November. The new Minneapolis committee is headed by Henry Friedman, manager of the Pathé Exchange. Joseph W. Rasmussen, of the Vitagraph Exchange, is secretary and treasurer, and L. N. Robinson of the Fox Exchange is vice chairman.

The work on the California committee is to be taken up by P. A. Powers, who is going west for this purpose, and Donald J. Bell of Chicago, who is also in California this month.

Jennie Lee, Character Actress

T HE career of Jennie Lee, Triangle-Fine Arts character actress, who plays the part of a grandmother in "Nina, the Flower Girl," the new five-reeler drama of working Love is starred, has been so remarkable that a recitation of events in her life sounds like the weird happenings of a fairy tale.

Mrs. Lee, who in private life is the wife of "Billy" Cortwright, the veteran minstrel, is sixty-seven years old, and has been in the theatrical profession sixty years of that time. Here is part of the story from her own lips:

"My mother died when I was seven years old, and my aunt, who had a big family of her own to care for, bound me out to the owner of Lee & Ryland's circus, one of the old-time, one-ring shows that were the pinnacles of the business. I was apprenticed as a bareback rider, but it was hardly necessary to apprise me, as I took to a horse's back like a duck to water. In a few weeks I was taking part in all of the riding acts. By a strange coincidence, my present husband, Mr. Cortwright, used to look after me when I was a little girl in the show. If you ask the old rascal his age now he will tell you fifty-six, but that doesn't jibe very well with the fact that he was a youth in his teens sixty years ago.

"I was with Lee & Ryland five years and then joined the Jack Wilson circus when I was twelve. There I learned to be a trapeze performer and worked with Dan du Crow, brother of Tom du Crow, the famous pantomime clown. I tired of the sawdust and ran away from the circus when I was fourteen and sought adventure in other lines of the show business until the Montgomerys came to San Francisco thirty years ago. Just for fun I joined them for a day and drove a chariot in the parade. It was a call of the spangles I couldn't resist. Afterward I felt more reconciled to the more prosaic life of the theater than ever.

"Until a few months ago, Mrs. Lee was as spry as a girl, but she was severely injured in an automobile accident and has not yet fully recovered. Mrs. Lee was known to the sawdust arena as Jennie Lee, and has kept the name through all the years of her professional life. She is of Spanish parentage, but has become a loyal American through long association.

Marie Cahill, Mutual's Latest

P RESIDENT John R. Freuler of the Mutual Film Corporation announces the closing of a contract with Miss Marie Cahill, under the terms of which that brilliant young actress will appear in a series of two reel comedies to be released every two weeks.

The date of the first release has not yet been set, but studio operations are already under way in New York, where the Mardan Photoplay under contract with the Mutual Film Corporation is preparing for immediate work in connection with Miss Cahill's engagement.

Miss Cahill is the latest among many distinguished stars, including Marjorie Rambeau, Nance O'Neil and Gail Kane, with whom contracts have been recently announced by Mr. Freuler, and the engagement of the clever comedienne is renewed evidence of the Mutual's determination to live up to Mr. Freuler's announced policy "only big stars for the Mutual!"

Marie Cahill is known from one end of the country to the other as one of the cleverest comedienne on the American stage. Before signing a contract with the Mutual, Miss Cahill had appeared but once on the screen, when her most successful comedy, "Judy Forgot," was screened.

Miss Cahill is to be surrounded by a thoroughly capable company of actors and actresses, Mr. Freuler having declared an intention to give personal attention to the selection of her support.
A View of Trade Conditions

President and General Manager of Balboa Says the Industry Is Suffering from Lack of Co-operation

There is no secret, among those in touch with it, that confusion prevails in the motion picture industry. But why? Quiz a dozen persons active in a dozen different ends of the business and you will get a dozen answers. In each one there will probably be some truth; yet, it is doubtful if the entire lot lumped will sum up the situation intelligently.

Personally, I do not believe that any one person has a big enough grasp of the film game—I call it a "game" advisedly for, up to date, the best any of us has done is to play at picture making—to enable him to analyze the situation adequately.

I say this because cinematography is too young to have developed any very definite tendencies, as yet. Down to the present, producers have been doing little more than experimenting—feeling their way, as it were.

We seem to be just beginning to learn how to adapt in this new mode of expression. Although picture-talk isn't new, cinematography is. When a baby learns to talk, it babble it seems. Film-play makers have done little more than reproduce before the camera what has been done time and again in other ways—on the stage, the printed page, etc.

Of course, I realize that a few men have endeavored to strike out along new lines; but so far, their efforts have resulted in little more than trail-breaking. True, they seem to be getting along; but it is too soon to determine if we are headed in the right direction cinematographically—that is, making the best use of our tools and materials in a similar manner.

In my discussion of motion picture expression, I refer to the photoplay. This form of story-telling is scarcely twenty-five years old. Can you imagine the state of development of poetry a quarter century after Shakespeare's time? Is it reasonable to expect that our thought in rhythmic language, or consider the drama, as we know it, about four thousand years have been devoted to its perfection.

But to get down to brass tacks, as to what ails the motion picture; Thomas A. Edison diagnosed the trouble recently as principally a lack of team-work among picture makers. I am inclined to believe that he came pretty near the truth.

Things seem to be at "sixes and sevens," with no well defined line along which the producers as an aggregate body are working.

While not as matter-of-fact as the textile industry or the making of shoes, we must admit that cinematography is basically a manufacturing process. The manufacturers concerned in other lines usually get together and work together. Motion picture producers have not yet reached that stage of co-operation. They have failed to see the mutuality of their interests, strange to say.

Because there have been a few fortunes made out of producing for the screen, notably in the early days, many have been tempted to jump in and attempt to duplicate the enriching process. But I venture to say that for every dollar that has been taken out, not less than ten others have gone in and been lost.

Formerly, the theatrical business used to be considered as a gamble. But another generation of producers found it amenable to the rules of business and a consistent money-maker. And just so, a lot of people have gone into pictures as they would sit down to a card game—to take a chance. As a result, there has been no definite purpose guiding many of the productions. They have just been ground out. Wherefore more or less confusion has been the natural outcome.

While this business has its artistic aspect, it is not a fine art. It is a science and as such a science should grow. Unfortunately, the fine arts have been available only to the few. But happily, it has been possible for the multitude to enjoy the motion pictures. In fact, they have become a necessity to the mass. In consequence thereof, they must be turned out in quantity—almost by the wholesale, as it were.

All business is governed by the law of supply and demand; but photoplay producers seem never to have realized this fact. They have done an infinite number of things but not very well, or not very sweet will. Wherefore, not so very long ago, there were offered in New York City—the selling center of the industry—each week three times as many feature productions as the market could absorb.

Naturally, a cutting and slashing of prices followed. Those concerns that couldn't weather the storm went under. Others piled up productions on the shelf. Unsold pictures don't remain an asset very long because they go out of date speedily.

Producers have often met and talked over the situation; but no solution has suggested itself which they have seen fit to accept.

Because of the youth of the business, those in it seem unable to find a common ground. It took the shoe manufacturers and the sugar people a long time to get together. But they found out in the end that they must—or go under.

This puts up the most important problem today, the motion picture industry today, as I see it. Team-work, cooperation, that is what we need most. The other ailments are all offshoots of this. So far as costly productions, over-scaled stars and poor story-telling can be handled, if the producers will only get together and regulate the supply to conform more nearly to the demand. I do not mean that a monopoly should be organized. I simply advocate a reasonable working of the funds which will let everyone in the industry live and prosper, to the end that the screen's best interests be conserved.

In the last analysis, there is nothing wrong with the motion picture. It is here to stay as a form of amusement and is bound to progress. It seems to me that we have just been through a blossom period in film production. The downturn that appears to be on may be only a season of rest. When it is over, another period of advance will come and the industry is bound to keep on going up.

I incline to the belief that whatever trouble seems to prevail is with the people engaged in the picture business. They must get straightened out and gain a proper perspective. Our vision must be adjusted and our short-sightedness overcome.

Rialto Books Metro's "White Raven"
Production Starring Ethel Barrymore Is Put On At the Big Forty-second Street Showhouse.

Ethel Barrymore's magnificent Metro Rolfe production, "The White Raven," will be the feature attraction at the Rialto theater, New York, the home of important first-run features, for the week beginning January 14. Hamish McNair, representative of Director S. L. Rothafel, of the Rialto, saw the picture and immediately booked it for his theater. He was enthusiastic in praise of the star's powerful acting in the strong emotional and dramatic scenes of the production. "The White Raven" is a winner," said Mr. McNair: "we want it."

ADLER IS EDUCATIONAL'S LOCAL MANAGER.

Vice President and General Manager E. W. Hammons, of Educational Film Corporation of America has appointed Bert Adler as New York manager of that concern. Mr. Adler is a pioneer in the giving of children's shows and has been interested in straight educational film work for a number of months.

OHIO APPROVES MOSS SUBJECT.

Announcement is made from the B. S. Moss office that the Ohio Board of Censorship affixed its seal of approval to that concern's latest release, "The Girl Who Doesn't Know." It is an juvenile picture, with an unusual cast of players headed by Marie Empress, an actress with a motion picture reputation both here and abroad.
Griffith Plans to Clean the Screen

Heads Committee of National Association for That Purpose and Proposes a Moving Picture Art League.

DAVID W. GRIFFITH, heading a committee of the National Association of the Motion Picture Industry, was in New York Friday, January 11, placed in control of the entire nation-wide campaign against the censorship of motion pictures. This committee was authorized by the resolution adopted by the executive committee of the National Association on January 10, of the necessity for prompt and concerted action, a small committee was desirable, as it would have behind it the united support of the entire industry and could act quickly and definitely.

This winter is the first time that the entire motion picture industry has decided to unite behind a well co-ordinated position. Under the leadership of Mr. Griffith, a position which was taken five months ago when the National Association, after thorough deliberation, decided that they would oppose all forms of legalized censorship.

Mr. Griffith said:

"One of the first things that I think we shall do is to form what we may call a "Motion Picture Art League," which shall deliberate the limit and form some ideas as to how we shall go. The stage has a limit. The stage has never shown a naked woman. And that is about the only thing you hear from people of culture and breadth, that we show in motion pictures what they don't show even on the stage—nakedness. My idea of this Motion Picture Art League is to form a body to which all questions of ethics shall be submitted and by whose decisions the industry will abide, with the support of the entire industry as represented completely in the National Association."

"Our battle today is the same battle that John Milton fought when he presented "Paradise Lost." I believe that the same battle is going on in the world today. We have the struggle which it is today; it is that which divides us from the brutes that snarl at our heels. And of all words expressed in pictures or in writing, I believe that the motion picture word is a more beautiful word than any. It is threatened today by enemies of every sort, not least of them the fanatics and the office-seekers."

"I think all other evils are small compared with the threatened blight of censorship, of which the frightful menace of Federal censorship is the most terrible. Here is something which would make our business childish, which would soon have us making pictures so innocuous that no one would go to them. Suppose picture-making changed and the public and political axe would be whetted to razor edge upon our backs, every suggestion of the truth about abuses of government and society would be weeded out by a power greater than the police power."

Mr. Griffith said, as a protest against censorship that we are united in the campaign against censorship. And before we have gone far we shall have united people behind us, for we are fighting the people's battle.

Humphrey Joins Ivan.

William Humphrey, who for the past seven years has been a leading player and director in the Vitagraph V-L-S-E, presiding; William L. Sherrill, president of the Kalamazoo Amusement Corporation; P. A. Powers, Treasurer of the Universal Film Mfg. Co.; J. E. Brutal of Eastman Films; Lee A. Ochs, president of the Motion Pictures Exhibitors Association; Walter Sherrill, president of the New York City Exhibitors' League; Louis F. Blumenthal of the Auditorium Theater, Jersey City; Louis L. Levine of the Regent Theater, Brooklyn; William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary of the National Association, and Mr. Griffith.

At the Leading Picture Theaters

Programs for the Week of Jan. 14 at New York's Best Motion Picture Houses.

"Great Expectations" at the Strand.

GERMAN Official War pictures and a photo-dramatic adaptation of Charles Dickens' "Great Expectations" marked the third week of Jan. 14. Louise Huff and Jack Pickford are co-stars in the Dickens' picture, and the Famous Players Film Company, who produced the film, have given it a well balanced cast, including Frank Losee, Marcia Harris, Grace Barton, Herbert Prizor and W. W. Black.

The German pictures have some interesting scenes, consisting of several captured regiments of Goumiers, Russians, Miltarian Chanters, and a Rear-Admiral who paddles through their native religious ceremonies, each creed worshiping as is their custom. Other film attractions were a new comedy and the Strand Topical Review. The vocal soloists were Grace Hoffman, Enrico Srenzen and Anthony Lescant.

"The White Raven" at the Rialto.

Ethel Barrymore's admirers had an opportunity to see her on the screen at the Rialto in "The White Raven," Charles A. Logue's tale of the Alaskan gold fields and the world of grand opera. Sidney Drew supplied the comedy element of the program by appearing with Mrs. Drew in the latest of their popular domestic adventures.

In "The White Raven" Miss Barrymore is seen first as a dance hall singer and then as a grand opera prima donna. The Metro Pictures Corporation has given the picture artistic production. Prominent in the supporting cast are William E. Davidson, Walter Hitchcock, Ethel Dayton, Frank A. Williams, Myrna Loy and Joseph Henry Wright.

"Spots of Interest in American History" and the topical digest were on the program.

Amparita Farrar and the newly organized Rialto Male Quartette were the special musical features.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The engagement of the Universal photofand on Jules Verne's celebrated story, "Twenty Thousand Leagues Under the Sea," is proving a huge success at the Broadway Theater. The run has been prolonged.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater, four pictures were shown: Monday, Tuesday and Wednesday, Dorothy Gish in "The Little Yank," and a Keystone comedy were on the bill.

On Thursday, Friday, Saturday and Sunday, Frank Keenan in "The Bride of Hate," and the latest Mack Sennett comedy were seen.

Exceptional Cast for Mary Pickford.

In selecting his cast for Mary Pickford's new Artcraft production, "A Poor Little Rich Girl," a screen adaptation of the popular Eleanor Gates play and novel of the same name, Mr. George White has cast a number of the most talented and experienced artists of American stage and screen. The company of artists of exceptional talent and experience. Particular care has been evidenced in surrounding "Little Mary" with players that are especially fitted for their individual characters.

As the centre mother of Gwendolyn, who seeks high social standing rather than the love of her child, is Madeline Traverse. In the part of the father of Gwendolyn, who prefers the excitement of Wall Street to his home, is Charles Wellesley. Gladys Fairbanks, who appeared in the original stage production of "A Poor Little Rich Girl," again displays her talent before the motion picture camera. As Jane, the nurse, Miss Fairbanks appears to good advantage in an important supporting character to the star. Frank McGlynn portrays the part of the kindly plumber. Other important characters in "A Poor Little Rich Girl" have been intrusted to such sterling actors as Emilie La Croix, Marcia Harris, Charles Craig, Frank Andrews, Herbert Prior, George Geronio and Maxine Hicks.

National Association to Give Trade Dinner.

Plans for the big dinner and entertainment of the general division of the National Association of the Motion Picture Industry on January 26th are going forward most satisfactorily. The difficulty encountered is that most of the Broadway restaurants have no private dining rooms large enough to accommodate the crowd of 200 or 300 people who are expected. Both men and women are to be present. The entertainment side of the arrangements is going along under the direction of Harry L. Reichenbach, chairman of the committee, and he promises a line of novelties.
Bryson in Big States Rights Deal

Minneapolis Film Man Pays $50,000 for "Twenty Thousand Leagues" for Five States.

J. V. BRYSON of Minneapolis last week in Chicago closed a contract with Carl Laemmle, president of the Universal, whereby he has paid, as the rights for "Twenty Thousand Leagues Under the Sea" in Wisconsin, Minnesota, North and South Dakota and Montana. Mr. Bryson will open offices in Minneapolis, Milwaukee and Butte, Mont. It is his intention to put out five companies completely equipped and to carry his own musicians.

Mr. Bryson has been many years in the film business. He is known as a tonic trade, perhaps, through his connection with the Laemmle Film Service of Minneapolis, of which he was for ten years the manager. For the past year he has been at the head of the Northwestern Motion Picture Company which will own a number of the camera and projector machines for the northwest territory. His connection with this company will continue.

The new entrant into the states rights market admits he has got a man's job on his hands, but he believes he is going to win out. He has abundant faith in the drawing power of the spectacle he has taken over for the five states and believes that enthusiasm and properly directed energy will achieve success.

In New York, where Mr. Bryson has been for a week pushing matters in connection with his new enterprise, he has met with a mass of publicity. He is out hunting for a business manager to continue the business if he can obtain them. He has wired Seattle for two specimens of the octopus, which with the diving suit he intends to use in his lobby displays. Among other things he has purchased five thousand copies of Jules Vernes' book, to be placed on book stands in the cities where the film may be shown. He admits the salesmen he approached on the latter deal looked at him rather hard when he mentioned the number he was to acquire. The books also will be used for a window display.

Mr. Bryson hands a bouquet to the Universal's publicity department. He says it is the most complete he has ever seen, and adds he intends to make full use of it. It is probably the first exhibitions of the Universal film in the five states. Mr. Bryson has taken over will be given early in February. It is the intention to put on shows in the larger cities for indefinite runs at a top price of $1.50, making $1 the maximum in the smaller cities.

"The Buffalo Bill Show"

The Death of Colonel Cody Releases An Authentic Motion Picture In Which the Old Scout Appears.

THE Wild West Film Co. is now able to release the great historic film, "The Buffalo Bill Show," which has been held up for some time awaiting the permission of the Cody people to use the name of Buffalo Bill, the great scout who started his fantastic career. The death of Colonel Cody (Col. Cody) could give this great photo drama of genuine Indian life, personally supervised by Col. Cody, and directed by John D. O'Brien, was introduced with the great scout as his offering to the public. The film and now the magnificent photoplay is being exhibited simultaneously at the Rialto and Strand theaters, New York City.

Into this new posthumous camera record has been put the genius of the great army scout—it is his confession. Other men have told his story in their own way; but in this personal history Buffalo Bill shows his real self. The grinding, whirlwind life of the great Indian fighter is laid bare. Against the Indian and the bad man he dug out the heart of the West and made it beat for freedom. Millions now live happily in the land he rescued from lawlessness, and millions now await his message of blood, iron and manhood. Every shot in this film died for posterity, and his thrilling story is now posterity's own picture book.

LEO DELANEY JOINS RAVER'S APOLLO.

Leo Delaney, late Vitagraph favorite and more recently appearing with Jean Sothern in "Whoso Findeth a Wife," has been signed by Mr. Harry Raver, president of Apollo Pictures, Inc., to support the Apollo star, Alma Hanlon. Mr. Delaney is now at work on his first Apollo production under the direction of Richard Ridgley, who has just completed "God of Little Children."

Tom Forman.

So successful was Mr. Forman in his "In the Path of Blood" that he has been appearing in Lasky productions on the Paramount Program ever since. Among the Lasky photoplays in which he has had important roles are "The Woman," "The Town," "The Clown," "Chimney Fadden," "Chimney Fadden Out West," in the last three of which Victor Moore starred. With Blanche Sweet, he appeared in "The Evil Eye," "Public Opinion," "I'll Take Puffin," "Unprotected," and "The Thousand Dollar Husband," in a representation of a popular stage play. Mr. Forman will also be seen in two forthcoming Blanche Sweet productions, "Those Without Sin" and "Tides of the Barneget," in which he plays Bart Holt. He will shortly be seen with Theodore Roberts and Maude Fealy in "The American Consultant."

One of the sources of Mr. Forman's popularity is the fact that he is one of the few really young men who have devoted themselves to juvenile roles instead of playing character parts, as many actors of his age are now doing.

Fairbanks Retires from Triangle

Athletic Player Says Action Is Based on Clause in Contract Stipulating Supervision by Griffith.

DOUGLASS FAIRBANKS has severed his connection with the Majestic Motion Picture Company, the producer of the pictures which have been released on the Triangle program, Mr. Fairbanks is now in New York in consultation with the heads of various companies looking to another engagement. It is announced at his office that the player will have returned and that seeking any engagement at a figure so high that the pictures in which he will appear will carry a prohibitive rental. He realizes that the higher the cost of a subject to an exhibitor the smaller in proportion will be his public.

Mr. Fairbanks bases his action in resigning from the Triangle forces on a clause in his contract with the Majestic company that stipulates that in all his pictures he shall have the advantage of the supervision of D. W. Griffith, "and in the event of said Mr. Griffith severing his connection with the company or discontinuing the active management of the same, the said Mr. Fairbanks may at his option withdraw from the employ of said corporation."

Mr. Fairbanks says he has come to no conclusion as to his future plans, but it is known many of the prominent concerns are making large bids for his signature to a contract, and it is altogether likely that if Mr. Fairbanks desires he can sign his name to a figure that will make a salary record.

Forman Renews Lasky Contract

TOM FORMAN, popular juvenile and leading man, has renewed his contract with the Jesse L. Lasky Feature Play Company in the productions of which he has been appearing for some time. Mr. Forman's new contract will insure his appearance on the Paramount Program for a long time to come.

A native of Texas, Mr. Forman was first led into the paths of grease paint by the arrival of a "Romeo and Juliet" company in his home town but when he was but nine years of age. As a result of this thrilling incident, the youthful Thomas spent all his summer vacations while still in school playing Little Eva in "Uncle Tom's Cabin." As soon as he finished school he joined one of the old Lasky companies and has been with them ever since.

Realizing the possibilities of the then newly-developing motion picture industry, Mr. Forman decided to try his hand at registering emotions before the camera and was engaged by the Kalem Company as leading man. He later became a Lubin director, leaving that concern to play opposite Edith Taliaferro in Lasky's "Young Romance."

The added prestige given to your advertisement in the Tenth Anniversary Number of the Moving Picture World is invaluable. Rates will remain the same. Forms close February 23.
I RISE to take issue with certain statements in your special article, "An Unfair Condition," and to agree with you that the month is not the "Starlight-Sepia"—and that the prophecy that "fluctuations" are likely to occur.

It must be remembered, however, that not so long ago motion picture devotees were largely "the great unwashed," who enjoyed the thrills and sob stories and death struggles of the cheaply produced pictures. They were eminently satisfied with that sort of entertainment.

Then certain far-sighted producers, believing the more intelligent public would eventually indicate a demand for the better picture theater began to make more intelligent pictures.

A natural competition between producers developed, each striving to outdo the other in quality of production and price. And a new club was to be formed if that prophecy is likely to occur.

The officers of the company are: President, Jerry Shea, Toronto, owner of several vaudeville theaters; vice-president, G. W. Brownridge, of Toronto; secretary, E. J. Williams; treasurer, Frank R. Stoddard, of Stoddard & Brownridge. A large shareholder is said to be William Cranston. Louis Figgen, an exhibitor of Toronto, is also a director of the new enterprise.

The Canadian National Features, Limited, claims to have made arrangements for the opening of exchanges in various cities of Canada and the company aims to do business in foreign markets. The company is also said to be negotiating with the United States for exchanges.

One multiple-feature will be made each month, according to the present plan of the company.

The temporary Toronto office of the company is in the Dominion Bank building, and W. H. Cooke, Toronto, is looking after financial arrangements.

Two Metro Companies Going South

Under Guidance of John W. Noble and John H. Collins They Will Be Gone a Month.

DAVID THOMPSON, of the Metro forces, has left for Jacksonville, Florida, to arrange plans for the two companies headed by Ethel Barrymore and Viola Dana, whose next features will be partly photographed in Florida. Director John W. Noble, who is screen Miss Barrymore's fiancé, who is "Eggsy," will also produce "The Prophecy of Edward Sheldon's "Egypt," in which Margaret Anglin appeared on the dramatic stage, has selected his Southern company. This will be Miss Barrymore's first trip South in connection with the silent drama. Many scenes will be made along the beautiful Florida East Coast, and a few are planned at Tampa. Mr. Noble's Philadelphia experience as a regular army officer, his knowledge of the Orient, where the exterior scenes are laid, serve him in good stead, and into this tremendous Metro production he is putting all his art and experience.

Besides Miss Barrymore and Mr. Noble, the "Egypt" group company will include several other artists of the company's own and executive staff. These will include William F. Davidson, Robert Whittier, William C. Mandeville, Hugh Jeffrey, Miss Walker, Herbert O. Carleton, photographer; Fred Sittenham, Mr. Noble's assistant, and property men, electricity men and others.

Arrangements are being made by Mr. Thompson for the Barrymore-Noble party as well as for the Viola Dana company, which will be under the direction of John H. Collins. In the latter company will be, besides Mr. Collins and Miss Dana, Mr. Collins' assistant, Albert Kelly, Photographer Arthur A. Cadwell and his assistant, Dwight Begeman; Robert Breitinger, Henry Phillips, and about eight more of the cast and executive forces.

Mr. Rolfe will accompany the parties as an advisor and will make up the trip a "working vacation." The companies will remain in the South about a month each, and perhaps longer.

MASTBAUM TO BOOK FONTANA PRODUCTIONS

One of the largest film transactions was completed in Philadelphia just as the bells were announcing the arrival of the new year. Stanley Mastbaum becomes the sole representative in many states for the exclusive booking of all the productions that are released under the name of the A. G. Fontanna Productions, Inc. The magnitude of this deal can best be appreciated when it is taken into consideration that this company controls the rights of "Civilization," "Intolerance," and several of the other great film masterpieces for Pennsylvania, New Jersey, Ohio, Maryland, Delaware, District of Columbia, Virginia and West Virginia, except only the state of New Jersey for the presentation of "Civilization."

Mr. Mastbaum will be in absolute control of all the territory, and all the present and future bookings of the production company will be conducted exclusively through him.

BREITINGER COULDN'T COME.

On account of sudden sickness J. Louis Breitinger, until recently chairman of the Pennsylvania board of censors, was obliged to cancel his appointment to address the National Association of the Motion Picture Industry on Friday afternoon, January 12, at the association's headquarters in New York City.
Newark, N. J., Exhibitors Prosper

World Representative Drops in on Theaters Near Corner of Broad and Market Streets of the New Jersey Metropolis—Finds Things Lively

NEWARK, New Jersey’s thoroughly wakeful and hustling manufacturing city, is by no means lacking in physical beauty. New Yorkers can glance across the river and see the city and those who travel by rail can see the Passaic mud flats at low tide. But if they walk about Newark, hunting for picture theaters, they will see how much beauty and elegance there is on all sides. The few picture theaters in the city limits. The population is reaching the half-million mark.

The World man dropped in on those picture houses near the corner of Newark’s two main arteries, Broad and Market streets. In a week or two I hope to visit everyone of the seventy-five. The picture houses I called on this week, on Monday afternoon, when the presses begin and the staff takes it easy, are the Terminal, a Fox house; the Paramount and the Goodwin, both on Broad street; the Strand, the Carlton and Proctor’s on Market street; the New York house on the next block, Branford place, and the Court theater on Brentnell place, are all within sight of these. These are fine houses and in appointments and elegance equal to the best—of course there are a few magnificent houses like the Strand on the Rialto on Broadway and perhaps others in the middle west, that are in a class by themselves. Newark sends a fair-sized army across the river—it’s only a half hour’s ride in the tube to Broad and Thirty-third street—to the attractions of a musical or dramatic nature every week day night.

The first picture theater one reaches coming from the tube station is the New York Terminal theater, over which Manager A. S. Goodwin presides. The boy of this theater fairly shines as one looks in from the street. It is hung with life-sized paintings of the famous Fox stars in glowing colors, and the electric lights pour down upon them so that one gets the impression of a flash as he hurries past on the sidewalk just outside the plate glass. The house seats 1,600 and for elegance is excelled by no house I have seen. The William Fox interests have been in it only a few months. The former house on the site was the Academy, and I have no doubt the present is the best. The Fox people took it over, spent a lot of money and put Mr. Waxman in charge. The result is not only a beautiful house but a fatted one.

The Goodwin Theater.

About five blocks further south along Broad and on the west side of the street one comes to the Goodwin theater, a somewhat smaller house, seating 800, but cheery, bright and pretty. Mrs. L. Web is the presiding genius at the Goodwin—rather the manageress in fact, but I had a pleasant chat with her representative. This is the first picture theater this writer has visited that is conducted wholly by women and it surely is perfectly conducted. It is a house any one would take pleasure in seeing and it is no wonder its business is flourishing.

The Paramount Theater.

Two blocks further south on Broad is the Paramount, a 1,300-seat theater, with a long white marble foyer, furnished with the kind of carved marble bleachers that the ancient Greek theater managers affected, but each covered with a red cushion for modern comfort. The Paramount is running a two-feature policy at ten cents in the afternoons and ten and fifteen at night. We had an interesting chat with Manager W. B. Putman, who says business is vindicating the theater’s policy.

The Strand Theater.

Manager J. B. McNally of the Strand, on Market street, not far west from Broad, also finds business good in his 1,200-seat theater. The house is up-to-the-minute, and its prices are ten and fifteen cents in the afternoons and the same at night except that a quarter is asked for the best seats. Manager McNally believes in super-features, and says that any big house can make good with them. He likes pictures made from popular books. Most people have read them, he says, and want to see how the

picture handles the story. He finds that patrons generally are of better quality and more intelligent than was the case a few years ago.

The Carlton Theater.

A smaller house on Market street, but one not at all less pleasant to visit, is the Carlton, a Fox house, in charge of Manager Lewis P. De Wolfe. This is the oldest picture theater in Newark now running. It seats 850. It charges ten cents for all shows except on Saturdays and Sundays when the price of admission is fifteen cents. The program is a live-rod feature and three short subjects. The patronage at the Carlton is of the middle class and the pictures that are most popular are stories of American life and good comedy. Costume plays are not particularly wanted unless they are markedly out of the ordinary. The house is doing an excellent business under Mr. De Wolfe, who has been in charge since 1914. I enjoyed my call upon the manager of the Carlton very much.

The Court Theater.

The Court theater is on Brentnell place, close to the city’s splendid City Hall. I missed seeing the manager, Nathan Myers. The person in charge did not want to take the responsibility of telling me even the number of seats in the house, though I was treated kindly.

Keeny’s and Proctor’s Vaudeville Houses.

These two fine theaters are within a block of each other. Their business does not regularly fall within the interest of motion picture exhibitors. I dropped in at both to shake hands, but was able to meet only Lewis J. Fosse of Keeny’s. He is a vaudeville man, not an idea that is of no use at all. The Proctor house is managed by R. J. Crowley and Lewis H. Golding.

Trailers

CHARLIE ELDREDGE, “the boy actor,” for years in the “legit,” five years a Vitagraph star and recently seen in a diversity of productions, has gone to Detroit, Michigan, as assistant manager of the Majestic Theater.

Hughie Mack, “360 pounds of fun,” has severed his connection with the Vitagraph and is now at liberty. He ought to be a big find and a leading heavy for some comedy company.

Patsy De Forest, who met with a painful accident in one of the V. comedies, has returned from the hospital to resume her duties before the cameras in the studio.

Bert Innes, recently of the New York Clipper, formerly of the New York Motion Picture Co. and the Great Eastern, has been appointed assistant manager of Fox’s Rose Garden in New York City.

Bill Humphrey, the well known director, has been employed by the Ivan Film Corporation. He will start directing this week.

Billy Quirk, President of the New York Screen Club and for years in moving pictures as a juvenile comedian, is now appearing in vaudeville as a monologist, with decided success.

GOLDWYN NOT ALLIED WITH ANY DISTRIBUTOR.

Goldwyn Pictures Corporation issues an emphatic denial of rumors that it has made an arrangement with any distributing organization to handle the Goldwyn productions, when made. This denial, given out by Samuel Goldfish, its president, is as follows:

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To tell your story to the exhibitors through the Tenth Anniversary Number means telling it to the whole industry—exhibitors, producers, exchanges, theater equipment and allied trades. March 10th. Advertising forms close February 23.
"Panthea"

Five-Reel Screen Version of Monckton Hoffe's Stage Play Made by Selznick Pictures, With Norma Talmadge in the Title Role, Is Drama in the Fullest Sense of the Word.

Reviewed by Edward Weitzel.

Opinion is bound to differ regarding the moral aspect of the sacrifice made by the heroine of "Panthea," but there can be only one conclusion as to the story's power to arrest attention and hold it unbroken to the end. Such a condition means drama in the fullest sense of the word, and the screen version of the Monckton Hoffe stage play which Mme. Olga Petrova, the Russian actress, brought to this country, preserves this indispensable quality through its entire five reels.

The production, made under the auspices of Joseph M. Schenck and Lewis J. Selznick and directed by Allen Dwan, is admirable; and Norma Talmadge and the members of the supporting company act their parts with a commendable degree of earnestness and artistic appreciation. The transfer from stage to screen has been accomplished at the loss of considerable character study in ultra-English types, but a corresponding gain in dramatic intensity is to be noted.

The explanatory scenes in Russia, showing Panthea's reason for leaving her native land, which are not found in the stage play, are graphic and illuminating; and the shipwreck on the English coast which is the means of introducing the Russian girl into the household of Sir Henry Mordaunt is pictured with effective realism.

Although it is necessary for Panthea Romoff to meet, fall in love with and be married to Gerard Mordaunt before she comes face to face with the Baron de Dulislor, in Paris, it is not until this moment that the objective point of the plot is overshadowed. When the titled gentleman makes the proposal to Panthea that she give herself to him for one month in exchange for his securing her husband's operatic career, every possible extenuating circumstance has been marshalled in the wife's behalf. It is on this situation that the play finds its measure of praise or condemnation. Whatever its ethical standing, its dramatic worth is beyond dispute.

The ending, showing Panthea and her husband on their way to Siberia, detracts from the story. The woman is innocent of murder, her father-in-law is a wealthy English nobleman, and, so long as it is clearly intimated that she is to be set free, it should come at the moment when the Baron is about to betray Panthea to the Russian Prefect of Police. A slip in the Baron's communication to this official, is the manner in which he signs the letter. Barons and other gentlemen with handles to their names are not in the habit of prefixing their titles to their signatures.

The burden of acting borne by Norma Talmadge in "Panthea" would tax the ability of an emotional actress of the highest rank.

The star of the screen play never suggests the land of her supposed nativity or the more erotic type which Mme. Petrova associated with the character; but, she does sound every emotion that stirs the heart of this woman who makes the supreme sacrifice out of unselfish love, and wins additional sympathy by reason of her youth, comeliness and the excellence of her historic method.

Earle Fox, as Gerard Mordaunt, has the most important male role. Panthea's infatuation for him is easily understood, but he is not English and his big scene tries his powers to their utmost. Roger Lytton has the bearing and the sensual refinement which belong to Baron de Dulislor and George Pavenport repeats the success he has hitherto achieved as a police official of high rank. The actor who plays Panthea's Russian sweetheart and aids her to escape to England, should be credited with lifting a comparatively small part into prominence by reason of a flawless performance. Murdock MacQuarrie, Count E. Von Stroheim, Norbert Wieth, William Abington, Winfred Harris, Elaine Perrey, Stafford Windsor, Dick Rosson and Frank Currier are the remaining members of a judiciously chosen cast. "Panthea" is not brain food for callow youth, but will be enjoyed by those who are capable of appreciating its mental stimulation and the care bestowed upon its making.

"The Bondage of Fear"

Ethel Clayton in Five-reel Peerless-World Photoplay That Is Told in Narrative Rather Than in Drama Form.

Reviewed by Edward Weitzel.

Skill in construction is not a marked feature of "The Bondage of Fear," a five-reel Peerless photoplay, written by Rosalind Ivan, and released by the World Film Corporation. The story is passable and the character drawing quite good, but the best thing about the production is the work of the cast. Ethel Clayton gives personality to a rather colorless heroine and embodies her varying moods with her usual earnestness and skill. The best member of the supporting cast is Arthur Ashley, who plays a low class crook in a most realistic fashion. Frances Miller acts Mandy Lee to the life, and John Howard, Rockliffe Fellowes, Edward Kimball, William Nish, George Morgan and Elsa Bambrick are qualified for their several roles.

"The Bondage of Fear" tells of a young girl who is compro-

Scene from "Panthea" (Selznick).
"The Image Maker"
Pathe Gold Rooster Play Links Egypt of Pharaohs With Life of Today—Valkyrien Star of Tanhouser Five-reel Picture.
Reviewed by Edward Witzel.

There is more than ordinary ingenuity displayed by Emmett Mixx, the author of "The Image Maker," in weaving the two periods together which are used in the five-reel Gold Rooster play, of which Valkyrien is the central figure. The story is one of reincarnation; a prince of the House of Pharaoh and a lowly slave, who were lovers in the distant past, are reunited in the prosaic present, at the side of the tomb in which the Prince of Tsa was buried. The picture follows the usual photoplay construction, alternating the two periods of time at brief intervals. This is deftly done, however, and the incidents are numerous and of a gratifying variety.

Such a theme demands all the liberty granted to every well regulated romance, and the broad sweeps of color supplied by the followers of the ruler of the Nile and the Arabs of today, in the ancient and modern Egyptian scenes, are in keeping with the character of the story.

The locations have been selected with care. New York, Florida, Cairo, and the sands of Egypt are all made the scenes of the action, and the director has maintained an excellent quality of illusion. Valkyrien, in "The Image Maker," does the best acting of her moving picture career, and is ably supported by Harris Gordon, Arthur Hauer, Inda Balmer and Morgan Jones.

"Betty to the Rescue"
Fanny Ward Has the Lead in An Interesting Lasky Subject That Makes a Strong Finish.
Reviewed by George Blaisdell.

In "BETTY TO THE RESCUE," the Lasky subject released January 15, Fanny Ward is most effective in the latter part, in the role of a woman. In the beginning we see her as a child of the orange groves, splashing barelegged in the irrigation ditches, damming the water and sending it in the wrong direction. Later we see her as a young woman with trouble descending upon her; it is here she comes into her own. The story provides good entertainment, and in the last two reels it contains suspense and measurably moves. Miss Ward in the earlier stages surrounds herself with kittens and puppies, the accepted hallmarks of screen waifdom. In the later passages of the story we see her in khaki skirts, with a cartridge belt and pistol strapped about her waist and looking much different.

The plot turns on the discovery of gold in a mine inherited by Betty and which for several years has been supposed to be minus the yellow metal. Friendly miners have "falsified" the gravel, that the disappointment of the owner may be mitigated. One of the biggest moments of the play is that where Big Jim, looking over the bag of nuggets Betty has turned up, covers a bit of foreign metal. It means the mine is not dead, that Betty is rich.

Jack Dean has the role of John Kenwood, guardian of Betty, and in love with her. Lillian Leighton is Constance, Kenwood's sister. Charles West is Fleming, a mining expert, who knows all along there is gold in the mine and tries to win control of the claim by purchase at first, and then by obtaining the hand of Betty. He narrows it down to Ted Linnian in Big Jim, a wholesome character, the friend of Betty's father and of Betty. It is a good cast.

"Betty to the Rescue" will be liked.

"The Happiness of Three Women"
Morosco Five-Reel Photoplay With a Trio of Heroines, Written by Albert Payson Terhune—House Peters and Myrtle Stedman Head the Cast.
Reviewed by Edward Witzel.

There are three heroines, as well as a trio of heroines, in the Oliver Morosco photoplay, "The Happiness of Three Women." The theme, for this reason, is unique, and Albert Payson Terhune, the author, has dovetailed the different interests together very deftly. In fact, the twists and turns of the plot will confound the workings of French farce, and admiration for the neatness with which the dramatist sets his three sets of loving hearts in and out of trouble occasionally outweighs the human interest in the play.

"The Happiness of Three Women" is not easy to classify.
THE title of the Bluebird five-reel photoplay, "God’s Crucible," refers to the Grand Canyon of the Arizona. Many of the scenes are laid in this wonderful spot, and a man with a peanut soul, as he is described by the author, is brought here and his nature undergoes a complete change under the spell of the beauty and grandeur around him. There is a human interest story also in the plot. The man’s son has led a fast life in the East, and when his father turns him out to shift for himself he becomes an Arizona ranger and then a bandit. Father and son meet in a trapper’s cabin in the Grand Canyon, make up their differences and are joined by the younger man’s sweetheart.

Such a story does not make anything out of the ordinary, but it has considerable novelty and its moral lesson is worth the spectator’s while, where the three men make a brave attempt to celebrate Christmas in the "snowed-in" cabin, for the benefit of the trapper’s little boy, will appeal strongly to many; and, although the picture is more narrative than anything else, there are plenty of admirers for this class of fiction. The production is on a level with the Bluebird standard and the screen drama is well played by a cast that includes the names of George Hernandez, Val Paul, Frederick Montague, Myrtle Gonzales, Jack Curtis, Edward J. Brady, Frances Lee and Harvey Griffith.

**Scene from “God’s Crucible” (Bluebird).**

**“The Gilded Youth”**

American-Mutual Star Production of Five Parts Features Richard Bennett.

Reviewed by Margaret I. MacDonald.

EXCELLENT entertainment can be gathered from the many comedy situations that this five-part production presents. At the same time it displays a frequent and distressing fault—noticeable among moving picture plays, an evidence of a slip-shod working out of the theme which impresses the casual observer with a sense of shallowness of plot, and the cliche with aggravating consciousness of an absence of professional construction, or a thorough working out of come or dramatic possibilities, as the case may be. Also the subtilities are often too obvious in their intention of comic suggestion to be effective, and, in fact, often retard rather than accelerate the natural comedy of the situation in the present instance.

Richard Bennett and Rhea Mitchell are both pleasing in their interpretation of their respective roles; the former that of an eccentric youth who, in spite of evident stupidity fell through by millioning through speculation; and the latter that of a humble little servant in a boarding house and sweetheart of the "gilded youth.

According to the story, a youth is sent by his uncle to the city to try and make good, and, incidentally, to make preparations to marry his uncle’s ward, for whom he cherished no love. He falls in love with the little serving girl, starts a bank account, and after going unshaven and illy kept while his bank account grows, he suddenly gets the notion of "dolling up," and finally works himself into the speculating business referred to. This is the sum and substance of the plot, with the exception of a few side issues in connection with the love interest—a good comedy foundation if worked professionally.

**“The Princess of Patches”**

Mark Swan’s Melodrama Produced by Selig, with Violet De Bicari, Vivian Reed and Charles Le Moyne in the Able Cast.

Reviewed by James S. McQuade.

GILSON WILLETTS performed wonders on the script of Swan’s melodrama to reduce it to working shape for Director Al Green, who, in turn, has succeeded in giving us a well connected and interesting story for the screen. And William N. Selig, president of the Selig Polyscope Co., has given us real southern scenes in Mississippi, the locale of the story, where the producing company spent several weeks. He has also furnished a company of players that ably meets the requirements of the cast.

Thanks to Director Green, there is no need to outline the story of “The Princess of Patches." The pictures tell it through-out without a single “dark" spot. There are several places where these "dark" spots might have easily occurred, but the clear vision and the care of the director have avoided them.

Everyone who sees this picture will be delighted with the acting of Violet De Bicari in the part of "Patches," when she was a little girl—bare-legged and shabbily-clothed. The scene showing her scanty attire is carried off by the well-meaning

**Scene from “The Princess of Patches” (Selig).**
such a hit in "The Charity Ball." I wish for the son the great popularity of his father.

Frank Weed's Waggles, a somewhat different tramp, is a fine characterization. As the "prince," Bruce Hoberg, in particular, share of attention, and the Colonel Silverthorne of Hildor Hoberg should win favor as a well drawn southern gentleman.

The release date is January 22, through K-E-R-E.

Triangle Program


Reviewed by Louis Reeves Harrison.

"THE CRAB," by Gardner Sullivan, is chiefly remarkable for the strong characterization in the two leading roles. With Jack Berry, the "prince," Bruce Hoberg, in particular, share of attention, and the Colonel Silverthorne of Hildor Hoberg. Miss Homan is quite capable of conveying thought and feeling by silent and subtle methods, far better in some respects than older people of the pictured story, very sweet and charming to the eye, and bound to win as she is, but her methods will improve with experience. They are not quite subtle enough—she is obviously acting. Her role is well devised by the author to draw sympathetic interest. It is that of a homeless child sheltered by a homeless and bitter cyan whose heart was buried in the grave of his wife, the only creature who had ever sounded its depths.

Frank Keenan handles this hard and unsympathetic part with such skill that a powerful contrast is set up, the opposition of coldly selfish egoism to the Impulsive natural affections of a little girl sweet to the core. His role is a disagreeable and a difficult one, but he is too much of an artist to offer a moment of relief until the proper time, when the little girl goes on the witness stand and tells a noble lie in his behalf. A cold-blooded man himself, like most financiers, the almost dry well of his affections is reached and set flowing through admiration for the plucky little girl—she lies to save him from the consequence of cruel treatment. Something in his silent sorrow has appealed to her sympathies, and she has learned to love him with adoration. As a character study the story ranks very high.

"The Pipe of Discontent" is a short comedy of circumstance, intricate enough to suit the idea of Scribe that such plays should depend entirely upon complicated situations. It seems to have been devised with ingenuity, but it is so lacking in characterization that a great deal of its natural humor vanishes; in thin air. By process entirely logical, the accidental combination of a sybarite at a soda fountain by two young wives, their domestic felicity becomes seriously involved. The tangle grows more and more complicated, in strict accord with the French playwright's idea, until the last scene of explanation, but interest is confined entirely to the intricacy of structure.

"Love Under Cover" is a good little—for some other play. Its only connection with the subject is so remote, that of a book of poems which causes the heroine to imagine herself in love with the author, that the application will not be readily grasped. The inartificial heroine finds that the author is an old and pensive man and returns to the arms of a handsome cowboy she loves. This slender material has been used over and over again in other small releases. It presents nothing new, and its humor depends upon the influence exerted by the poetically-inclined heroine on a group of cow punchers in her father's employ. Their efforts to express themselves in music, painting and sculpture are supposed to furnish the fun, but the comedy of action is not swift enough for farce and not human enough for character comedy.

Scene from "The Crab" (Triangle).

"God of Little Children"

Five-Reel Apollo Art Drama of Brilliant Performance by the New Star, Alma Hanlon.

Reviewed by Louis Reeves Harrison.

A LMA HANLON, of sweet and engaging personality, an ingenuous capable of high emotional interpretation, is given the opportunity to shine under the direction of Richard Hildigle in "God of Little Children." Born and brought up in a dramatic environment, a child of the stage, she is without theatricals. With the native grace of an ingenu, she reveals almost unconsciously capabilities far beyond that colorless role. Very simply, without ostentation, she gives an almost constant view of what is passing in the mind and heart of the character she represents, and this is the true art of motion-picture interpretation. Harry H. Haver of the Apollo Company is to be congratulated on a veritable find. With a strong support, under capable handling, in a good story, Miss Hanlon's acting cleanly indicates that she is to a fixed place.

The story deals with an attempt to prey upon the weakness of a homesome and childless man of wealth. To accomplish this purpose, two crooks plant an innocent looking girl in his office as a typist, a girl really innocent of evil design, incapable of it on her own account, on whom two scheming crooks have obtained a hold through knowledge of crime she committed in a moment of desperation. Terrified by menace of betrayal, she becomes their active agent until her whole nature revolts against the part she is compelled to play—she learns to love the very man she is expected to betray. She vaguely confesses her unworthiness when he proposes marriage, but she is again urged on by the evil influences and drifts helplessly into the new relation. Shortly after her wedding, the more dangerous of the two crooks is sent to jail for a long term and the consummation of marriage promises that a little child will be brought into the world.

The dangerous crook escapes through the use of money which the innocent wife has been compelled to provide and he returns to the scene with a scheme to murder her husband and give this violent death the appearance of suicide. Unaware of this fact, but harassed by this point of desperation, the young wife is on the verge of suicide when she prays for relief to the God of Little Children. He who sends their souls to earth. The crooks are the victims of the tragedy they provoked. Relief is brought about through the human instrumentality they expected to utilize—the God of Little Children heard and dealt swift justice to those who would have destroyed the unborn.

Two Kalems


Reviewed by Ben H. Grimm.

A PROBLEM of the present day West—the watering of cattle on range—is given interesting treatment in "The Homesteaders' Feud," latest two-reel episode of Kalem's "The Girl from Frisco" series, by Robert Wellies Ritchie. The two reels team with action, and the film is a western of merit.

Scene from "The Homesteaders' Feud" (Kalem).

This time Barbara Binent takes a leading part in bringing about an adjustment of affairs between cattlemen and homesteaders who, roamed on by the villain, have filed claims to and fenced in lands used to water cattle. But the adjustment does not come about before there has been lots of fighting and lots of melodramatic intrigue.

In the film we see cowboys as they are on ranches to-day, and credit is due James W. Horne for his direction. As in previous episodes of this series, the leading parts are played
by Martin Sais and True Boardman. The supporting cast includes Ronald Bradbury, Frank Jonasson and Edward Clisbee.

"The Black Circle."

In this episode of the "Grant, Police Reporter" series, George Larkin, in the title role, furnishes a real thrill when he swings on a rope from one window to another, high up on the side of a skyscraper. He does this to gain access to the apartment of a blind man who has killed a former rival. There is an element of mystery to be found in this reel that holds interest to the end. The point that the murder has been committed with a shotgun disguised as a cane. With Mr. Larkin in the cast are Ollie Kirkby and Director Robert Ellis. Interest never lags, and the film is worth while.

"Infidelity"

Anna Q. Nilsson and Eugene Strong Featured in Five-Reel Photoplay of Fair Quality, Produced by Erbograph Company.

Reviewed by Edward Welzel.

Occultism plays rather an important part in "Infidelity," a five-reel screen drama produced by the Erbograph Company. A Hindoo gentleman possessed of remarkable powers of mesmerism is shown in the act of compelling a young girl, by the mere exercise of his will power, to leave her home and join him at a distant studio. The experiment is interesting, even if impossible. It also gives the hero an opportunity to save the girl from a dangerous situation.

The story of "Infidelity" is not as highly spiced as the title suggests. At the opening of the picture a husband wrongly suspects his wife of encouraging the attentions of another man, and the final scene shows the pair united. The intervention subject matter is concerned with the fortunes of the daughter of the estranged couple, the entire five reels making a neatly constructed and fairly entertaining photoplay.

The production is generally adequate. A tendency to overact during the first reel mars the work of Warren Cook and Arthur Morrison, but the former actor improves greatly during the other reels. Anna Q. Nilsson and Eugene Strong prove their right to the star roles, and Miriam Nesbitt, Fred K. Jones and Elizabeth Spencer are a competent trio of players.

"Bitter Truth"

Five-Reel Melodrama With Comic Relief, Featuring Virginia Pearson, Produced by Fox Film Corporation.

Reviewed by Edward Welzel.

In writing "Bitter Truth," a five-reel photo-melodrama produced by the Fox Film Corporation, the author has followed the rules laid down by the Davis-Kramer-Blaney school of dramatists at the time they gave out the dramatic law and took in the author's profits of the Popular Price Circuit of ten years ago. It will be recalled that the master playwrights of that branch of the spoken drama wrote for a distinct grade of patrons, rather simple-minded folk that preferred drawn to brain, physical action to psychology, and went in strong for comic relief—and plenty of it. And it is quite within reason to suppose that the same class of honest citizens would be enjoying a like grade of dramas to-day, but for the advent of the moving picture play. At any rate, "Bitter Truth" is cunningly calculated to appeal to a similar element among amusement seekers. Mary Murillo, the writer of the scenario, has made a careful study of the old models, and her work is equal to the best thriller ever produced by Al Wood when "Chinese Charlie" was among his best money-getters.

The heroine of "Bitter Truth" is a girl of the slums, the daughter of a thief. She is unjustly sent to prison, and, on her release, devotes herself to becoming revenged on the judge that gave her sentence. She becomes an inmate of the judge's house and is just about to assist his political enemies in making him the victim of a scandal when the man who has always loved her succeeds in arousing her better nature. The most sensational scene takes place on a Hudson River steamboat, but there are other thrilling situations, and the comic relief is supplied by a fat Irish cook and equally weighty colored maid and an eloquent iceman. The humor is primitive but unmistakable.

Virginia Pearson acts Anne, the girl who never had a chance to go straight, with the amount of fervid theatricalism demanded in plays of this nature. As a vampire she looksfetch-

Scene from "Bitter Truth" (Fox).

Scene from "Heartstrings" (Universal).

"Heartstrings"


Reviewed by Robert C. McElravy.

Maude George is featured in this five-reel offering as a vampire woman. In the first scenes a married man is seen in court, pleading guilty to embezzlement. He has been in the toils of the siren, who squeezed him to the last cent and then left him to his faithful wife and the avenging law. Considine, the man in question, is sentenced to the penitentiary for ten years.

Later the story of Leoni's past is pictured. His abandoned husband is shown on his death bed, attended by the only child, a little girl. This child grows up, after being adopted by a certain Dr. Mclean. Then Leoni is once more shown, in an attempt to lure away the glance of her own child. This is prevented by the reappearance of Considine and his wife.

Stories of this type have become quite familiar, but when well handled, as this one is, they hold the attention through-out. The action is slightly mechanical, but approaches drama in one or two instances. The scene between mother and daughter is strong and convincingly presented. It is difficult to believe that a woman of the vampire type could hold her age so much better than the others in the story; the lapse of ten years leaves scarcely a mark upon her.

The story closes pleasantly, the girl marrying, not her faith-

Scene from "Heartstrings" (Universal).
The Barrier

Edgar Lewis, for the Rex Beach Pictures Company, gives us a remarkably faithful adaptation of the Alaskan story—A Picture True to Type and of Great Power.

Reviewed by George Blaisdell.

I

T MAY be that in "The Barrier," produced by the Rex Beach Pictures Company as a simple, straightforward story, presented without spectacular accompaniment, it is a tale of North America and of North America only—a tale of the best of these, of men and women who hail from south of the forty-ninth parallel and from the north of it. Its major setting is of Alaska, that sparsely settled country where all that is primitive in men comes to the surface—all that is noble as well as all that is vicious. Here we have strong contrasts, a marked coloration, but standing out above every other kind and description of human attributes is the "greatest of these"—and that is pronunciation.

"The Barrier" is an absorbing story, using that expression with a full appreciation of its literal meaning. It grips every minute of the time consumed in unfolding nine and a half reels. As we see it on the screen it is "The Barrier" as Rex Beach penned it. We see these types of red blood and cold steel, stalwart Americans all, walk out of the pages of the book, Edgar Lewis brings before our eyes in living flesh the men and women of our imagination. In the opening scene we feel the thrill that comes upon the meeting of those we have been led highly to regard even though we have never before met them. At the finish, as "Poleon Doret bihly sings his song of tears and drives his canoe out into the waters of the river on his way to the 'far countree,'" we share with those he leaves behind in the sorrow of his going.

Let us come back to Mr. Lewis and his selection of types. Of the six men named in the printed cast there is but one under six feet in height. The exception is "No Creek" Lee, the man who has hunted gold for forty years and the only man in Alaska minus the honor of having a creek named for him. Russell Simpson is John Gaylord of the prologue, "Old Man" Gale of the story proper, Howard Hall is John Bennett, alias Stark. Victor Sutherland is Lieutenant Mande Burrell. Mitchell Lewis is "Poleon Doret, Edward Roseman is Runnion, W. J. Groves is Captain Kennevan, Leyland Smith is the storekeeper, and Neica, the heroine of the tale, Mary Kennevan Carr is Alluna. It is what might be described as a picture cast—that is, composed of screen-trained players—and every last one makes good. To A. Gil-Spear goes the credit for a smooth script. Edward Earle was the photographer.

Miss Scott shines forth as a sterling player. She has a winning personality, and she has a sure touch, whether the moments be those of playfulness or of tragedy. Mr. Simpson as the awkward miner looks well with the school teacher or as the sad-eyed, drawn and bearded storekeeper in fear of an indiction drawn in mistake is a figure of pathos. He makes you feel that steel that glitters in his eye. Poleon in the book is a great character. Mitchell Lewis makes of his screen counterpart also a great character, one of the greatest in the picture. His quiet bulk and the physiognomy and the air to portray this most lovable French-Canadian, who on more than one occasion proves his wonderful affection for

Gaylord's escape with little Merridy following the incident in Bennett's saloon; the lieutenant's encounter with Runnion and Poleon's smashing of a battle over the tough's revolver; the air-gun, the dog, and the rubber boots.

In pathos the story reaches its height at the close. Runnion is dead. Stark is badly wounded and will cause no trouble. The lieutenant and Neica are married. Gale has recovered from the effects of his battle with Stark. Poleon, after removing from his canoe the two miles of weeping stowaways, paddles out into the river. He sings:

Yours is a heart that laughter cheers
Mine is a heart that's full of tears.
Long have I loved, I love her yet;
Leave her I can, but not forget.

Valkyrien in "The Image Maker."

Valkyrien, the celebrated Danish beauty, stars in the forthcoming Pathe Gold Rooster play, "The Image Maker." This picture has a very unusual plot, as it deals with pre-existence and tells of a love story through the centuries. Valkyrien in it plays two parts—the one that of a beautiful Egyptian girl of low degree who wins the love of a great noble, and, secondly, the incarnation of the girl in modern life in America. Such a story furnishes many opportunities for striking contrasts. Valkyrien's charming personality never appeared to be at a disadvantage than in this picture. The atmosphere of ancient Egypt in the first part of the picture is true to history and furnishes a great contrast to the modern life which is well presented in the latter half. The picture was produced by Thanhouser.

"A Modern Monte Cristo" on February 4.

Vincent Serrano, who will be seen February 4 in the Thanhouser-Pathe Gold Rooster play, "A Modern Monte Cristo," gives to that drama the element of finish shown in his famous characterization of Luent. Denton in "Arizona." Mr. Serrano was accused of the murder done by Tony in Augustus Thomas' great play more than one thousand times, close to an acting record for appearance in one part. "A Modern Monte Cristo" was written by Lloyd Lonergan and directed by W. Eugene Moore. Mr. Serrano is supported in "A Modern Monte Cristo" by Thomas A. Curran, Boyd Marshall, Gladys Dore and Helen Badgeley. The story was filmed at Jacksonville, Fla., and Block Island, N. Y., with some locations near New Rochelle.

Scene from "The Barrier" (Beach).
EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE WRECKED STATION (Kalem), Jan. 29.—In this number of the "Hazards of Helen" series Helen Gibson exhibits considerable dramatic capability in the role of the sadder of her horse to a moving freight train. She climbs over the cars to the cab, causing the train stopped just as it is about to cross a bridge. She has to jump from track to track and the audience is thrilled with every jump. In this way she saves the life of an unconscious man in the automobile, and is instrumental in the capture of two men who had made it their business to have autos wrecked and plowed recklessly through railroad property. An automobile is wrecked during the course of the reel. In the cast are Miss Gibson, G. A. Roach and Richard Johnson.

IN PAYMENT OF THE PAST (Selig, Jan. 21)—A one-reel drama, of only average worth. It tells the story of a young art student hiding in a steward's coat and being found by her relatives and a police officer. The present meeting is brought about when the parents of the art student meet up with the stewardess on board a transatlantic liner. In the cast are Robyn Adair, E. J. Brady, Virginia Kirkley and Eugenie Forcic.

THE BOYCOTTED BABY (Viml), Jan. 4.—Babe Hardy and Kate Prince play at fast and furious as the boy and the girl. This method is too suggestive at times, the presentation of the parent being laid at the door of two married couples. They live in Cordelleville, where love-making is banned and where babies are taboo. The baby is abandoned by its mother and placed by a tramp at Kate's door. After being transferred around many times, the baby finally reaches its mother's arms by means of the same tramp that first found it.

CANNIBALIZED NOOK PICTORIAL NO. 22 (Essanay), Jan. 10.—Cartoon burlesque on topical subjects share this reel with scenic. The cartoons give a new look at an old friend, and even the latest methods of some other persons are too suggestive at times. The presentation of the parent being laid at the door of two unmarried couples. They live in Cordelleville, where love-making is banned and where babies are taboo. The baby is abandoned by its mother and placed by a tramp at Kate's door. After being transferred around many times, the baby finally reaches its mother's arms by means of the same tramp that first found it.

THE TRAIL OF GRIFT (Kalem), Jan. 12.—A number of the "Grand Police Reporter" series. George Larkin's stunt in this reel consists of a leap from a window of a building across an open space to the coping of a roof. After he gains the roof he assists Ollie Kirkby across the intervening space by leaning on his back and holding a board that is too short. Absurdly, this means of leaving the building is taken when the reporter and the political boss's stenographer are locked in a room in which police officers are sent. They are found in the room because the political boss discovers that his stenographer is giving the reporter incriminating letters. Besides Mr. Larkin there are seen Ollie Kirkby and Director Robert Ellis.

General Film Company Specials.

THE RESURRECTION OF GOLD BAR (Kalem), Jan. 10.—No. 22 of "The Girl from Frisco" series. A review printed in last week's issue says: "The first of the three-episode comedy. To story interest and in the methods, used in the screen narration it takes place as one of the best releases of the series." The story tells of the resurrection of the town in which Barbara's house was burned. She comes about the thorough kindness, an old man's mine is "sailed" with nuggets. A subsequent stampede rehabilitates the town.

WHEN THE MAN SPEAKS (Essanay), Jan. 6.—Fourth of the "Is Marriage Sacred?" series. This two-reel number is an acceptable two-reel drama. It shows considerable strength. The story concerns a wife who deserts her husband. She claims that she has been deserted because of his apparent cowardice. With the husband it is repression of his anger and not cowardice that makes him take legal action. Guided by his wife's attitude he finally breaks loose and shows his real "cave-man" self and wins back his wife's love and the respect of his friends. In the cast are Margarette Clayton, Edward Arnold, Sydney Alsworthy, Thomas Meighan and John Crossan.

STARRING IN WESTERN STUFF (Selig), Jan. 8.—An actionful comedy-drama with Tom Mix in the leading role. Lots of hard riding is involved in this feature. The plot hinges on a screen stunt told by the hero in the flesh when the film actors go out on location. The cowboys stage a kidnapping act to give Tom a chance for the hand of the girl. He wins. There are good exteriors and the film is altogether acceptable.

AMONG THOSE PRESENT (Essanay), Jan. 9.—An interesting two-reel number—one of the "Black Cat" features. There is a vein of subtle humor and an element of mystery to this story of a society idler whose circumstances compel him to become an amateur detective. He is suspected of being a "Raffles," but finally terrets out the real criminal and in so doing proves to the girl's father that he is not altogether useless. The leading players are Richard C. Travers, Gerrude Glover and John Cooper.

Art Dramas Inc.

INFIDELITY (Ephraim), Jan. 11.—The story of this five-reel photoplay is well put together and well acted by a company headed by Anna Q. Nilsson and Eugene Strong. A longer review is printed on another page of this issue.

GOD OF LITTLE CHILDREN (Apollo), Jan. 15.—An intense five-reel story of regeneration, presenting a star performer of high merit and great promise in Miss Alma Hanlon.

Bluebird Photoplays, Inc.

GOD'S CRUCIBLE (Bluebird), Jan. 22.—The Grand Canyon of Arizona is the spot referred to in the title. This wonder of nature is skillfully utilized in a five-reel photoplay of considerable merit. It is given a longer review on another page of this issue.

Fox Film Corporation.

THE ISLAND OF DESIRE (Fox), Jan. 1.—An island in the South Seas, cannibals, a volcanic eruption and no end of adventure are all in this five-reel photoplay. George Walsh makes a vigorous hero, and the entire cast is well selected. The picture was reviewed at length on page 243 of the January 13 issue.

A MODERN CINDERELLA (Fox), Jan. 8.—June Caprice is the star of this five-reel comedy, which is a modern setting of the old fairy tale. The picture is well suited to the star's method of acting. It was reviewed at length on page 357 of the January 20 issue.

THE PRICE OF SILENCE (Fox), Jan. 8.—The evils of child labor is the theme of this five-reel screen play in which William Farnum plays the leads. The production and the acting are of good quality. The picture was reviewed on page 357 of the January 20 issue.

BITTER TRUTH (Fox), Jan. 13.—A sensational drama in five reels, with comic relief, this photoplay is an excellent example of its class. Virginia Pearson is the star of the production. A longer review is printed on another page of this issue.

K-E-S-E, Inc.

THE LAST SENTENCE (Edison), Jan. 1.—A five-reel photoplay made from a novel by Maxwell Gray, the story contains too much plot and a number of impossible situations. Marc MacDermott and Miriam Nesbitt have the leading roles. The picture was reviewed on page 243 of the January 13 issue.

THE PRINCESS OF PATCHES (Selig), Jan. 22.—This is a well-acted, well-directed, well-photographed and well-told story in five reels, and will hold interest throughout. Violet De Bicocari, Vivian Reed, Charles Le Myne and Frank Reed are especially strong in their characterizations. Directed by Al Green, the adaptation by Oliver Willers from Mark Swan's melodrama of the same title. An extended review will be found elsewhere in this issue.

Metro Pictures Corporation

A WIFE BY PROXY (Columbia-Metro), Jan. 8.—A five-part production featuring Mabel Taliaferro with a competent supporting cast. The picture will be found entertaining, but in spots somewhat faulty. Mabel Taliaferro does exceptionally fine work in the opening scenes of the production. A full review will be found in the issue of January 20.

CAVE MAN'S BUFF (Draw-Metro), Jan. 8.—This is a clean, entertaining one-reel comedy, featuring Sydney Drew and Mrs. Sydney Drew. The plot hinges on the timidities of two bachelors with regard to proposals of marriage, and in the course of the picture the second bachelor falls in love with the pretty woman who has become the wife of the first bachelor. Without knowing the situation. A full review will be found in our issue of January 20.

Mutual Film Corporation

UNCLE SAM'S DEPENDENTS, NO. 1 (Mutual), Jan. 5.—Under the special title, "From Civilian to Soldier." This pictures the Pittsburgh
men in camp, with the famous ‘Rockwell’ drill. Then follow scenes from the reenactment of the military splendor and splendid dress parade drills at West Point. Recruiting, examination and swearing in of new men is pictured carefully. This gives a good insight into the methods of military States.

THE GIRL WHO CAN COOK (Star), Jan. 6.—A little comedy number, showing the efforts of two girls in one house to win the love of a young man. Takes place in a kitchen. A laughable situation, with pin-cushions, manicures, aspirations to cook the meal. She fails miserably and the second girl, a housekeeper named Mary, proves her worth at the gentle art. Louis Moliere and Madam Haxter star in the girls. A fair pleasing number of the domestic type.

MUTUAL WEEKLY, NO. 10 (Gaumont), Jan. 9.—Many diversified features are included in this Telegraphing in Massachusetts, skating at a big New York hotel, a Football game, Terrc Hautr operating its own coal mine, a Galveston fire, and war side-lights.

JERRY’S WINNING WAYS (Cub), Jan. 11.—A rather amusing comedy featuring George Opy. Some of the scenes save slighty of visibility, but none of them are strictly objectionable. Most of the scenes of the picture take place in a boarding house where Jerry’s sweetheart has been introduced as the girl next door. Jerry’s mistakes in trying to rescue the young lady are very funny.

UNCLE SAM’S DEFENDERS, No. 2 (Mutui), Jan. 12.—Under the supervision of the military authorities, various scenes, taken during the actual service along the border, gives a fascinating study of some of the inside details of military life in camp. Setting up tents, packing guns through the mountains on barrows, finding ranges and practices in indirect firing are pictured; also manipulation of machine and siege guns, field maneuvers, and the like. The construction of shells has amusingly and cleverly been done.

REEL LIFE NO. 57 (Gauorn), Jan. 11.—This number of “Reel Life” presents nicely detailed illustrations of “The Kid Glove Industry,” “Producing Perfect Pickles,” “The Care of Teeth,” and “A Fish Story.” Reviews in the Motion Picture Educator of our issue of February 3.

MUTUAL TOURS AROUND THE WORLD, NO. 11 (Gauorn), Jan. 16.—In a reviewer of this picture there was a theme, and some fantastic views of the great British fortress. Scenes in Tunis, the farthest north portion of Africa, are full of picturesque interest. Then comes a motor trip through tea and rice country, and some fascinating views of the Isles De Boulogne, Paris. A fine number.

SEE AMERICA FIRST, NO. 70 (Gauorn), Jan. 17.—“A Trip Up The Mississippi,” a subject of the number, which while it is interesting is not as attractive as another number of the “See America First” series.

A full review will be found elsewhere.

Mutual Film Corporation Specials.

A LASS OF THE LUMBERLANDS, NO. 11 (Signal), Dec. 31. —The “Ark of the Covenant” is the theme of this number of the serial. It encompasses an effort on the part of “Dollar” Holmes to further delay the losing of the railroad to Shady Creek, for which, if finished by a certain date, “Dollar” Holmes is to pay Dawson the sum of $7,000. Helen figures thrillingly, as usual, in rescues and other manipulations. An interesting number.

THE GILDED YOUTH (Mutual Star Productions), Jan. 1.—A five-plot picture featuring Richard Bennett. The picture follows the comedy, but the story has been rather poorly constructed. It treats of the adventures of a youth who was sent to the city to make good, and even goes through by telegraph. A full review of the production appears elsewhere.

THE BUTTERFLY GIRL (Mutual Star Production), Jan. 8.—A five-plot picture featuring Richard Bennett. The story of a girl who was to be singularly rewarded for having been under duress. Louise Huff is Estella, the protege of Miss Havisham, the eccentric. The picture is finely staged and well acted, and contains the essence of Dickens’ great story. It was reviewed last week.

THE HAPPINESS OF THREE WOMEN (Mersono), Jan. 11.—House Plateau. This is a story of a lady and her two children, who, with a scrupulous husband, runs a show. It is the exposition, figures as the human butterfly. The girl is persecuted for her beauty by her uncle, taken refuge with the Hawkins players, and finally is taken to a good home by a rich family from Honolulu. The production has not much merit as a drama, but is interesting particularly because of the exposition scenes which it presents.

Paramount Pictures Corporation

GREAT EXPECTATIONS (Famous Players), Jan. 15.—Jack Pickford heads the cast of this epic of Pip, the singularly rewarded boy who was to make good under duress. Louise Huff is Estella, the protege of Miss Havisham, the eccentric. The picture is finely staged and well acted, and contains the essence of Dickens’ great story. It was reviewed last week.

THE BEAUTY OF THE Rescue (Lasky), Jan. 13.—Flannie Ward appears as a girl in troupe of Lasky that contains much to recem mend it. It is reviewed in another column.

The Exchange, Inc.

THE STOLEN HERITAGE (Pathé), Jan. 28.—A one-reel reissue of a Western story that is straight melodrama from start to finish. A very good example of its class of picture, as made four years back.

DRAMA’S DREADFUL DEAL (Roins), Jan. 21.—"Skinny" Lampson and a long of trick "props" supply most of the fun in this one-reel farce. It is full of broad comedy of the usual Roin brand. The opening scene, where "Skinny" shows his bare feet, should be eliminated.

PHILEMONE ROSE FASHIONS, NO. 16 (Pathé), Jan. 28. —The display of female fashions in this number of the Philemon Rose Review is as complete and as fascinating as ever. The number is called "North and South." "Butterflies and bees," colored views, is on the same reel.

PATHIE EXCHANGE, INC. SPECIALS.

THE MAGIC MAKER (Thankoser), Jan. 21. —The scenes of this photodrama are divided between ancient Egypt and the life of today. Valkyrie is the star of the picture, which is entertaining all through.

TWIN KIDNIGHTS (Hathern), Jan. 28.—This little Mary Sunshine picture in which Marie Oseborn has a dual role, has the same charm that was found in her earlier releases. She plays two children in different dis- positions and keeps each distinct. A longer review in the issue.

Selznick Pictures

PANTHEA (Selznick), January.—The screen version of this stage play is an excellent piece of work. The story is fiercely, and is finely played by the two principals and large company. It is reviewed at length on another page of this issue.

Triangle Film Corporation

LOVE UNDER COVER (Keepton-Kenady), Jan. 14.—The story of a girl who fell in love with the author of a book of poems, only to find that he was an old invalid. Mildly interesting.

THE PIPE OF DISCONTENT (Keepton), Jan. 14.—An ingenious one-reel story of domestic infidelity rather tamely developed.

Universal Film Mfg. Company

ANIMATED WEEKLY, No. 54 (Universal), Jan. 10.—Football, dance on skates, and snow in the feature are featured. Also numer- ous scenes of an entertaining nature.

UP THE FLUK (L-KO), Jan. 21.—The original title of this picture was "Mr. Shoestring in a Hole." The picture can be found on it under the stage name of Date dated January 20.

A MACARONI SLIGHT (Nester), Jan. 22.—A comedy number, by IsserPlotsch, featuring Emmerich Nester, and Edith Stedman. Satur- dated, is done in good burlesque style and gets many laughs. The book detective follows the Italian fruit peddler and his pals and releases the kid- napped girl.

THE HONEYMOON SURPRISE (Victor), Jan. 23.—A familiar comedy situation treated in a new way, by Capt. L.T. Peacock. The girl mistook the wrong man was taken to the hospital, and is finally married and is married, seen with a curtain between. Later it develops they have already met. This is cleverly handled and carries the interest through the film. Eileen Sedgwick and Fred Church are pleasing in the leading roles.

BLACK EVIDENCE (Imp), Jan. 23.—This one-reel number, by John MacBour, tends to a single mystery, and does it very neatly. There is no chance for unnecessary scenes, yet every point is covered. The crime, a murder, is unravelled by a young society man. The subject is a good one.

HELL BY THE ENEMY (Victor), Jan. 26.—Military burlesque by Ben Cohn, featuring Pat Rooney as an officer leading the search for the Mexican bandit, Vanilla. The settings are satisfactory, but the action does not get up any great amount of humor. It is an offering of fair standard.

LOVE ME, LOVE MY BICYCLE (Joker), Jan. 27.—A comedy number, by Karl Coolidge, featuring Wm. Franey, Dolly Oomt and Gaie Henry. A young married man, about to receive a visit from his wealthy uncle, has his cooking rendered in a strange manner. The story of the Trouble of the knockabout sort follows. The plot is not very strong, but a fair amount of humor is developed. An average number.

THE OLD TOYMAKER (Rex), Jan. 28.—A pleasing offering of the sentimental type, by H. A. Polowsky, Allan J. Holubar, Leah Baird and George C. Pearce appear. The story concerns an old toymaker who is flourished by a broker. The latter’s child becomes ill and cries for a doll which the toymaker is reluctant to part with. The old man finally relents and brings the doll to the child, when the father repays the lost money. The bringing out of the child’s life makes an excellent touch. An enjoyable number, particularly for children.

Universal Film Mfg. Co. Specials.

HEART STRINGS (Red Feather), Jan. 22.—This five-reel number, by E. George Steam, featuring George A. Hildron, Allan J. Holubar, Irene Hutt, Paul Byron and Chas. Cummings. It tells the story of a woman of the vampire type who tries to lure away the lover of old widow’s daughter, under the imminent approach of two generations and has plenty of plot and action. None of the scenes are highly dramatic, yet the interest is well sustained throughout. It is well up to the usual high and better standard.

SOULS UNITED (Gold Seal), Jan. 31.—A three-reel subject, by Harry Dittmar, featuring Violet Mesereau and Harry Denham. The plot concerns the story of a doctor who is making an extensive study of the toxicity of opium and sleeping sickness. He finds a white girl, reared in the jungle by her father. In spite of his marriage to another, the doctor falls in love with the girl. This is fairly good in general atmosphere, but lacks any great dramatic strength. It makes on the whole a number of average interest.

THE BATTLE OF LET’S GO (L-KO), Jan. 24.—A very funny military burlesque, in two reels, featuring Dan Russell, Vin Moore and Marjorie Ray. The former appears as Gen. Deblin, in charge of troops on the Mexican border. Many laughable scenes occur, all handled in an
inoffensive manner. The airplane scenes and fighting on the battlefield are the second reel are very well handled. The number is sure to prove successful.

A WIFE'S FOLLY (Big U), Jan. 25.—A two-reel subject, featuring Ben Welden, Ed Fetherston and others. The device of having the girl write a story and then showing it in pictures has been used frequently, and in this case gives a weak ending to a tragic tale of considerable strength. The ordeal of the fisherman, whose wife deserts him temporarily, is quite strongly presented, though the part is slightly overacted in certain scenes. It would have been more in keeping with the beginning of the story to let the situation consolidate itself through. As it stands, the attempt to jump from humor to tragedy and back again is not successful.

THE FUGITIVE (Imp), Jan. 26.—A two-reel subject by F. M. Ingleson, featuring Roy Stewart, Louise Lovely, Harry Carter and T. D. Crittenden. This concerns the efforts of one partner to win the affection of the other's wife when she deserts him by telegram and then turns to the wife to the office, where he attacks her. Jim arrives and kills his partner. He is then spirited away by bandits and under a cab, in the club of his home village. He escapes from his would-be captor. This makes an entertaining subject in spite of certain plot weaknesses. The locale is forced to bear the heavy burden of defense of his wife's honor. The good work of the cast helps the story immensely.

THE DARING CHANCE (Bison), Jan. 27.—A two-reel subject by Harvey Gates, featuring Wilb. M. Meng and Mina Cumard. This is a Western subject of more than average appeal. The girl's father plays poker with the timer's barber and bides his daughter in the game. The girl bears witness to the robbery and is carried off by the barber. He is brought back, a hold-up and captured. Later it turns out that the girl's father is the man who has been bartering his things by paying back the stolen money. The plot is well built and the number decidedly entertaining as presented.

JUNE MADNESS (Gold Seal), Jan. 30.—A three-reel comedy-drama, by Lewis F. Foster. It is the story of the young business man who hates women, has a fine veil of humor in it. He goes west and is held up by an alleged girl bandit. He falls in love with the girl he believes committed the hold-up and is interested in her. The last two reels are somewhat drawn out, but the story holds the interest quite strongly.

FAKING FAKERS (L-KO), Jan. 31.—A two-reel subject, featuring Phil Dunham, as Bonehead Bill, in charge of a bull-hunting concession. The scenes are laid at a beach resort. Bill lets the boys throw at his centerfold girl but when he throws off the ends of the beach, what looks like a crab, but does not develop complications of sufficient interest to prove highly successful. It makes an average release of the nonsensical sort.

Greater Vitagraph

HER RIGHT TO LIVE (Blue Ribbon), Jan. 22.—The scenes of this five-reel Blue Ribbon feature take place in a small city, and Peggy Hyland impersonates an orphan girl who is ill-treated by her uncle. The picture is very well played. A longer review is printed on another page of this issue.

World Pictures.

THE BONDAGE OF FEAR (Peerless), Jan. 25.—Ehei Clayton is the star of this five-reel serial drama and appears as her usual favorite. The plot holds interest and the director has availed himself of an excellent opportunity to use some picturesque scenes. The cast is competent. The picture is reviewed at length on another page of this issue.

Miscellaneous

THE BARRIER (Rex Beach Pictures Company).—A remarkable screen reproduction of Rex Beach's Alaskan story is this picture, running a little over three reels. Edgar Lewis directs and the acting of a screen-trained cast is of the best. The picture is reviewed at length on another page.

HEANEY HAS "THE VALLEY OF FEAR." Sherlock Holmes again makes his appearance in the latest A. Conan Doyle's detective story, "The Valley of Fear." The scenes are laid in a mining district of the United States and carried across the waters to London. The film, like the story, is of a very high order. The acting of this cast is excellent and genuine. The momentum of the plot is unbroken from the moment it is flashed on the screen to the finish.

Sir A. Conan Doyle, the author, displayed the keenest interest in the making of this picture, and personally gave his attention to the cast and brought forth the Sherlock Holmes as he pictures and understands him to be. This picture is sold out to every screen in the land, and is handled in the hands of W. Heaney, 1480 Broadway, Longacre Building, New York City.

NEW EXCHANGE IN PITTSBURGH.

The opening of a new exchange at 238 Fourth Avenue, Pitts- burgh, has recently been announced by Messrs. Rorer & Wirth, who have purchased this building from the American Standard Film Service, and is a branch office of Chicago. It is the in- tention of this concern to release at least two comedies a week. The exchange has already obtained an agreement for lease will be four episodes of the "Tom & Jerry" series, pro- duced by the Emerald Motion Picture Corporation and re- leased by the National American Standard Motion Picture Corporation to their branches.

It is the intention of M. Wheeler to very shortly open branch offices in Cleveland and adjoining large cities.

A Gold Rooster by Arrow

"Crime and Punishment" Will Be Released on Pathé Pro- gram About February 1.

"CRIME AND PUNISHMENT," the first Arrow Gold World release, a feature of the Pathé program since "The Woman's Law," will probably be released the last week in Feb- ruary. The announcement is of more than passing interest, incidently, for it indicates a new phase in the work of Arma- thur Hall, the famous author, and himself a famous actor, is the star of the play which is adapted from the famous novel by Dostoevsky.

The book has enjoyed a wide popularity and is one of the few stories by Russian authors which are well known in the United States. The story of the two brothers, Svidrigui and Snegirev, shows how it is and how great are its possibilities for the screen. Briefly, it is the tale of a high-minded young Russian student, who becomes mixed up in the life of the theater and in consequence is driven from the United States, leaving his mother and sister behind. In America he sees the same forces of oppression and injustice at work which he had encountered in Russia. In the end, in a moment of aberration he commits a crime in order to get money to give to the poor. Falling in love with a young girl, she leads his mind back to a healthy state and persuades him to give himself up to the authorities.

"Crime and Punishment" has spared no expense in the production of this picture. The Russian atmosphere in the early scenes is note- worthy for its fidelity to fact. Various mob scenes are par- ticularly well done and the scenery preserves faithfully the spirit of the book. The acting is particularly good. Mr. Caine, as the young student, gives a finished characterization. The book company, for its part, is putting on a first-class screen, including as it does Marguerite Courtot and Sidney Bracy.

With such a cast, the excellent direction by Lawrence McGill, the general excellence of the acting, the very fine lighting, and "Crime and Punishment" should be a big drawing card every-where.

ETHEL BARRYMORE AND COMPANY LEAVE FOR FLORIDA.

Ethel Barrymore, Metro's famous star, B. A. Rolfe, president of Rolfe Photoplays, Inc., and John W. Noble, his director, with the entire Metro news cast, have gone to Jackson- ville, Fla., where the exteriors for Miss Barrymore's screen version of Edward Sheldon's famous play "Egypt," will be made.

The company included Robert Whittler, William B. Dav- idson, William C. Mandeville, Frank Montgomery, Hugh J. Red- mond, Ford Sterling, Helen King, Allen Walker, Philip S. Perry, and eight others. The executive staff that went to the Florida Metropolis were Her- bert T. Carleton, photographer, and his assistant, Marty Ma-やー, the Foresigner, and four others selected for lesser important roles in this great film.

NOTABLE CAST IN "THE LONELY HEART." Few motion picture stars have had the support that is given Miss Florence La Badie, Thanhouser star, in the newest Than- houser production of "The Lonely Heart," by Agnes C. Johnston, and directed by Frederic Sullivan. In her new Miss La Badie as an artist loses her sight, then regains it, only to lose it again. Her lover is a villain and there is a great house party scene, the guests being later arrayed in pajamas to make their appearance in the dance- hall in pajamas and negligees.

Supporting Miss La Badie are Boyd Marshall, Ida Darling, Ethylle Cook, Gladys Haines, Lawrence Gordon, Walter (Fatty) Hiers, Arthur LeVlen, Clay Carroll, a "discovery" of Mr. Sulli- van's; Bam Niblack, Thomas A. Curran, Inda Palmer and Helen Badgley.

"ACE HIGH," THIRD STORY OF GIRL REPORTERS' SERIES.

A smashing adventure in the dance halls of the East Side in New York City for "The New York Times" girl reporter, who has been instructed by her managing editor to explore the field for "color" in writing a series of Sunday stories, gives the plot to the latest installation of Our Girl Reporters," the Mutual Film Corporation's thrilling newspapers story series, entitled "Ace High." What reporter play on the scene in real life really dug up was the story of the year in metropolitan journalism—the actual inside facts with regard to a conspiracy that had long defied the political police, but now fall. The case is about to be reported in their new 1917 catalogue to press, but due notice will be given in their advertisements in the near future.

NEWMAN PLANT ENLARGED.

The Newman Manufacturing Company, located at 719 South- more street, Cincinnati, O., and 65 West Washington St., Chi- cago, Ill., have added another floor, 40x172, to their Cincin- nati plant, which now comprises six stories. This firm, which manufactures brass poster frames, easels, railings, grills, choppers, chandelier fixtures, and many other metal job lot, is to the manu- facturers, the result of an increase in business, with other new orders, S. J. Newman, upon being interviewed, stated that their re- presentatives are reporting excellent prospects for the year 1917, and that the last year was a very prosperous one. They are shortly to send their new 1917 catalogue to press, but due notice will be given in their advertisements in the near future.
**Manufacturers' Advance Notes**

**THE GREAT SECRET** (Metro).

Phillip Gross, who attended Professor Baker's class in the drama at Harvard University, and is an expert on pageants, was enthusiastic in his praise of Metro's serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars, after witnessing a showing of the first five chapters of it.

"The serial is the best I ever have seen," said Mr. Gross. "It has a good dramatic story and is full of action and 'pep' all the way through. The acting of Mr. Bushman and Miss Bayne is superb. Particularly was I impressed by the 'close-ups' of Bushman and Bayne. In these parts of the film fine character de-

Scene from "The Great Secret" (Metro).

lineation and subtle pantomimic effects were demanded. Mr. Bushman and Miss Bayne produce those effects with rare artistry.

"What impressed me particularly about the serial is that it runs along like a book. In fact, my sensation while watching it was that I was reading a powerful story, chapter by chapter. Each chapter of this screen novel holds the spectator in suspense.

"One of the best of these 'suspense scenes' is when Beverly Clarke has been kidnapped and William Strong, the hero, is held at bay in the rendezvous of the New York gangsters. Here the spectator gets flashes of the police on their way to raid the place, while Strong's life is in peril and Beverly is being tortured.

"Then comes the raid itself, an unusual police scene for the screen. In the usual motion picture raids you see half a dozen bluecoats batter down a door and then begin fighting. But this raid is something new and realistic."

**BOOK ON ADVERTISING "SEVEN DEADLY SINS."**

In order to help the exhibitor who books "Seven Deadly Sins," the series of seven five-reel features to be released through the Triangle exchange at weekly intervals, McClure Pictures has compiled a comprehensive book that will be given to each exhibitor who show the group of photoplays. A four-column page is devoted to each of the seven dramas. Newspaper stories and display ads in abundance are furnished the exhibitor in order to help him connect his theater with the vast amount of advertising that McClure Pictures has been giving to "Seven Deadly Sins."

Twenty-seven different electives have been provided to aid the exhibitor in illustrating his house advertising. A feature of the book is a department suggesting special stunts and special ways of unusual advertising to help the exhibitor let the public know where "Seven Deadly Sins" may be seen.

**FOX RELEASES TWO PRODUCTIONS JANUARY 22.**

William Fox will release two productions for the week of January 22—Thea Bara in "The Darling of Paris," an adapta-

Scene from "The Devil's Pay Day" (Bluebird).
Marie Doro Heads Paramount January 22
Will Be Seen in "Lost and Won," to Be Followed by Anita King in "The Golden Fetter."

MARI DORO, who pronounced "of Last and Won," and Wallace Reid and Anita King in the Lasky production of The Golden Fetter, will be the two big features on the Paramount Weekly Picture Schedule of January 22. This will be the first of the short reel features; the fifteenth edition of the Paramount Pictographs, the magazine-on-the-screen; the last of the series of "Lost and Won," a novel story, personally conducted by Burton Holmes, in which he takes the travelers to Ottawa and Toronto, and a Black Diamond comedy called "The Million Dollar Diamond.""Marie Doro's appearance this week is the first since her great success in the screen production of Dickens' "Oliver Twist." "Lost and Won," written specially by Jack Drury and directed by Pollock and Remond Wolf, two of the most successful playwrights and authors in the country. Playing opposite her in the role of Timmy Dicky was Carl Stockdale, made famous in the DeMille Feature "Maymee." This picture has been so popular that it is real, is two years it was taken and $100,000 spent. The camera men were forced into many difficult and dangerous positions at times, including the great prairie fire, which they had to work their way through. This picture shows the different modes of life, the natives' struggles, pleasures, government, form of entertainment, women, children, and a study of the hard, lawless life of the American Indian, and one scene in particular where there are over a million ants in a hat. As for life, this is one of the greatest scenes ever taken in the history of photography, but these are only a few of the many interesting features you will see in the most wonderful picture of the twentieth century.

Arrangements are being completed to show these pictures on Broadway as soon as a theater can be obtained.

BIG FLOOD A FEATURE OF "JIM BLUDSO."
Nugor Slough, a swamp near Los Angeles made famous by Lincoln Beachy, Porter Adams and other celebrated wizards of the air as an aviation exercise ground, was made the scene of a thrilling and scenic "wood flooded" by the Mississippi river, Drama, "Jim Bludso," in which Wilfred Lucas is starred. The marsh was selected for the picture location because it is probably the only spot in Southern California that resembles the great Mississippi delta. A beautiful scene on the Cape Fear river, between Cape Fear and Cape Fear island, was also filmed. This picture shows the different modes of life, the natives' struggles, pleasures, government, form of entertainment, women, children, and a study of the hard, lawless life of the American Indian, and one scene in particular where there are over a million ants in a hat. As for life, this is one of the greatest scenes ever taken in the history of photography, but these are only a few of the many interesting features you will see in the most wonderful picture of the twentieth century.

The swamp was produced by the opening of the swamp dam which loosed a raging river that raised the frame structures like houses of cards.

MR. BALEY NOTED FOR "MOTHER" ROLES.
Mrs. Baille, who plays Mrs. Mathilda Clarke, mother of Beverly Clarke, the role taken by Beverly Bann in Metro's serial, "The Great Secret," holds the champion all around "stage mother" laurels. In the early days, when the American motion picture industry was just starting, the role of the "stage mother" was often played by women, many of whom had come from the minstrel shows and vaudeville. The stage mother was the one responsible for the success of the young star and was often referred to as the "mother" or "mama" of the actor. The role of the stage mother is similar to the role of the mother in real life, providing guidance, support, and protection. However, the stage mother is often portrayed as a strict and demanding figure, who is always there to help her child succeed. The role requires a strong personality and an ability to handle pressure. In the case of Mrs. Baille, she has been praised for her portrayal of the stage mother in the film, which has been called "wonderful and matronly." She is known for her ability to bring a sense of realism to the role, making it feel like a real-life experience. Her performance has been praised by critics and audiences alike, who have noted her ability to make the character feel like a real person, with all the ups and downs of life. In conclusion, the role of the stage mother in the film "The Great Secret" is a testament to the power of great acting, and Mrs. Baille's performance is a shining example of this. Her portrayal of the stage mother has been praised as "wonderful and matronly," and is a reminder of the importance of the role in the film industry.
Universal Program

"Heart Strings," a Red Feather Feature, Heads An Adequate List of Subjects for Week of Jan. 22.

The Universal Film Manufacturing Company offers a varied and interesting program of releases for the week of January 22, 1917. Exceptional care is taken in the selection of the pictures, and as the Universal program is one of consistent merit, the exhibitor is assured of a program that will prove entertaining to all classes of audiences and which will bring in a large patronage.

The Red Feather five-act feature drama, "Heart Strings," heads the list. This production is the strongest ever presented under the Red Feather banner. The story written by E. M. Ingleson, scenicized by Fred Myton and produced under the direction of Allen Holubra. Allen Holubra is one of the most successful of the younger generation of screen writers, and Myton has done splendid work in the direction of seeing the pictures through and in the supporting cast are many well known screen favorites, including Paul Byron, Irene Hunt, Virginia Cotto, Jeanneette McAlister and Charles Wellesley.

"Heart Strings" will be released Monday, January 22, on which date will also appear the Nestor comedy, "A Macaroni Slicker," with Eddie Lyons, Lee Moran and Edith Roberts as the principal fun-makers.

"Souls United," a three-act drama of South Africa, featuring winsome Violet Mersereau is the leading offering on Tuesday, January 23. This is an exciting story of the soil, written by James R. Garey and produced in association with the native talent of X.D. Edna Hunter. In the cast are Violet Axtell, Thomas Lehman, Jeannette Hultrum and Charles Ogle. "Black Evidence," an Imp drama, directed by John Holubra, one of the most gifted producers, Wilson and Kingsley Benedict in the leading roles, and the Victor comedy, "The Black Nine," featuring Billy Mason, are other releases.

Friday, January 26, the two-act Imp drama, "The Fugitive," will be released. This is a novel photoplay of the underground from the pen of E. Magnus Inglis, and was directed by Fred A. Kelsey. Louise Lovely heads a well balanced cast, which includes Roy Stewart, Harry Walker, Tondi, Rita Tendam and Vesta Pegg. Pat Rooney will appear in the Victor comedy, "Hell by the Enemy," on the same day. This is a different type of Imp comedy and affords many farcical opportunities for the stars.

Four reels will be released Saturday, January 27. The leading release of the day is the exciting five-act Bisson drama of the West, written by Harvey Gates and produced by William V. Mong. Nellie Allen and William V. Mong head a cast of notable performers. "Love Me, Love My Blue-Cats," featuring Gale Henry and William Freaney and the Laemmle drama, "The Blood-Stained Hand," with Matt Moore and Jane Hall are the other releases.

The Big U two-act animal drama, "Jungle Tragedy," featuring Marie Walcamp, is the leading release of Sunday, January 28. Other releases of this date are the Rex drama, "The Old Toymaker," with Allen Holubra and Leah Baird, and the Powers split reel, "Boomer Bill's Awakening," a comedy cartoon, and a Dr. Dorsey education.

The fifth episode of the Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "I'll Be in the Air," will be released during the week. This is the most thrilling and exciting episode yet released in this great continued motion picture story.

FOUR SINGLE REELS FROM GAumont.

Having made the release of the final chapters of its sensational photo-novel, "The Vampires," the Gaumont Company has only four single-reels to offer as its contribution through the Mutual in the current week. The great many exhibitors are only beginning to get "The Vampires" as there has been such a demand for it that the Mutual Film Corporation has been unable to supply the demand with the prints sent from Paris.

The first single-reel of the week is "Red Life" No. 28, the Mutual magazine in film. This contains pictures of "Oranges in California," "The Air," "The Hydro-Ski," "Automatic Apple Graders," and "How to Remove Shattered Glass.

The second and third single-reel of January 23 brings to the screen the Gaumont "Tours Around the World" No. 12. The pictures take spectators on a trip from Bordeaux, France, down the Garonne river to Pauliac. Although Bordeaux is the fourth port of France it is situated 60 miles inland. There are also pictures of the Monastery of St. Thessalonika in Greece, and of the Gorges of the Nere river in the French Pyrenees.

"See America First" No. 72, which has on the same reel an animated cartoon by Harry Palmer, is released Jan. 24. It shows places in "Historic Virginia," picturing Williamsburg, Hampton, Norfolk, Hampton Roads, and the site of the surrender of Cornwallis. The Gaumont Karston Komik is entitled "Absent Minded Willie."

The fourth single-reel of the week is The Mutual Weekly, which is manufactured at the Gaumont laboratories.

VIOLA DANA IN PLAY OF EAST INDIAN LIFE.

Viola Dana, the brilliant and gifted little Metro star, has begun work on a new feature screen play, a five-act Metro-Columbia production called "A Wife by Purchase." This is a romantic drama of the China-Singalese type, starring John H. Collins, who plays the part of a Chinese receptive, and Frank Currier, who plays the part of the Chinese boy. Robert Walker will have the part opposite the star, that of Claude Drummond, who saves Ameila from being sold into temple slavery. Augustus Phillips has been engaged for the part of Claude Drummond's lover, while Arlan, called the "Black Beauty" of the emborbing district, Frank Currier has the important part of Major Dennison. Other well known players are Henry Leone, who will play Kundra Ram; George A. Wright, who will play the Earl of Ketherington; Harry Allen, and Adele Clarke.

"THE LITTLE MISSIONARY" (Essanay).

This is a Black Cat feature which presents Mary V. McAllister, Essanay's child star, in a very charming comedy-drama of life in an orphan asylum. The photoplay is not exclusively for children, but, on the contrary, carries its appeal in the main to adults. It bears a strong moral on the emptiness of a childless marriage. There are some scenes brimming with pathos, including bedtime in an orphanage, but the spectator finds relief from the powerful tension of these by the many lovable and ludicrous incidents of child life which are interspersed in the picture. Little Miss McAllister has been surrounded with an excellent company. The photography is perfect. "The Little Missionary" was released through the General Film Service January 16, and has a screen time of 28 minutes.

Scene from "The Little Missionary" (Essanay).
Strong Cast for George Beban's Picture

"His Sweetheart," Written by Star and Lawrence McCloskey, Embodies Novelties.

H ELEN JEROME EDDY, Harry De Vere, Kathleen Kirkham, "Peaches" Jackson, Sarah Kernan, Robert E. Roison, J. N. Leonard, Cecil C. Holland and Charles Yorha are among the principal players who will appear in support of George Beban in the Morosco-Paramount picture, "His Sweetheart," scheduled for release during the last of the month.

The story itself was written by George Beban and Lawrence McCloskey in collaboration before the former went west to begin the production. There are a great many novel features in the story, as Beban determined that, despite the fact that it had an Italian setting, it was to be very different from anything which he had ever done before.

The very title itself is deceptive, for the sweetheart to which it refers is none other than Beban's mother, who comes to America to see her son after he has become a "wealthy" American. But of course the son does not prove to be quite so much a philanthropist as she had expected, and her thrifty nature leads her to take a position as laundress in the home of the district attorney.

Here the prank of a baby is hiding a valuable piece of jewelry in the clothes basket leads to the arrest and conviction of the innocent, terrified Italian woman on the charge of theft. The son is furious at the conviction of "Mama Mia," and a gang of political enemies of the district attorney work upon his mind until he is persuaded to have revenge upon the prosecutor.

The plot as it is finally hatched calls for Joe to hide upon the golf links until the attorney drives his ball near a thicket. Then he is to seize the ball and substitute for it another, which has been filled with nitro-glycerine and which, when struck by the victim of the plan, will blow him to atoms and destroy every trace of guilt at the same time.

But when Joe has succeeded in making the substitution of the loaded ball and the attorney is in the very act of striking it, the Italian is horrified to find his victim's wife and daughter coming within range of the explosive. There is an instant of frightful indecision and then Joe rushes from his hiding place and plunges upon the ground before the attorney, in time to receive the blow which would have meant death to them all had it fallen upon the ball.

Of course there is another sweetheart in the story, but she does not know whether she really qualifies under that category until Joe's mother has been cleared of the charge against her.

The production was made under the direction of Donald Crisp, and for the street scenes in the Italian quarter, asphalt paving was actually laid in the studio yard, gutters and sidewalks were built and stores were erected along the street, which are said to resemble in every detail a typical section of the Italian district of New York.

TRIANGLE FEBRUARY 4TH RELEASES.

Wilfred Lucas, Thelma Salter and Frank Keenan are the stars of the Triangle feature releases for February 4. Lucas has a vehicle designed to test his versatility to the full in the "Pine Tree" picture of John Ford and Balladi, entitled, "Jim Bludso," which is directed by Lucas and Tod Browning.

The story of "Jim Bludso" is one that Wilfred Lucas is excellently equipped to visualize, as it calls for picturesque character as she had left Jim, Merrill goes to Gilgal. He has an encounter with Bludso, although the engineer does not identify him as the man who has broken his home. A good comes and to hide the miserable work that he and his partner have allowed on the levee. Merrill tears a hole in the bank and tries to lay the blame on Bludso. This makes Bludso desperate for the pair, but Fate is on their side and they are able to establish their innocence. Bludso then becomes the engineer of the Prairie Belle. While out with another boat, the packet takes fire and burns, but the heroic engineer holds his nozzle and is praised as "a hero's ashore."

In the end his unfaithful wife dies and Jim is enabled to marry Kate Taggart, his early sweetheart.

In the 

THE VAMPIRES' DEMAND DOES NOT SLACKEN.

Increasing in interest as it nears the concluding chapter, "The Vampires" retains its remarkable mastery over spectators by the unusual turns given to the sensational developments in the plot, due to the ingenuity of the author, Norman Warne. The most recent instalment of the series, released through Mutual, shows how the intrepid companion, Normandin, the greatest of the Gaumont photo-novels released through Mutual works up to a climax that is quite out of the ordinary. The narrative of the difficult and tragic struggle between the mysterious "gambler," William Blake, and his friends and the army of the vampires, has been made into a story of intrigue and adventure in which the vampire, or "Vampires" as the story is entitled, is a little girl. The story of the vampire is told in the most unusual way and the child is acquainted with all the secrets of the vampire. The little girl is taken to court to clear her name and to have her rights preserved.

"A GIRL'S FOLLY" (World).

The next Brady-made World picture play with Robert Warwick and Louise Fazenda, "A Girl's Folly," is the product of a novel work and much action of the "red-blooded" variety. Bludso is engineer of the Mississippi River packet, "Prairie Belle," when the Civil War break out. He decides to join the Union forces and takes a position below with a river gambler. As he works his way up, he meets a young woman from Natchez. This leads to an estrangement. Jim comes back from the war to find that his wife has eloped with a river gambler, does as the head little. Later on, Merrill, the gambler, takes an interest in a contract to build the levee at Gilgal, Bludso's home town. Leaving Gabrielle as heartlessly

Scene from "Jim Bludso" (Triangle).

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HARWELL HEADS UNITY.

H. W. Harwell has purchased the controlling interest in the Unity Service Corporation and has announced his intention to succeed W. R. Merrill. The Unity Service Corporation is an independent exchange handling Unity and other releases for independent theatres throughout the country, has established an enviable reputation. Mr. Harwell is well known to the exhibitors in New York territory and with the additional backing of the United States district attorney, through knowledge of the exchange business should have no trouble in building up the lucrative business already established. Mr. Harwell has purchased the remaining stock owned by E. H. Wilson, sales manager and general manager of the Unity Service Corporation, whereby he will have the exclusive handling of the Twedeldum Com-
Violet Rays in Kalem Film
Special Tinting Process Used for Episode of "Grant, Police Reporter"

When Robert Welles Ritchie wrote "The Violet Ray" for the Kalem Company to produce as one of the episodes of "Grant, Police Reporter," he called attention to the unusual tinting prints necessary over the unusual lighting effects. Not being versed in laboratory love, Author Ritchie could not know that the effects he described in his scripts were built to order. Kalem did the director, Robert Ellis, give more than a passing thought to the matter when he produced the picture.

The action centers around the efforts of two representatives of a foreign government to steal the secret of the violet ray from the inventor and his daughter, who has helped him perfect it. Failing to make the secret divulge its secret, the conspirators turn the deadly rays upon his eyes, temporarily blinding him. They are about to administer the same treatment to his daughter when Grant, police reporter on the Chronicle, bursts into the laboratory after a perilous walk across the electric light wires leading into the house near the front in search of his wife. The trick.

The tricky light effects used in this scene were a source of considerable perplexity to Kalem's factory superintendent, until the final effect was devised. The whole scene was shot with a direct or an alternating current. And since the realism of the entire picture depends upon these tints and tones in the positive and negative forms, the production naturally prides itself upon having solved this neat little chemical problem, which makes of "The Violet Ray" a novelty release out of the ordinary.

That infernal machine, whose deadly violet light will some day take its place along with wireless control of torpedoes, is a future of which只怕 you are the pioneers. The adventure of Kalem's police reporter series, George Larkin, the man of thrills, and Ollie Kirby, the versatile girl, head a brilliant cast of players.

FOUR ENTERTAINING SINGLE-REELS FROM GAUMONT.
The enviable reputation of the Gaumont Company as a producer of single-reels causes that company to bend every effort to make this line its specialty. The excellency of its product is well maintained in the following single-reels which come from the Gaumont Laboratories the week of January 19th. The first is "Grant, Police Reporter," No. 23, in the Magazine, released January 24. It contains pictures of a mobile X-ray apparatus transferred from point to point by the French on the western front from which hospitals are hastily set up. Butterflies used for decorative purposes by artistic designers are shown in the various stages of preparation. A third section of the film is a pageant between the Paris and the Prussians. The reel concludes with a pictorial exposition of the hula-hula dance as a novel to the accompaniment of native ukulele plucked by a native hula dancer.

The second reel of the week is "Tours Around the World!" No. 13. It takes spectators to Tehran, Persia, the Coast to Coast Monster, Charlot, Honolulu, his scenes and sports in the Vosges Mountains. It is released January 30.

"South America First!" No. 12, released January 31, shows San Diego, Cal. The city is remarkably interesting from a pictorial point of view because here was established the first of the California Mininghere is the Theosophical Institution, the leading resort hotel of southern California, and an exposition which kept open for two years. On the same reel is a Gallo-Karton Komik, "Never Again!"

The fourth single-reel of the week is "The Mutual Weekly," made by Gaumont.

LATEST VOGUE A SIDE SPLINTER.
An irate policeman in hot pursuit of Billy and Paddy is one of the most exciting moments in the latest Mutual-Vogue comedy which is in the making this week under the direction of James E. Davis. Some new and thrilling stunts are included in this chase that are bound to make any audience gasp while they are convulsed with laughter. Billy and Paddy are finally caught when the telegraph pole on which they are hiding is run into by the cop's auto and comes crashing down, bringing the perils to an end.

"Smiling" Billy Mason, Paddy McGuire and Lillian Hamilton are the featured fun-makers in this comedy, the temporary title of which lies, "The End." This is a two-reel offering and the trio are given ample opportunity to make use of all their comic tricks.

VITAGRAPH V-1.S-E TO PUT OUT "THE CHRISTIAN."
Through an announcement just made by the Vitagraph V-1.S-E., Incorporated, it has been decided to distribute the remainder of Harry Sturges's great story, "The Christian," through that organization.

To Put Out "Buffalo Bill" Film
It Was Made by Essanay and Will Be Distributed by K-E-S-E.

"BUFFALO BILL," whose death in Denver was announced Wednesday, January 16, was a warm friend of George K. Spoor, president of the Essanay Film Manufacturing Company, Chicago, and through him arranged to leave his autobiography in film to posterity. It is probably the first instance of the film being used for this purpose.

The Life of Buffalo Bill and the Indian wars was produced under the auspices of the United States Government as an historical record of the forming of the West. William F. Cody (Buffalo Bill), the greatest plainsman of them all, and the most romantic figure in the building of the nation, is shown throughout his life and battles. "Buffalo Bill" himself plays the leading role.

This picture, which is to be distributed throughout the United States by the Klein-Eldon-Selig-Essanay service, shows myriads of Indians, regiments of United States soldiers and scores of picturesque scouts, many of them been companions of Buffalo Bill, in each and some thrilling feature. Most of the veteran scouts of the West were asked by Buffalo Bill to contribute something to his film autobiography and the result is said to be decidedly interesting.

As it stands and will be shown on the screens throughout the United States, "The Life of Buffalo Bill" is an hour and ten minutes of thrilling action, terrifying Indian battles and picturesque skirmishes, its exciting moments contrasting with its quaint pathos, its light amusing situations sitting in consistently with the daring and dangerous humor of the grim frontiersmen.

LUCAS TO STAR ON TRIANGLE PROGRAM.
Scenario rights to "enrapture," a story by Samuel Hopkins Adams, recently published in Collier's Weekly, have been purchased by the Triangle-Fine Arts studio for picturization under the direction of Wilfred Lucas and Ted Browning. Lucas will place the star role. Lucas has not yet selected his cast, but it is probable that Carmen Myers will be promoted to a leading lady and will support the star. Work on the production will be started as soon as "Jim Bludo" is completed.

The story has unusually dramatic screen possibilities and the transformation of it into scenario form will be supervised by Lucas himself. He was struck by the unusual plot and persuaded the studio management to secure the film rights without delay. "Enrapture" is the "Our Southern Childhood" series. It is threaded with pathos, romance and tragedy, combining to make strong heart interest and dramatic effect.

THE NEW HULETTE PICTURES.
"Her New York," the Thanhouser-Dathe big first-of-the-year features, starring Gladys Hulette, will be followed in the spring by the fourth of the "lovely child" series, "Pots-and-Pans Peggie." The first and second plays were "The Shine Girl" and "Prudence, the Pirate," all written by Agnes C. Johnston. The first scenes of Miss Hulette's new American Garmin, which was released January 8. The new story, filled with the quaint situations that have pleased Miss Hulette's public, is by Philip Lonergan.

WITH APOLOGIES TO THE METRO.
By error, the wrong cut was inserted in the review of Metro's picture, "Cave Man's Buff," which appeared on page 358 of the January 26 issue. In order to show what a perfectly good cut was omitted, and also that exhibitors may be spared the trouble of looking for the non-existent scene, as misprinted by us, we are showing herewith the cut which should have appeared.

Scene from "Cave Man's Buff" (Metro).
SCHWARTZ FILMS, INCORPORATED

A new firm of "Schwartz Films, Incorporated," has made its advent into the feature film field of the Middle West, with offices in Chicago, Ill. It is the intention of "Schwartz Films," as the new company is called, to centralize all of the exploitation, production, and distribution activities of the various independent exhibitors in this territory only the biggest and most worthy of the super-films as they are produced. The new firm will be able to handle ten to twelve features a year, and practically insure capacity patronage wherever they may play.

Among the first of the features to be handled will be the recently announced six-two-reel sequence by Edward K. Elia Wheeler Wilecox, and distributed by them to exhibitors in Illinois, Wisconsin, and Indiana. There had been much speculation as to the handling of the Elia Wheeler Wilecox pictures in this territory, but the "Schwartz Films" people over-bid all competitors, paying a record price for the rights for the above sequence.

"Schwartz Films, Incorporated," with William M. Schwartz, as president and general manager; M. Schwartz, vice-president; Jack M. Schwartz, treasurer; and I. Maynard Schwartz, secretary, together with their able office staff, will endeavor at all times to co-operate with the exhibitors and give them the best to be had at prices where they will be able to net larger profits on big features, there appears to be a good foundation for the report.

THE PRIMITIVE CALL"—(Fox).

For the "Primitive Call," Gladys Coburn's second photoplay, William Fox had assembled a cast of super-excellence. Besides Miss Coburn, who scored a notable success in her initial motion picture production, there were met producers of distinction, all of whom have distinguished artists as Fritz Leiber, John Webb Dillion, George Lan Larkin, Lewis Realy, Velma Whitman and Kittens Reichert.

However, the fact that the "Primitive Call" is a "different" film, and Mr. Leiber was selected for the principal role because he has the peculiarly spare countenance, high cheekbones, erect carriage, and long straight nose, which are so effective in the characterization of the Longfellow-Wadsworth type.

John Webb Dillion has been in many Fox films. He will probably be recalled best for his fine impersonation of the fiery Tybalt in Shakespeare's "Romeo and Juliet." The "Primitive Call" will be released on Jan. 22, 1917.

MARBORIE RAMBEAUB IN SECOND MUTUAL PRODUCTION

Marjorie Rameau's second Mutual production will be a picturization of "Motherhood," a play by the well-known author and playwright, Frederick Arnold Kummer. Miss Rameau has already completed the "Romeo and Juliet" of the Frank Powell Producing Company under the direction of Frank Powell.

In "Motherhood," which will mark Miss Rameau's second appearance on the screen, she has a role entirely different from that of "The Greater Woman," which introduced her to the photoplay stage, and one which will afford her a wide range of artistic expression. "Motherhood" is a virile, gripping, modern drama, unusually well acted, as the title indicates, on a theme of universal appeal.

"FORTUNES OF FIFI" FOR MARGUERITE CLARK.

"Snow White" and her little dwarfs neatly packed away in celluloid to the accompanying plaudits of the multitude, Marguerite Clark is now hard-at-work in the Famous Players Studio under the direction of Harrison B. Williams, the adaptation of Molly Elliott Sewell's well-known play, "The Fortunes of Fifi," which will be released on the Paramount program in February.

As Fifi, Miss Clark will undertake a new role for her—the part of an actress on the French stage. Though this is not the first French girl that Miss Clark has played on the screen—"Silks and Satins" found her in mediaeval France—she has never played the extremely difficult role of an actress before. However, Miss Clark herself is probably the only person who is not concerned for the outcome of her attempt, as her admirers will be content to place any histrionic undertaking in her capable little hands.

"THE DARLING OF PARIS" (Fox).

The part taken by Miss Theda Bara in "The Darling of Paris" is one of the most interesting characters she has ever been called upon to interpret since becoming identified with the silent drama. It is an unusual one, dominating the story from beginning to end, and while she is not in the picture, which adds all the more importance to the production in general.

It may be suggested from Victor Hugo's novel, "The Hunchback of Notre Dame," and the part of Esmeralda, which Miss Bara portrays, throws a new light on the ability of the star.


By opening their new office at 911 Walnut street, in Des Moines, Iowa, Jan. 16, the Johns-Manville second month after bringing the total number of their branches up to fifty-five, practically every important city in North America now has a Johns-Manville office.
Intrinsic Value vs. Stars
W. A. Brady Says He Believes in Getting Out the Best Pictures Possible.

Director General William A. Brady and the other officers of the World Film Corporation are naturally delighted with the demand for World Pictures Brady-made. This growth has been manifested in all parts of the country and also in Europe, where the company is expanding. Credit for the success of these pictures has been amazingly successful. In recently declining to compete for the services of a very prominent star who was up for a special release, Mr. Brady said: "Probably there would be a large profit for the corporation in any case, but I am convinced that there would be a profit. But of its wisdom in the long run I am not so certain."

"I am further convinced that the production of the World is the right one, with no comebacks. It involves nothing more than getting out the best pictures it is possible to get out, and selling them absolutely on their merits, never promising anything more than we can deliver."

"Even and reliable excellence is what we are after. We have many examples that the public has grown to look for this precisely this quality when it sees a World Brady-made announced, and that the condition is becoming more and more widespread every day."

"Why disturb such a situation by throwing all our energy and a fortune of our money into a 'special' with a $100,000 star, necessitating big fees from the exhibitors and unconscionable prices at the box office?"

"We feel that in the present development of the art we could improve the World pictures for a smaller, more skilled, and better-valued return, and that if we were to merely make longer ones and charge more for them—as we should be compelled to do under the pressure of the expensive special—"with" exhibitors and public and bamboozling ourselves."

"We have been told repeatedly that our pictures ought to be released as specials. We have in some instances we have been invited to pad them out and sell state rights to the inquirers, some of whom called producers applied by mail. We insist on making every World picture as good as any 'special,' but none of them will be padded out, and all will be released in the regular course and regular way on the World program."

"The returns from first finding a good plan and then sticking to it are illustrate the above. The complete fact that every one of the World's exchanges, without exception, has tremendously enlarged its business during the past few months, while exhibitors are still being practical and realizing that the receipts will nearly if not quite double those of the previous year."

The Vicar a Special Release
Frederick Warde's Great Production Removed From Thanhouser-Pathe Gold Rooster Schedule.

The elaborate Thanhouser production of "The Vicar of Wakefield," starring Frederick Warde, has been removed from the Pathé Gold Rooster release plans and will be offered as a Pathe special. The "Vicar of Wakefield" is in eight acts, was directed by Ernest Warde, has a distinguished cast and is a film edition of a classic that has constant big action. Because of the withdrawal of "The Vicar of Wakefield" from the Pathé release plans, a special Thanhouser Pathe special, its release date in early March as a Gold Rooster play will be taken by "Her Beloved Enemy," featuring the two new Thanhouser stars, Doris Grey and Wayne Argy. The story is by and directed by Ernest Warde.

The second March Thanhouser-Pathe Gold Rooster play will be Gladys Hulette in "Pots-and-Pans Peggle," another contribution to the "lovely girl series" under the authorship of Agnes C. Johnston, W. Eugene Moore is director. Changes in April dates will be announced later.

A Day at West Point (Ultra).

"A Day at West Point," a one-reel feature, was enthusiastically received at the Strand theater, New York, the week of Dec. 17. The various phases of cadet life and training, from entrance to the academy to graduation, are portrayed. President Wilson is shown giving out diplomas to the graduates, and Mrs. Wilson also appears prominently in the events of the graduation day exercises.

The show is especially timely at present, in view of the strong movement towards the adoption of universal military training in America, and this condition heightens the interest which the subject of training is bound to create ordinarily. "A Day at West Point" is being handled by Ultra Films, Inc., which is offering it to independent exhibition.

BRIDGES BURIED ON METRO PROGRAM JAN. 29.

"Bridges Burned," with Miss Florence Farr as star, was leased on the Metro program Jan. 29. The star herself is the author of "Bridges Burned," which was adapted for the screen by Wallace C. Clifton. Perry Vekroff directed the production, made at and photographed by Neil Bergman.

Garden of Allah" Shown at Indianapolis
Selig's Big Feature Presented Christmas Day at Indianapolis Town—Highly Praised.

Robert Lief, motion picture exhibitor of Indianapolis, Ind., on Christmas Day, presented the Selig spectacular photoplay, "The Garden of Allah." Mr. Lief has the honor of being the first exhibitor to show the present Selig's in the Garden of Allah on the motion picture screen.

The production opened at the Circle theater to standing room at the S. R. C. C. which has been hounding out indifferently. As this is the first occasion on which "The Garden of Allah" has been presented, it may be interesting to read of the reception given to the show at this time.

The Indianapolis Times on January 1, says in part: "The producers did well in selecting the Circle theater for a try-out of the new motion picture. The opening has been a tremendous success, and the picture will play to the end of the season. It is a story of the woman and the man from different walks of life, who go to the desert to forget and who are the lesson of perfect love and the desert is well-known from the book and the story of the same name. But, it remained for the motion picture screen to make it real due to the splendid acting of Miss Helen Warr as 'Tongil Elbridge' and Thomas Santelche as the story 'Boris.' The story gives weight of opportunity for scenic embellishment, and here Colin Campbell has scored, painting with broad strokes a desert and its strange places, one of the most wonderful being a sandstorm which leaves nothing to the imagination."

The Indianapolis Statesman, in a long and flattering review, says: "Selig Polyscope Company has produced 'The Garden of Allah,' and the result of the long and patient work has been the highest praise that can be given it to."

The Indianapolis News in the course of nearly a column reports in part: "A remarkably large part of the story of 'The Garden of Allah' is told in the Selig production, and the book is followed much more closely than is usual in picture shows of novels, and the story is built around a series of scenes of strange and stirring picturesqueness, and with many touches of unusual beauty."

Real Railroaders in "Hazard"s"
Kalem Players' Early Experience Lends Realism to "Hazard"s"

To be cast for the important roles, week after week, in a series that is well on its way to the two hundredth episode, is an honor that comes to few screen players, yet it is shared rightfully by Miss Gibson and G. A. Williams of Kalem's "Hazard's" company.

But without note, Miss Gibson is the daughter of a real railroad man and he has been wined and dined by Miss Gibson and her father. Miss Gibson and her father had ever seen the inside of an engine cab, she was accustomed to taking long rides with her father and putting her broad shoulders on the shoulders of the engineer, of a giant mogul. She early acquired a working knowledge of telegraphy, which she finds is a part of her character in the "Hazard's" series, and she is the engineer. The messages that Helen sends are always true, and telegraphers have declared that they are using their own messages to make a living are shown. So much for the realism furnished by daring Helen Gibson.

The scenes and fans, perhaps, have wondered at the ease and assurance with which G. A. Williams handles himself in various roles in the "Hazard's," but there is no doubt that he has always been fascinated by railroad life and has had actual experience in almost every branch of train service.

Back in 1887 the show he was with became stranded in Wisconsin. Never afraid of hard work, he secured a position with the North Western railroad and from a humble brakie he rapidly rose to the position of passenger conductor.

His first moving picture work was in the Kalem railroad series and he has only been out of uniform since. His dynamic quality insures to every episode of the "Hazard's" that realism so greatly sought after and so regularly found in Kalem productions.

National Association's Annual Review.
Practically all of the prints for the sample reel of the film "How the Great Stars Make Love" have been secured by the National Association of the Motion Picture Industry, and work on the assembly has been begun. This reel is the first of the reviews at this form of association is going to issue as its "Annual Review" of the motion pictures of 1916. The films are to consist of cut-outs of the great stars, with the year's stories.

The reel on "How the Great Stars Make Love" will be the first. Prints for the second reel, "Great Fights of the Films," are already coming in, also "With the Funny Stars." The subjects of the other reels will be "Daredevil Stunters," and "Great Thrills." The series will be released at weekly intervals by the National association to raise funds for its organization work.
Bluebird February Program

Has An Attractive List of Subjects and Notes the Return of Several Favorites.

The return of Mary MacLaren, the reappearance of Ruth Stonehouse, the return of the film "Chalice," and other factors, has added to the interest of the Bluebird's program which opened on February 1 at the Bluebird Theatre.

Lois Weber, who discovered Mary MacLaren and made her an independent, is working in "Shoeshine," in which she appears as a bird in which the pretty Scotch lassie will be featured. Harrison Ford will be her leading man, because of the fact that J. Warren Kerrigan's contract with Bluebirds expired before "The Mysterious Mrs. M." was completed. Thus it came about that John Drake, who had been cast in"The Mysterious Mrs. M." will take Ford's place. This is the second time the Bluebird March 5 to complete the present announcements.

"The Mysterious Mrs. M." was inspired by Thomas Edgelow's story, printed originally in a popular magazine. Lois Weber made the screen adaptation and directed the production. Evelyn Sellie plays the title role, and the company supporting Miss MacLaren and Mr. Ford includes Charles Mailes, Bertram Grassly, Frank Brownlee and Willis Marks. This attraction, on Feb. 5, will be the forerunner of several more Mary MacLaren appearances among Bluebirds.

Rex Ingram contributes another of his photographically beautiful productions to the line of the Bluebird's "Bluebirds." "The Chalice of Sorrow"—on Feb. 12, when "The Reward of the Faithless" will bring Wedgewood Newell into featured prominence with Betty Schade, another artistic and willing heroine, Claire Du Bray will also be prominent in the cast. Magnus Ingleton's story inspired this Rex Ingram presentation.

"Another Woman," directed by Franklyn Farnum, is another light comedy opportunity to enhance his value to Bluebird and increase his personal popularity. This release will be made on Feb. 18. By Daytime, in which Mr. Farnum plays an intensely melodramatic role, with Leah Baird opposite. "The Man Who Took a Chance," is currently being released.

Ruth Stonehouse will be the star of "The Saintly Sinner" to be released on Feb. 25. This feature is among the most important of the Bluebird house has a more dramatic role than she has ever played for Bluebirds. Jack Mulhall will be her leading man, and the supporting cast will include John Devries, Whittaker, Henry Devries, Alida Hayman, Dorothy Drake and Adele Farrington. Edwin Lewis furnished the scenario, made from L. H. Hutton's story, and Raymond B. Wells directed the production.

Mary Violet Mersereau will make another Bluebird appearance in "The Boy Girl," by John C. Brownell. This is the second Edwin Stevens production for Miss Mersereau in this series. The heroine is reared as a boy and it is not until in late in the story that the parents discover her true sex. The company includes Charles Whittaker, Henry Devries, Alida Hayman, Dorothy Drake and Adele Farrington. Edwin Lewis furnished the scenario, made from L. H. Hutton's story, and Raymond B. Wells directed the production.

NEW SCREEN MAKES "CIVILIZATION" PICTURE CLEARER.

Thus Ince's big production, "Civilization," was given its premiere in St. Louis during the holidays, under the auspices of the St. Louis Film Corporation, one of the very large picture shows in the United States, circulation of same being close to 400,000. They devoted a great deal of space to this remarkable feature because they are the producers for the purpose of their Christmas fund, which is one of the big holiday festivals of St. Louis.

In one issue they gave the Minuna Gold Fibre screen a very prominent write up, having purchased one after realizing that the ordinary white cloth screen at the Victoria theater was not suited to the brilliance of the picture. The clear natural manner that the master builder of this photoplay would like to have it. Among other things the Dispatch said: "It was all of the truest, and its examination was of the highest order the yesterday's audience in the Victoria than on the opening day, this being the final installation of a Minuna Gold Fibre screen. This has been designed from the first and the screen was ready for service on Monday. It was found that the lens in the machine was giving a far better result than had been hoped. When the two productions of 'Civilization' were satisfactory, there is a wealth of improvement following the installation of the Minuna Gold Fibre screen. The City Dispatch is under obligation to the company of this city. Fully 50 per cent. of the high grade motion picture theaters of the United States are now equipped with the system from Minuna, and even the winking of an eye is plainly shown, owing to its wonderful reproducing powers. With the light full upon it, the picture is crystal clear. Illusion is found in the fact that the gold forms a perfect harmony with or neutralizes the light rays from the machine. This is another step in the advance of the art. There is no glare and the full beauty of the picture is brought out in a natural and clear cut way.

Fox's Activities East and West

Four Players Added to Long List—Company Celebrates Its First Anniversary in the West.

WILLIAM FOX'S hobby, as one reviewer remarked, is collecting stage and screen stars. Last week he added four more. The newcomers are Frank Alexander, Cecil Holland, William Conklin and Violet Radcliffe. Mr. Alexander, thirty-two, is a member of the Fox organization, as he weighs just 250, has been working in Foxfilm comedies until recently. He will play the first dramatic role of his career in the new George Walsh film which Otto Turner is directing.

Cecil Holland, who will also appear in Mr. Turner's third production for Fox, was discovered in the New York Stock Exchange. He had the parts of General Sherman and Captain Lyon in "The Dawn's Early Light," doing the part of the Thirty-fifth.

Mr. Conklin, at one time a noted walker and a crack half-miler, was on the stage for fourteen years. His last engagement was as a soloist in "The Fair Burgher." He will be seen in the silent drama in 1915 and has been featured in many productions. He had an important role in "The Navy," and a young doctor; Helen Stirkeland is the old-hearted Sarah Wentworth, he is only eight years old now, but she is entitled to be called a veteran.

On the West Coast Director Richard Stanton, for the final scenes of his third subject, took views of Garden City, the western town built by Fox Film Corporation, burning at night. As part of the necessary preparations for the production, Fox desired. Several companies of the Los Angeles fire department answered a fire alarm turned in by an innocent passer-by when her heart got the set going.

Fox Film Corporation, incidentally, celebrated the completion of its first year in California last month. Within the past year it has made twenty pictures for Fox Film Corporation, an organization covering less than an acre of ground and employing thirty persons, to one thirty acres and paying salaries of $600 a month.

A change in the release scheduled for January 29 will result in the substitution of Gladys Brockwell's recently completed screen drama for the Suratt subject originally planned for that date. Jack Standing will be seen in the chief role in Miss Brockwell's supporting cast.

"THREADS OF FATE" (Metro).

"Threads of Fate," a new five-part feature photodrama with which has been advertised in the newspapers, will be released.

"The Searchers," directed by Edward Webber for the Metro Pictures Corporation, will be released on the Metro program Jan. 22. Eugene Newland directed the production, the play being based on the novel of the same title by Richard Barry. The scene of "Threads of Fate" is laid partly among the coal mines of Pennsylvania, and ample opportunity is provided for drama and romance for the figures in the play.

Miss Dana is supported by a strong company. Robert Whittaker plays Jim Gregory; the "wanderer;" Augustus Phillips plays Tom Wentworth, Dot's foster-father; Richard Tucker is the priest, and Thelma Powers, the faithful friend.

B. J. ABRAMS TAKING A REST.

B. J. Abrams, the gentle, good natured special representative of the Meleis Mfg. Co., is holding in town after an extensive trip of eleven months in the interest of the Knickerbocker Star Features and Vim comedies. Mr. Abrams of had been covering the South and Middle West, reports a very strong demand for the Vim comedies. The demand for the Knickerbocker releases and for the three reel Knickerbocker releases. Vim comedies too, have been very popular because of the demand for good comedies to make up a well balanced entertainment.

W. C. RITER ON ROAD.

W. C. Riter, special representative for Knickerbocker Star Features and Vim comedies, has just left for Philadelphia after spending several days in New York. Mr. Riter has covered the Northeast and far into the territory above the above named brands, and finds they are in much demand throughout the territory which he has covered. As Mr. Riter has had many experiences in the dime novelties business and knows it from the end to the producers feel that his judgment is worth consideration, and, they therefore feel confident that the future of these brands will enjoy greater popularity than they have in the past.
THE MOVING PICTURE WORLD

KRAUS ISSUES NEW CATALOG.

A handsomely illustrated catalog has just been issued by the Kraus Manufacturing Company, art publishers, of 225 Fifth Avenue, New York. It contains a list of more than one thousand names of photographers whose pictures are carried in the stock of the Kraus Company in various forms.

Recently the Kraus Company was compelled to increase the dimensions of its showrooms, which are now about four times as large as when the company started in business at its present address, which fact is the best proof of the great increase in business which the company has been favored with. The quality of the pictures is simply affected by the enlarging of the grand prize at the recent Panama Pacific International Exhibition at San Francisco, accompanied by the silver medal.

In addition to the enlargement of the showrooms the company is constructing a new building, whereby the Kraus Company will have a large and well lighted showroom equivalent in size to the original offices.

The Kraus catalog is widely used by exhibitors and has the reputation of giving the greatest satisfaction.

INTERNATIONAL GETS PICTURES FROM ICEBOAT.

Cameramen are sometimes called upon to do dangerous things, and oftentimes have to do their work under the most absurd circumstances. Taking pictures from the limited confines of an iceboat's cockpit while skimming over lumpy ice with the speed of the wind is the latest awkward camera stunt. It was done by Herman Stockhoff of the Hearst-Pathé News a few days ago on an iceboat going eighty or more miles an hour.

In addition Stockhoff had to hold his camera, turn the crank and stay in the boat. That he did it is shown in the most recent film. The evidence proves only the fact that the camera men are nothing if not daring and capable.

MARJORIE RAMBEAU IN "THE GREATER WOMAN."

Frank Powell has finished the filming of "The Greater Woman," a picturization of Alice Boyesen's play of that name, in which Marjorie Rambeau makes her screen debut. "The Greater Woman" is the first of the series of Marjorie Rambeau pictures now being made by Frank Powell Producing Corporation and to be distributed through Mutual.

In "The Greater Woman" Miss Rambeau is said to have an easy and graceful vehicle for her first screen appearance. Mr. Boyesen's play lent itself readily to the screen adaptation, and in it Miss Rambeau has unusual opportunity for the exposition of her great gifts as an emotional actress, as well as for the lighter form of dramatic expression which she can portray.

Notes of the Trade

The title of the new Alice Brady picture play has been changed from "Prou-Prou" to "A Hungry Heart."

Vola Vale, who will appear in the Lasky production, "Each To His Kind," of which Jesse Hayakaw is the star, has been engaged to support George Beban in his next Morosco production. The story was written by Mr. Beban in collaboration with Lawrence McClosky and will be directed by Donald Crisp.

A "Square Deal" is the name of a new World-Brady motion picture play in which Carlyle Blackwell is the star, assisted by June Elvidge, Henry Hull and Muriel Ostriche.

James J. Frawley, representing Menger & Ring, Inc., of New York City, will start on an extensive tour Monday, Jan. 15. He will call at six of the New York cities and Rapid City, S.D., by way of Pennsylvania, Ohio and Michigan.

More than three hundred people took part in one of the big scenes in "The Key to Possession," the new Metro-Rolle feature being made at the Rolfe studios, when Mabel Taliaferro and Clifford Bruce went through a wedding scene.

Mary Nash has been added to the already imposing roster of World Film stars. Her first play for the screen is being written by Jules Eckert Goodman.

"Marcel's Birthday Present," a five-act feature, is being filmed by Director Rupert Julian at University City. Julian and Lasky have been working on this film with a large staff, which looks promising, and with some especially provided sets for the director's use.

Olga Printzlau and Dennis Cliff have been added to the Lasky scenario department.

Rockcliffe Fellowes has been rewarded for his illuminative work in World pictures by having his name featured in several recent casts.

The Helen Holmes Company, at work on the Mutual serial, "A Lass of the Lumberlands," spent New Year's Day in filming the as yet unsold Jeunesse race tracks, filming the fourteenth episode of the continued film story.

Lionel Barrymore has started work on the new Metro-Russell dramatic, "The Gentleman," in which he is directing the production and prominent in the cast is Hugh Jeffrey, who has worked with Mr. Barrymore in other Metro features.

Little Madge Evans has a new contract with the World Film Corporation—or rather a renewal of her old one—with a very considerable increase in the matter of salary. Madge's first performance under this highly agreeable state of things is in the child role of "Motherhood," of which Alice Brady is the star.

An underworld drama, "Soaring Humanity," is under production by Director Rex Ingram at Universal City, who also wrote the scenario. Ingram has been assigned a big cast of players for this production, which required not only actors and actresses, but many types. The production will be released in five reels.

"Wife by Purchase," an East Indian play, will be the next Metro starring vehicle for Viola Dana. Miss Dana will be under the direction of John H. Collins, who also directed her in "The Gates of Eden," "The Flower of No Man's Land" and "The Light of Happiness."

The next Gail Kane release by the World Film Corporation is to be called "The Red Woman" instead of "Her God," as formerly.

"Where Is My Husband?" is the title of a one-act comedy being filmed at Universal City by Director Louis Chaudet. It features Eddie Lyons and Lee Moran with Edith Roberts and the other members of the Nestor Company.

Charles H. Christie, business manager of the Christie Company, announces that the contracts made for the releasing of the construction pictures on January 1st are subject to change, owing to unavoidable delays. Those which were released on January 1 will not be offered to the public until the latter part of January. The new film pictures of twenty to forty pictures, to be released two to three times a month, will be the same exchanges now handling the one reel Christie Comedies.

Picture Theaters Projected

CHLORIDE, ARIZ.—Arno Goetz has opened a new moving picture house on Tennessee avenue.

DINUBA, CAL.—A one-story moving picture theater is under construction for H. T. Haden and W. P. Boone, costing about $8,000.

LOS ANGELES, CAL.—Architect A. Lawrence Valk, 47 Douglas building, is preparing plans for a four-story theater, 60x150 feet, to cost $75,900.

MARYSVILLE, CAL.—K. A. Adelshing's new moving picture theater is nearing completion. It will accommodate between 800 and 1,000 persons.

SAN FRANCISCO, CAL.—The Fairlady theater, recently taken over by Charles Goodwin, is being remodeled.

CHARTER OAK, Ia.—The opera house has been taken over by Henry Rohling.

NAPA, CAL.—John Garibaldi, Oakville, Cal., has plans for a one-story moving picture theater, 60x150 feet, to cost $25,000.

BRIDGEPORT, CONN.—Skidmore & Vincellette are reported planning to make extensive alterations to their theater building.

DAYTONA, FLA.—The Crystal theater has been thoroughly renovated and reopened.

WEST PALM BEACH, FLA.—Work is well under way on the new Star theater. It will have seating capacity of 400 and cost approximately $2,000.

LANESESBO, Ia.—The Davis building is being converted into an up-to-date moving picture theater for C. A. Anderson.

LOST NATION, Ia.—The opera house here has been purchased by Henry Rohling.

MASON CITY, Ia.—The Star theater has been improved and the interior redecorated.

VAN WERT, Ia.—The opera house has been taken over by Smith & Son.
POLO, IA.—It is reported that Fred C. Perry will open a moving picture theater here in the near future.

SIOUX CITY, IA.—A new moving picture house is under construction for L. B. Longmeeker.

CHICAGO, ILL.—Samuel Cooper, 1147 Independence boulevard, has plans by J. B. A.roner, 125 North Clark street, for a two-story theatre and apartment building, 10 by 100 feet, to cost $1,500.

HIGHLAND PARK, ILL.—Jensen & Steenhill, 185 S. Dearborn street, have plans to erect a two-story moving picture theater and store building, 50 by 123 feet, for William Pearl, to cost $20,000.

NEWTON, KANS.—The Strand theater, recently purchased by G. W. Bay, is being remodeled.

PRATT, KANS.—R. Calbeck has plans by Fred G. McCune, Wauke building, for a three-story opera house and hotel building, cost $15,000.

COVINGTON, KY.—The Strand theater has been reopened as a moving picture and vaudeville house.

MIDDLETOWN, KY.—The Brownie theater, located at 1918 olive street, has been purchased by the owners of the picture house opened by the Brown Amusement Company.

LAKE CHARLES, LA.—Southern Amusement Company has acquired a building on Ryan street for $25,500 and will remodel for Lyric theater; erect new front; provide seating capacity of 1,000; install typhoon fans for ventilation, etc. The entire project will cost $40,000, including investment of $15,000. The theater opens March 16.

SHILOWEPT, ILL.—T. C. Barrett will erect $50,000 moving picture theater to be leased to Saenger Amusement Company; seating capacity for $1,500, including pipe organ, furnishings, equipment, $100,000.

AMESBURY, MASS.— Amesbury Theater Company has plans by W. H. and Henry McLean, 110 Tremont street, Boston, for a one-story theater, cost $75,000.

MONTAGUE, MASS.—Turner Falls Power & Electric Company and the Connecticut Valley Street Railway Company, have plans by W. J. Howes, 241 High street, Holyoke, Mass., for an amusement park, to cost $150,000.

BALTIMORE, MD.—Southern Amusement Company, Henry W. Webb, president, 1218 Fidelity building, has let contract to the Corbin Company, 462 Park avenue, to erect theater at Cross and Light streets; fireplace; stone, brick and stucco; seagull raft; concrete floors; seating capacity 1,200; cost, $39,000.

ALBERT LEA, MINN.—The B. E. theater has been leased by L. E. Tingley.

CLARKFIELD, MINN.—The Family theater has been taken over by S. D. Stocking.

PIPESTONE, MINN.—Sparks & Kennedy have the contract to convert a billboard hall into a 1/2-story moving picture theater, 120 by 120 feet, for Jerry Hines, work to be started February 10.

SPRINGFIELD, MINN.—P. M. Boat has leased the Grand theater and is operating it as a first-class moving picture house.

ST. PAUL, MINN.—M. L. Pinkelstein and J. H. Ruben, owners of the theater, at Ninth street and East Seventh street, will expend about $75,000 in making improvements to the house.

ST. PAUL, MINN.—H. C. Struchen, 406 Dakota building, has the contract to erect a one-story moving picture theater, 70 by 70 feet, for E. E. Eber.

ST. PAUL, MINN.—Silas Jacobson, 601 Capital Bank building, is preparing plans for a $30,000 theater structure.

KANSAS CITY, MO.—The new Center theater is the name of a new one-story moving picture theater, 100 by 100 feet, at 1817 Grand avenue, that has been leased by E. B. Eder.

ST. LOUIS, MO.—Eugene Freund, 1560 Broadway, is having plans prepared for converting a store property into a modern moving picture theater. The alterations will cost about $4,000.

KANSAS CITY, MO.—The Palace theater, formerly operated by the Richard Flynn Amusement Company, has been purchased by O. Momece.

KANSAS CITY, MO.—George E. Howling and J. B. Hutton will erect two buildings to be leased to the Kansas City Feature Film Company: three-story office building in front, 60 by 70 feet; concrete film building, 10 by 50 feet in rear. Will also construct a new miniature theater; auditorium to seat 100; five fireproof vaults: cost $50,000; completion about April 1, 1917.

DANBURY, N.B.—The Electric theater is the name of a new moving picture theater to be constructed for Robinson & Rittenhouse.

TORONTO, N. J.—J. C. McCloskey has plans for Hoffman Company, Finance building, Philadelphia, for a one-story moving picture theater, to cost $18,000.

BROOKLYN, N. Y.—Lyric, Ridgewood Heights Amusement Company, J. C. Klein, 613 Palmcito street, have plans by Louis Berger & Co., 1652 Myrtle avenue, Ridgewood, L. I., N. Y., for a one-story moving picture theater, 50x17x14 feet, to cost $25,000.

ELMHIRST, N. Y.—The Victoria is the title of a new moving picture theater opened here by Samuel Scheer, Jr. The seating capacity will accommodate about 500 persons.

NEW YORK, N. Y.—B. F. Keith Company, 1564 Broadway, has plans by T. C. Barrett, to erect a two-story theater and apartment building, 117 by 205 feet.

FORT JERVIS, N. Y.—George A. Post, 70 Hudson street, has the contract to make alterations to a moving picture theater for Joseph H. Switzer, to cost $4,000.

WINSTON-SALEM, N. C.—Auditorium Company has let contract to Travers-Wood Company, Richmond, Va., to erect theater, store and office building, 100 by 100 feet; 78 feet high; reinforced concrete; fireproof; solid roof; reinforced concrete floors; standard theater heating and ventilating system; cost $75,000.

CHILICOTHE, O.—Albert Douglas and Austin P. Herrman have plans by Frank L. Packard, 1213 Hayden building, Columbus, O., for a three-story theater and store building, cost $50,000.

CINCINNATI, O.—Premier Pop Corn Works, care Frank and Charles Menches, 55 North Market street, have plans by Boenisch & Knapp, to erect new stock and transmission machinery, one-story moving picture theater and factory building, 70x130 feet.

CLEVELAND, O.—A. Silverberg, 1847 East 78th street, plans to expend $25,000 in making improvements to his moving picture theater.

DAYTON, O.—C. F. Moyer, 17 Louis building, is having plans prepared for a two-story moving picture theater and apartment building, $2 by 157 by 54 feet.

ALLENTOWN, PA.—Channock & Senderowitz, 413 Hamilton street, have plans by Davis Levy, Buckley building, for a one-story moving picture theater and apartment building, to cost $5,000.

MCKEESPORT, PA.—A new steam heating system, costing $1,500, has been installed in J. A. Kohn's moving picture theater and apartment building.

SPARTANBURG, S. C.—J. T. Willard, D. L. Johnson and P. W. Langford will erect a store, office and theater building on Main street, extending to Broad street; two-story; 15-foot arcade; 85 feet wide, with stores on each side; ground floor, first floor, 110x20; second floor for office; two stairways in front and one in rear; theater capacity, 1,800; auditorium 50x150; 100 feet; plans for theater by H. E. Messrs.

WATERTOWN, S. D.—Extensive improvements have been made to the Idle Hour theater. It has been renamed the Lyric.

CLEBURNE, TEXAS.—Mays & Fitzpatrick Amusement Company, J. F. Green, manager, have let the contract to J. A. Kohn to erect moving picture theater, 48 by 100 feet, to cost $15,000. The house is to have seating capacity of 1,800 and completion is to be made by March 1, 1917.

McKinney, TEX.—W. R. Mears will erect a two-story moving picture house to be known as the Queen theater.

SEYMOUR, TEXAS.—J. Cooper will erect a moving picture theater, 48 by 100 feet; interlocking tile and stucco finish; composition roof; wood floors; cost $7,000.

RIO GRANDE, TEXAS.—It is reported that the new National theater will be completed early in February.

BRISTOL, VA.—C. A. Goebel plans to establish a moving picture house here.

RICHMOND, VA.—W. F. Kelin, 1712 Hanover street, will expend about $12,000 in making alterations to his one-story moving picture theater.

RICHMOND, VA.—A. M. Walkup Company, Inc., have the contract to remodel the building at 620 East Broad street, for a moving picture house, 50x130 feet; fireplace; electric lights; ticket office, 12x18; sidewalk and steps, 6x12; hot-air heating system, $585. Owners, Klein Estate.

WHEELING, W. VA.—James Velas and Thomas Kokens, both of Cheyenne, and Stephen Galas, of E. Liverpool, O., are reported to plan the erection of a theater building at the corner of Market and 16th streets; site 67 by 137 feet; fireplace; seating capacity 2,500; cost $110,000.

CHIPPEWA FALLS, WIS.—X. A. Anderson will expend about $10,000 in making alterations to his moving picture theater and office building.

DOUGLEDGE, WIS.—Harry Dean plans to open a moving picture house here.

MANITOWOC, WIS.—John M. Kadow has plans by Stanley P. Kadow, 585 Kinneke building, Milwaukee, Wis., for a moving picture theater, 12x23 feet, to cost $2,500.

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Boston's First Film Benefit

Film Men and Prominent Film Players Will Give a Benefit for J. A. Eslow at the Colonial Theater on Sunday Evening, February 4—Many Leading Film Players Will Take Part—Will Be a Great Event.

By J. J. Phillips, Boston

BOSTON, MASS.—Over thirty prominent moving picture stars representing the foremost film concerns in this country will be present at the benefit tendered to J. A. Eslow, former manager of the Boston Universal exchange, at the Colonial theater, Boston, on Sunday evening, February 4. At a recent meeting of the New England Film Managers' Association, manager Edward Farrell of Pathe, was elected chairman of the benefit committee and R. D. Marsden of the K-E-S-E and Tom Spry of the Metro exchanges were also appointed to serve with Mr. Farrell. This benefit is the first of its kind to be held in Boston.

That it will be a success is beyond question, as already every box has been sold and those who have bought the price, ($25), in the true spirit of the affair. Chairman Farrell has secured the Mission Church band and many legitimate stars will be present, including vaudeville artists from the Keith, Loew and Olympia circuits.

J. A. Eslow until his recent illness was connected with the western department of the Unicorn Film Company and many of his friends will turn out on this occasion from every department of the moving picture industry. The manufacturers are contributing the stars, the exchange managers are conducting the benefit and the New England exhibitors are doing their share by purchasing tickets.

Two More Pretty Girls Win Jobs.

Providence, R. I.—Thomas D. Soriero, manager of the Park theater, Boston, conducted a moving picture, pretty girl contest at the Globe roller rink on Richmond street, Providence, R. I., Wednesday, January 10. Two Providence girls were selected and will be given positions with the Atlas Film Company, a Boston organization with studios in West Newton. The lucky winners were Miss Violet Parley and Miss Melba Berkley. The judges were S. W. Hand, manager of the Boston World Film office; J. W. Kelly, manager of the Union Film Company and director of the Boston Film Company, and J. J. Phillips of the Boston Herald-Traveler and the Motion Picture World.

Boston Photoplay Not Sold.

Boston, Mass.—An item in our issue of January 13, stating that the Boston Photoplay Company had sold out to David Lourie and others interested in the New England Exhibitors' exchange, is denied in a letter just received by us and written by Manager Edward A. Golden of the Boston Photoplay Company. We hasten to make this correction.

W. F. Kelly Goes to Federal Feature.

Boston, Mass.—William F. Kelly, formerly of the staff of the Boston Herald and Traveler, has joined the forces of the Federal Feature Film Company, a Boston organization, and will have charge of the selling and distribution of "Twilight Sleep" for the New England territory.

J. H. Merrill Doing "U" Local Publicity.

Boston, Mass.—John H. Merrill is now advertising and sales promotion manager for the Boston Universal exchange. He is working on a publicity and sales plan designed to benefit New England exhibitors. His plan embraces publicity, advertising and salesmanship. Mr. Merrill has wide experience in this capacity.

Herman Rifkin Gets State Rights.

Boston, Mass.—Herman Rifkin, manager of the Eastern Feature Film Company, and one of the first independent exchange men in the Boston and New England field announces that he has secured this territory the seven-reel feature, "Satan," featuring Juanita Nansen and Kolb and Dill, and has secured bookings for it from the entire Poll circuit, starting January 15, and will play three days in each town and includes seven points in New England. Mr. Rifkin has also secured "Satan," a seven-part photoplay.

Popular Manager Hires Star.

Boston, Mass.—Friends of Fred R. Murphy, until recently eastern district manager for the Unicorn Film Corp., gathered recently at a reception given in his honor at the local exchange offices of the corporation. Mr. Murphy, who has been appointed general manager and vice president of the corporation, received a gold watch from his Boston associates.

Fred B. Murphy, who has been connected with the Unicorn and has advanced rapidly, assumed his new duties on January 1 with headquarters at New York city.

Dan Horgan Goes to Metro.

Boston, Mass.—Dan Horgan, former manager of the Boston International, is now connected with the Boston Metro office, and will be actively interested in the sales and promotion department of this exchange.

Walter Davidson with Metro.

Boston, Mass.—Another international acquisition of the Metro office is Walter Davidson, who will go on the road selling the Metro features, including the Bushman-Bayne serial and the newly acquired Bluebird features, recently bought for New England by Louis B. Mayer.

Frank Furgerson Joins K-E-S-E.

Boston, Mass.—Frank Furgerson, for many years manager of the Boston theater, the largest in Boston, has joined the forces of the Boston branch of the K-E-S-E. Furgerson has many friends both in the legitimate as well as the motion picture theaters and R. D. Marsden, the manager, is very fortunate in securing the services of Furgerson.
Pretty Girls Are Picturing Iowa's History

Of State's Hundred Largest Towns Each Has a Representative in "The Wild Rose of Iowa" Picture—Bev Going to Chicago

By Dorothy Day, Register

DES MOINES, Ia.—The State Historical Film Company, with Mrs. E. B. Arthur as president and secretary, is making rapid strides toward a big success. The new company is working for its first production, "The Wild Rose of Iowa," in which the leading roles are being given to the 100 largest towns in the state will take part. These young ladies will come to Des Moines to be photographed. The Misses Moines Federation of Women's Clubs, will be guests of the company and photographed, then they are to be taken to the Baker studios in Chicago for the interior scenes.

The Casino theater in Des Moines held its contest and Audrey Boyd was the fortunate young woman. The excitement over the contest in Des Moines did not prove as big as in other places. In Perry the last night of the contest W. A. Walton, manager of the Grand opera house, had the band and all the town out to celebrate the victory of Irene Kelly, a charming young woman. And when Miss Kelly, of Minot, the idea took hold with even greater force. Mrs. Alice C. Weiss, the author of the story of "Wild Rose of Iowa," went down, and the old pioneers, the club women, and, in fact, everyone interested, hotly discussed the story, reading of the script, and talked over the possibilities and plans for the picture. The new company was formed last October, and the National and the interest in the contest was great up until Laura Copeland, a delightful blonde, newly arrived from a Kansas City bank, won out. The grand theater in Chariton conducted the contest.

Mrs. C. W. Stombaugh, manager of the Grand theatre in Des Moines, has referred to the request for a state appropriation before Governor Clarke, who in turn has placed the bill before the legislature. The state representatives who are just taking their chairs. The bill should meet with the same support as the State Historical Film Company is doing everything in its power to make the film as historically accurate as possible, as the state for historical purposes.

Marshalltown's Theater to Celebrate.

Marshallton, Ia.—The management of the Majestic theater in Community is issuing invitations to all friends to the first anniversary of the theater. The business will be celebrated on the 22d of the month. The second Artcraft production, "The Princess," will be given.

The Strand management booked "War Brides" during the holidays and reports poor business. They account for this in the title, saying that "so many war pictures" have been shown that the fan who has not already heard of "War Brides" and its story, will pass it up as another series of scenes of bursting shells and comic percentages. Some fault, it seems, would be better publicity in advance and during the showing of the picture.

Iowa Theater Changes and Notes.

Albia, Ia.—F. P. Kissack has purchased the King theater in the Portage, formerly of Indianapolis, Ind. Mr. Porter seems to have taken hold with the purpose of building up the building. He has been putting up newspaper advertising he is using. Mr. Kissack has gone to Seattle to join Fred Lamb and will be the manager of the theater.

Waukee, Ia.—The business men of Waukee are moving the following publication of that small town from H. S. Snaberry. They opened up January 7. A new little theater in Wellman burned recently and Manager C. C. Hahn expects to be able to open again in February.

BUSINESS NOTES.

Des Moines, Ia.—Grant Mallory, the editor of the Des Moines Citizen, bought of his partner, Pat McClain, the latter's interest in the Des Moines theater. This gives Mr. Mallory full ownership and with the right to so much publicity in his own paper, the theater should come rocking in at his box office.

Mount Ayr, Ia.—P. E. Mears, owner of the Grand theater in Mount Ayr, has purchased the Grand theater in Lamoni from Rogers and Casey, and also obtained the possession of the theater. This gives Mr. Mears a circuit of three houses.

Wapello, Ia.—Ray Hillier, of Clarf, Wia., has purchased the Keck theater in Wapello.

ILLINOIS NEWS LETTER.

By Frank L. Madison, 625 South Wabash Ave., Chicago, Ill.

Mattoon Mayor Will Let No. Sunday.

Atto, III.—Mayor Bell has made it plain that he will oppose any move to reopen the motion picture theaters on Sunday. His attitude was revealed when Manager Uran, of the Grand theater, announced that his theater would reopen on Sunday in performance for charity. A movement started last summer to have seventh day shows did not get very far.

Illinois Theater Changes and Notes.

Belleville, Ill.—The Grace Amusement Company, which controls the Lyric theater in this city, has purchased the Lyric theater from the First National Bank, which company had the use of the theater. It will be used principally for theatrical attractions and will serve to take care of the extra business when the Washington theater, now playing moving pictures and light vaudeville, is overcrowded. The Lyric will seat 1,500 persons.

Middletown, Ill.—Middletown is now with a moving picture theater, as the result of a joint effort of the local enterprise to make way for a bank.

Fisher, Ill.—C. R. Fredick, who recently purchased the Lyric theater, has changed the name to the Palace.

Normal, Ill.—Plans for a moving picture theater to be erected on North street have been drawn by a Bloomington architect, and it is hoped to interest local capitalists.

Joliet, Ill.—Charles M. Fox, a former exhibitor at DeKalb, has leased the Grand theater here.

Rochelle, Ill.—A. J. Weln has sold the Princess theater to J. H. Dales, of Tonklin.

Mattoon, Ill.—The Home theater, 1515 Broadway, was damaged by fire, causing a loss of over $4,000. The equipment owned by J. L. Fienbaum, proprietor of the theater, was damaged beyond repair.

Bloomington, Ill.—Four films were destroyed in a fire which originated in the Majestic theater, the Colonial theater. The loss is about $500.

Holland, Mich.—James W. Hinbaugh, proprietor of the Royal theater, will erect a new $10,000 picture theater, which will cost $12,000 before next spring.

MORE MICHIGAN NEWS.

By Joseph C. Smith.

Among Michigan Exhibitors.

Mr. Clemons, Mr. L. G. Fahlke, proprietor of the Bijou theater, Mt. Clemens, Mich., has purchased also the Lyric theater, 808 Main street, at the lower end of the Bath City. The Lyric has been closed temporarily for repairs and renovations. Mr. Clemons had already been booked by John H. Kunsky for a showing in the Bijou theater, Detroit; by A. J. Gillham for the Majestic in Grand Rapids, and by Col. W. R. Anderson for his chain of theaters in Michigan.

Jackson, Mich.—The Family theater at Jackson, Mich., is being completely re-modeled with permanent without any interruption in business. Steve Springett, manager, is placing the projection booth on the first floor to get better results. His theater seats about 1,200. He is in just installing two Vigilantes and a Hertter and will open.

Detroit, Mich.—The Majestic theater, Detroit, Mr. Run, which ran "The Pride of the Clan" for over a month.

For the next few weeks the Majestic theatre on Mott street, Grosse Point, has been giving the morning shows for nine weeks now, and business has been more than doubling each performance.

The 10th Anniversary Number will be reserved for years as a guide to the progress made in this industry from 1907 to 1917. Largest advertising value ever offered. March 10th. Advertising forms close February 23rd.
Newark News Letter

By Jacob J. Salter, 55 Brantford Place, Newark, N. J.

Newark's Local Weekly at Princeton's.

Newark, N. J.—The "big thing" in Newark today is the promotion of the local Proctor house. The invisible front row is the success from the start. Newarkers are not only interested in what finally the city has a weekly devoted exclusively to Newark. All the latest happenings are screened and shown in a wonderfully short time. The weekly is produced by the Running Film Company, Ordway building, Newark. L. Miller is the director and photographer, while the Harry R. Papier is president, and William D. Finkenstein is vice-president of the producing concern. Last week scene was shown, and through the courtesy of R. J. Crow- ley, assistant manager of the Palace, sixty children who had participated in the miniature battle were permitted to see themselves on the screen.

The weekly has been the recipient of many laudatory comments and is well deserving of them. The concern will soon start producing the "Industrial and Educational Series," and has engaged Horace Sims Davis as scenario director.

S. P. Whiting at City.

Newark, N. J.—S. P. Whiting is the new manager of the City theater, Seventh and Redwood streets, which is owned by the United States Amusement Company. Mr. Whiting was general manager of the Morris Marbach theater in New Haven, and in 1904 he started a small moving picture theater in Schenectady. His last previous engagement was with the "Civic- lization" company. He is a road-show man, and Whiting has been connected with the Frank J. Hall enterprises for the last two years.

Savage Secures "Unborn" Rights.

Newark, N. J.—The Savage Features Photoplay Company, a Savage manager, with offices at 288 Market street, has secured the rights to the "Unborn" for Southern New Jersey. Mr. Savage already controls Northern New Jersey, and with this new acquisition he controls the entire state.

Apollo Film Moves.

Newark, N. J.—The Apollo Feature Film Company of 123 Market street, is no longer on the fifth floor of the Strand theater building. Mr. Marbach moved his office to suite 43 of the same building.

Henry Robrecht Opens Roseville.

Newark, N. J.—Henry Robrecht, present manager of the Royal theater, Broad and Orange streets, has leased the Roseville theater, 461 Orange street. Edward Andrews, assistant, being the lessor of the house. The projection is in charge of Charles Schetzel.

Consolidated Delivery Incorporated.

Newark, N. J.—The two rival film delivery companies in this city have effected a merger. The consolidation papers of the Consolidated Delivery, Inc, both the New York and New Jersey Amusement companies, have been filed, and General Film Delivery die a natural death. The new concern, which is capitalized in the amount of $5,000, is located at 288 Market street. The registered agent is Leo Singer. The incorporators are Isaac Gainsborg, Joseph M. Heck and Leo Singer.

Irwin A. Hirsch with Bluebird.

Newark, N. J.—Irwin A. Hirsch is in this city doing sales promotion work for Bluebird. Mr. Hirsch is working out of the local office under the direction of Manager George R. Carter. Mr. Hirsch was originally from Cleveland with the American Film. A short while ago he went to Pittsburgh as salesman for the World Film, and was later transferred to Cleveland. That connection having been broken and after working out of Chicago for Vitagraph Mr. Hirsch accepted a position with the Bluebird.

Another Jersey City House.

Jersey City's new outdoor moving picture theater will be erected at 242-244 Jackson avenue by E. Meyer and O. Wetter. The building will be a two-story brick structure. The approximate expenditure is $25,000.

January 27, 1917

The MOVING PICTURE WORLD

J. Louis Breitinger Gets Compliment

One Time Pennsylvania Censor Is Praised in Resolution of Home and School League

Sent to Governor of State.


PHILADELPHIA, PA.—His official career terminated by President Wilson's call for service, Mr. Breitinger is the State Board of Censors, has at last the consideration of that which is supposed to lie in a complimentary epithet. This came last week in the form of a resolution adopted at the January meeting of the Home and School League of Philadelphia, praising the former manager of the organization for the manner in which he had discharged his duties.

A copy of the resolution was sent to Governor Brumbaugh. It declared Mr. Breitinger to be a man of high ideals who has ever endeavored to protect the morals of the state. It concludes with the wish that Governor Brumbaugh appoint a successor to Mr. Breitinger, who will display his wisdom. The resolution is signed by Mrs. E. C. Grice, president, and H. McConnell, vice-president.

A resolution to request the co-operation of all home and school associations in Philadelphia in securing the improvement of the character and subjects of motion picture displays.

Music at the Overbrook Lied.

Philadelphia, Pa.—Patrons of the Overbrook theater are highly appreciative of its new Griffith. The picture is being rendered by Robert Donald, the operator. Mr. Donald's command of the many resources at his disposal as enabled to the complete Hope-Jones organ installed in the house enabled him to vary and shape his selections in an attractive manner.

The Apollo Puts in An Organ.

Philadelphia, Pa.—A large Nebraska organ has recently been added to the attractions of the Apollo, one of West Philadelphia's leading moving picture houses. The instrument was designed especially to meet the requirements of this large house. The Apollo manager, in his report, said that the handsome instrument has a wide range of tone color since it has full orchestral combinations. The new organ was inaugurated in the new instrument on Monday last.

Manager of Strand Entertains.

Philadelphia, Pa.—Herbert Effinger enter- tained a party of newspaper men at supper at the Strand last week, following a private view of his new Strand theater at Germantown and Venetia streets. Mr. Effinger treated the guests as a graceful close to an interesting evening spent in viewing the many novel and beautiful features of the new house.

His Was a Blue Bird of an Auto.

Philadelphia, Pa.—Robert Lynch, resident manager of the Bluebird exchange here, utilized Philadelphia's famous New Year's parade to boost Bluebird photo-

plays. Just before the first of the numer-
ous entries in the parade caught the eye of the throngs which lined Broad street, in a spotty high-pow-
ered montage, his "Blue Birds" appeared, with life-
like bluebirds painted on the doors and, the word "Bluebird" in letters of gold. No one missed seeing the handsome outfit.

Fred Zimmerman Shows His Appreciation.

Philadelphia, Pa.—J. Fred Zimmerman, Sr., the veteran theatrical manager, sur-
pervised the house management, divided the money among a few newspapers, the Philadelphia, N. Y., city manager, had his congratulations on the past year extensively advertised both by big boards and in the newspapers, and the theater was packed from the first night.


Kathryn Williams and Thomas Holding in "Redemption," were shown at the Palace. At the Victoria Ince's "Civilization" jammed the house all night, and was sold out for another week.

William Walker in "Indiscretion" and E. H. Southern in "A Man of Mystery" divi-
ded feature honors at the Strand. Jean Sothern in "Whose Takes a Wife," an Hall Calne's "The Woman Thou Gavest Me," the first release of the Art Photodramas, distributed locally by Harry S. N. Haskel of the Electric Theater Supply Company, was presented at the Regent for two days.

Wm. B. Osborne Back.

Newark, N. J.—William Brady Osborne, who will be remembered by Jersey ex-
hibitors as being an oldtime General man, is back in Newark after a stay in Pitts-
burgh with the World Film. He is working under Manager Lester W. Adler, of the local World Film.

Lee Gainsborg Gets State Rights.

Newark, N. J.—Lee of the local Universal office, has secured the state rights of the Universal produc-
tion, "The People's John Doe." The feature is already booked in many houses, among which are Terminal theater, New-
ark; Garden theater, Paterson; Regent theater, Kearny; Temple theater, Union Hill; City theater, Perth Amboy.
Get-Together Luncheon Held


By Clarence L. Linz, 622 Riggs

WASHINGTON, D. C.—A number of local exhibitors, and, incidentally, the Washington Film Exchange, AMERICAN MOVING PICTURE WORLD, were guests recently of George M. Mann, manager of the abundant exchange, at a very pleasant little luncheon party at the New Ebbitt hotel. It was primarily a show of Paramount representatives and Paramount exhibitors, called for the purpose of finding out how each might be better service to the other.

Mr. Mann started the discussions by pointing out that the manufacturers of films know little of what the exhibitors and exchange men want, and that it is their private, personal relationship with them to the extent that these wants be transmitted to them.

"I am not one to let exhibitors know what information about Paramount I have, but I thought it might be helpful to tell the team of exhibitors, if they are suited to you, you will earn more money and at the same time, I think, you can earn more money. We are all traveling the same way and all have the ultimate objective.

"That there is a lack of cooperation between exhibitors and exchanges, or rather that we don't seek all that is obtainable from the latter, is evident from the fact that although Mr. Mann has a vested interest in advertising aids for exhibitors, he cannot get the proper interest aroused. He has also developed a service of personal ads for exhibitors, but he cannot get the proper interest aroused. He has also developed a service that will follow out the wishes of exhibitors-patrons, but he cannot find that it is patronized enough.

Some Worthwhile Tips to Exhibitors.

For Paramount, offered his co-operation to the exhibitors of the territory in every way possible. He corroborated the impressions of Mr. Mann and then showed a number of ways in which the exhibitor can better bring in the profit money. "Make a mental inventory of your theater," he suggested to those present. "Take your presentation; is it what you can make it, and do it the reception from your patrons, and go home a satisfied one. You will find that a proper presentation saves in electricity. Many exhibitors overlook their lobbies, and the cleanliness of the man who takes tickets. A smart looking man at the door and a neatly dressed lobby are suggestive of additional business, etc.

Look in Pictures for "Selling Points.

Mr. Pierce also touched on the new very important matter of stars, stating that the exhibitors who are inclined to pass by the weaker stars and plug the big ones; his recommendation is that the exhibitors find a certain type of star for the latter. This, he declared, was a matter of intelligent activity. He said the business of the exhibitor is to find a tendency among the part of theater managers to sit more or less idly by and watch the crowds come in and leave. He recommended that he develop along the old commercial lines. The exhibitor will have to sell admission, he said, like a salesman markets merchandise. The present time is one requiring business sense and a keen eye. He must push his pictures in the most attractive way. He should analyse each as a whole, and he may ascertain some particular point that will result in a selling point. As an instance of what he had in mind, he pointed out the fact that in one picture now being released in Washington, one of the leads was taken by a former Washington girl, who was very much interested in the stock in this city. This fact could be capitalized as a selling point and the picture shown to larger audiences.

Others Who Spoke.

Others who spoke on various subjects of interest to both sides of the business, or who took an active part in the meeting were H. P. Muirford, the publicity manager of the exchange; E. R. Carr, its road man; Lawrence Beatus, of the Columbia theater; Harry M. Crandall and Joseph P. Morgan, of the Candraald Amusement Company; Corbin Walls, the leader of New York, Gen. A. Brylawski, of the Cosmos; N. Stein, of the New Masonic Temple auditorium, and J. H. Goldfarb.

Manager Beatus Has Difficulty.

Washington, D. C.—Lawrence Beatus, manager of the Columbia theater, was recently hailed into the Police court on the complaint of Mrs. Samuel E. Crandall, who brought the suit because of having failed, or rather been unable to comply strictly with the fire regulations of the Mayor's office in the City of Columbia, which require that a three-foot aisle be maintained unobstructed between the last row of seats and the rear wall of each theater.

The trouble arose following the showing of "The Straight and Narrow Path."" Despite the fact that the Columbia, formerly a legitimate theater, can now be used for the showing of films, it is equipped with a lobby 60 feet long and more than half that distance in width, every available bit of room was jammed with humanity. As a result when patrons having chanced to leave the theater they jammed into the crowd in the lobby awaiting an opportunity to enter the auditorium. This, needless to say, led to a demand of the Police department. Mr. Beatus was held for having done a land office business on the Pickford film.

Allan Moritz Goes to New Orleans.

Washington, D. C.—Allan Moritz, the former Mrs. Smith, has gone to New Orleans recently while en route to New Orleans, La., where Mr. Moritz has since assumed the management of the New Orleans branch of the Fox Film. Mr. Moritz was formerly connected with the Fox Film Co. He was married to Mrs. Smith, who might be nearer New York, the home of his bride, but now he goes away down south, sut to a real job.

La Grippé Gets Manager Brown.

Washington, D. C.—George M. Mann, manager of the Washington and Regent theaters, has been on the sick list, suffering from a severe attack of la grippé. This very unpleasant malady is very prevalent, Washington, and there are a number of exhibitors and several exchange managers suffering from the effects in a more or less acute manner.

"Done Kept Ma Reglar People Out."

Washington, D. C.—George M. Mann, manager of the Players Exchange, is telling a good story of a colored exhibitor in this city, showing "Hypocrites." The day following the showing he called up the colored exhibitor and asked to be allowed to retain it for another day, the following conversation took place:

"Las' night I warn' de machine while my man was out to supper, an' I come in an' I find de mob was down in las' night an' found a mob of niggahs jes' carryin' away de place. Dey bus' in de doors an' says to me, an' I says to them de way I found de mob, I'm jes' goin' to move back to de ole summah box-office. Mr. Mann, las' night I took in more 'n Cascade, an' I sez to me, 'Fain!' answered Mr. Mann, 'and how did your regular patrons like it?'

"Dat's jes' it," was the reply. "Dat's jes' why I want de picture agin. I ain't foun' none of my reglar people what's seen it. When we put strange nigghas done fill up dis place."

Express Men and Film Men Meet and Talk

General Agents of Leading Express Companies Confer on Several Matters Looking Toward the Good of the Service.


The object was the discussion of matters of interest both to the film and express businesses. First thing there is the little matter of delayed C. O. D.'s; the unauthorized pick-up and delivery service, and other things.

Leo N. Levin, secretary of the representatives of the express companies showed a very complete report of the co-operative exchange in every possible way. They stated that the business handled by the Adams and Southern is concerned, a total sum of $150 a day, a sum well worth ob- taining. They said the Adams and Southern decided that the express companies, for the railroads receive as their share for carrying the films $150 a day to cover all losses, as well as the operating expenses. This $150 a day does not cover the circulating of films which contains after they leave Washington, from which an additional and large revenue is collected by the express companies.

Messrs. George and Tunis whispered a few things for the benefit of the exchange managers, which, of course cannot help but prove highly disastrous for them and the exhibitors in this territory. The representatives of the companies has promised a paragraph or two of news along this line that will prove highly interesting.

Hy-Art Buys Interest in "War's Women."

Washington, D. C.—The Hy-Art Masterplays Company, in the Barrister building, has taken over the interest of N. E. Spitzer, of New York. At the same time Mr. Spitzer relinquished his interest in the company itself. Mr. Spitzer came to Washington some time ago to obtain a connection with the HyArt, after a considerable experience in the film business, and after the disposition of states rights. He wanted to try out working with the exhibitors. Apparently the works of his previous connections better, for he has rejoined Samuel Cummins, who recently secured rights to a large feature film.
THE MOVING PICTURE WORLD

Picture Theaters Prepare for Billy Sunday

As Sailors Prepare for a Calm, Buffalo Exhibitors Are Going to Put Up More Sail and Get Advantage of Every Breeze.

By Joseph McGuire, 5 Lewis Block, Buffalo, N. Y.

BUFFALO, N. Y.—Billy Sunday’s trip to Buffalo last week to discuss his movie picture business here during the eight weeks’ visit of the evangelist, beginning Monday next, when the city’s interest in which is being discussed by the local exhibitors and exchange men.

Billy Sunday’s meetings will hurt our receipts. Just as certain plagues of infanticile paralysis will keep down our attendance, so will Billy Sunday. Some, on the other hand believe that the Sunday meetings will attract a larger, higher-class audience than the Monday through Saturday meetings, including Canadians, and that many of these will not consider their interest in other films neglecting any of the high-class moving picture shows of the downtown district.

Knowing that competition is the life of trade, many of the exhibitors will strengthen their shows during the stay of the evangelist. They will also use extra newspaper and other advertising to offset the powerful publicity of the Sunday campaign. They do not believe in keeping the public in ignorance if they wish to keep up an aggressive fight for patronage during February and March.

We are ten minutes late from the Sunday tabernacle and the meetings there will certainly hurt our trade,” said Fred Fechheimer, in St. Paul’s Church, City Temple, who has charged that Billy Sunday would be a powerful help in the work of the Methodist church.

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New Pathe Manager Going in for Efficiency.

Buffalo, N. Y.—The accompanying picture is that of J. W. Walter, who was recently appointed manager of the Pathe exchange, Buffalo. Details of his appointment have already appeared in The Motion Picture World. Mr. Fullick, who has held this week by V. H. Houpp, assistant to C. G. Seeley, business manager of the Pathe Club, Mr. Houpp will be present at the opening of the new headquarters of the Pathe at 269 Main street.

"An efficiency department will be set up and all transactions of our Buffalo exchange," said Mr. Fullick.

"When an exhibitor books a film, he is sure to get it. Our new location will help us give superior service. Another advantage will be our new 6,000-reel vault.

J. W. Fuller.

Club Tenders B. J. Brandon a Luncheon.

Buffalo, N. Y.—At the last meeting of the Buffalo Screen Club, B. J. Brandon, representative of the sales department of the Mutual Film, Buffalo, tendered his resignation as a member of the club and stand up for the transfer to the home office of the Mutual Film in Chicago. Instead he was promptly in the chair, his resignation a great success.

Before his departure the members of the Buffalo Screen Club, B. J. Brandon, representative of the sales department of the Mutual Film, Buffalo, tendered his resignation as a member of the club and stand up for the transfer to the home office of the Mutual Film in Chicago. Instead he was promptly in the chair, his resignation a great success.
Youngstown to Have New Theater

Federal Holding Company Takes Fifty-Year Lease on Excelsior Block at Federal and Hazel Streets—President Campbell Announces a New Picture Theater—Will Seat 2,000 and Cost Quarter of a Million.

By Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

YOUNGSTOWN, O.—The Federal Holding Company has taken a fifty-year lease on the Excelsior Block, at Federal and Hazel streets, and President L. J. Campbell announces that a handsome modern theater will be constructed on the site during this year. Possession of the property will be given on the 1st of October, and the block will be leased, with a view to opening the house by Thanksgiving. It is expected that the theater will be worth in the neighborhood of $250,000, and will seat 2,000 people, making it the largest theater in the city. Luxurious quarters for both men and women, a pipe organ, costly decorations and other features will add to the attractiveness of the house, which will be designed by C. Howard Crane, of Detroit, who has a national reputation as an architect, assisted by Stanley & Schelb of Youngstown. The site has a frontage of 66 feet on Federal street and 103 feet on Hazel garden.

Public interest in the project is being stirred by the announcement for the best suggestion for a name for the new house. General Manager C. W. Deibel, of the Federal Holding Company, will receive the suggestions, which will be considered at the last meeting of the board of directors.

Strand's New Sign Breaks Record.

Dayton, O.—The sign erected to advertise Dayton's new Strand theater, Dayton's newest and handsomest house, is one of the largest electric signs ever built in the city. It is 20 by 33 feet, and is illuminated by electric lamps are utilized in obtaining a shower effect. The front of the theater is brilliantly illuminated, aside from the sign, being studded with lamps, while the lobby and front are lighted by numerous small lights and by three big 600-watt nitrogen lamps.

Theodore C. Chifos Helps Miami Valley Hospital.

Dayton, O.—Manager Theodore C. Chifos, of the Apollo theater, recently donated $500 to the Miami Valley Hospital, because by donating his gross receipts on a given day to the fund being raised for the hospital, he feels he is assisting one of Dayton's pet institutions. Special efforts were made to draw a large crowd, and the day was highly profitable to the fund.

Keith Interests Will Improve Property.

Cincinnati, O.—A loan of $350,000 has been made by a local bank to the interests behind the move for the improvement of the property around and including Keith's theater, secured by the Keith properties at the north of the theater. Under the agreement these interests have options on property fronting on Fountain Square also, including the Tennessee Square Theater Company, the United Theatres Company and others, owning the Star and Bijou theaters. Improvement arrangements may be made to extend the proposed improvement to Fountain Square. At present no erection on the Bijou's theater will be possible, and the new building contemplated will be built around it.

"Flashing Badges" No Nuisance.

Cincinnati, O.—A report which gained circulation recently concerning the effect that policemen and firemen have been gaining admission to theaters and other places of amusement by the simple expedient of "flashing their badges" created much feeling at City Hall, where it was vigorously denied. It was declared that policemen and firemen are admitted to the theaters only in the course of their duty, and, on the other hand, theatrical men all through the district are spread among the managers of the leading department stores, but that, on the contrary, they desire them to be admitted to the theaters. As far as the moving picture houses are concerned it seems that there has been little or no abuse of the authority of a city service badge as a means of gaining admission, and that only men assigned to duty have entered the theaters.

F. F. Stoll May Produce Film.

Cincinnati, O.—Capt. F. F. Stoll, author of "The Bond Man," and principal promoter in the Congress Film Corporation, which will produce it, seems to mean business. At least, it seems that he has announced that he has closed a contract with James J. Corbett, actor and former heavyweight champion, for the leading part at a large salary, apparently feeling that no one else would quite fit the part. Corbett will sign another contract with the company, for the same salary. Corbett is at present in Philadelphia. Captain Stoll went with him to Lexington, Ky., where the deal was closed. In spite of the fact that the picture is in the scenario state, rights to several states have been sold, Frank Bernard, of Cincinnati, purchasing the Ohio rights.

Geo. Weaver.

Cleveland Mayor Wants No More of Nude Women in Films in Cleveland. "Purity" Brought Out a Complaint to Tell All Exhibitors Not to Show Film Like It.

By M. A. Malaney, 215 Columbia Bldg., Cleveland.

CLEVELAND, OHIO—"No more nude women in films in Cleveland." That's the edict issued by Mayor Harry L. Davis to the police department last week. It's all because someone complained about the "Purity" film and the police gave the ole Agent's rights. The mayor didn't stop this showing, because it had been booked for two weeks. He did, however, warn the manager of the theater to conform to Ohio laws. The film had been passed by the Ohio censors, with several cuts, but a few scenes were left in. But the chief of police sent his officers to every theater in the city and notified them that in the future they should be careful about what they book, because instructions were issued that in the future the police would not allow them shown, censored or not censored.

Fox Feature Opens.

Cleveland, O.—"A Daughter of the Gods" opened in northern Ohio at the Fox theater, Cleveland, on March 15th. It cost the paper to record business during the first week's engagement. The Cleveland booking is for the Keith Hippodrome, a vaudeville house seating over 4,000. This picture follows the vaudeville season in the spring.

The first showing in northern Ohio of "Civilization" was at the Strand theater, which is now the New Yorker's Day. It was a big business.

"Witching Hour" Bought.

Cleveland, O.—McMahon and Jackson, of Cincinnati, have purchased the rights of a new feature called "Witching Hour." They in turn have disposed of rights for northern Ohio to the Exclusive Photoplays, Inc., Cleveland.

The first bookings on this feature was a week at the Walnut theater, Cincinnati, and a week at the Alhambra, Toledo.

Incorporate "Idle Wives." Cleveland, O.—The new W. S. W. Photoplay Company was incorporated at Columbus, O., last week. It is a Cleveland company, directed by the people who directed the successful tour of the "Where Are My Children?" feature, of which Al Brandt is manager.

Four Exchanges Combine.

Cleveland, O.—Four local prominent film exchanges have been combined within the last two weeks.

They are: The States Film Company, J. Frank Hatch Film Company, the Ohio Feature Film Company and the Exclusive Photoplays, Inc.

The name of the new concern is Exclusive Photoplays, Inc. Mr. Hatch has withdrawn from active participation in the business, but is connected with the theaters in New Jersey. W. W. Kupi has sold his interests in the Ohio Feature Film Company, and the owners of the States Film Company have withdrawn.


The 10th Anniversary Number will be referred to for years as a guide to the progress made in this industry from 1907 to 1917. Biggest advertising value ever offered. March 10th. Advertising forms close February 23rd.
**Film Change—About in Canada**

**Marc Brock Takes Over Toronto's Strand—May Make a Theater Chain—Clarence Robson Will Manage Strand—Changes in Management of Local Exchanges—Two Exchange Supervisors for the Canadian Mutual.**


TORONTO, Ontario—Things in general in the territory of the Canadian Mutual have been so turned upside down during the past few days that a new inventory of the trade will literally have to be made before exponents of this territory will again know who's who and where.

Marc Brok Assumed Charge of Strand.

The dizzy whirl started when R. S. Martin, the manager of the Strand, the big downtown house, the Strand, Marc Brok, the well-known New York theatrical manager, stepped into the picture when the change was made, and it is understood that he has assumed financial control of the theater. Harry L. Brophy, his brother, has three picture theaters in Ottawa, it is declared, and it is possible that a chain of theaters in Canada will be acquired by the Brocks. The successor of Mr. Martin as manager of the Strand will be manager of the All-features, Ltd., a local independent exchange, while Mr. Martin becomes manager of the other features, Ltd., a local independent exchange, while Mr. Martin becomes manager of the All-features, Ltd., a local independent exchange, while Mr. Martin becomes manager of the Strand, West Toronto. Mr. Martin is also directly interested in the big 2,500-seat theater at Campborden, Ontario, and the summer theater at Auguas, Ontario, Can.

**Strand Briefly Sold.**

The change in Strand management came with the decision to dispose of the theater's studio and the Strand Weekly, a local advertiser-making feature, to the Founders Exchange, under a new proposition, according to statements from reliable authorities. To date only one change will be made in the local control of the theater and Mr. Mitchell is remaining as manager for the front of the house.

James Travis to Manage Allfeatures.

The next step was the appointment of James Travis, formerly Pathe representative here, to the management of All-features, Ltd., and Travis has also started to gamble on the making of a number of big state right propositions already.

Wally Davidson Heads Local Pathe.

With the passing of Travis to All-features, Ltd., Wally Davidson, formerly of the Mutual and Blue Bird, took possession of the manager's office, and the branch, headed by Marie Speciality Film Inc Ltd. A. F. Patenaude, acting manager for this branch, days with the division of Davidson's brother, who was with the Vittagraph office here, has also left Toronto for Chicago.

Glenn Kerr to Run Mutual Office.

Glen Kerr, formerly booker at the Toronto Mutual branch, has become manager of the Mutual office here, a position to Mr. Malcolm, who has gone to Chicago to join C. B. Price with Super Pictures, Inc. E. Price was former Canadian general manager for the Mutual.

**The largest staff of experts in all departments makes THE MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.**

Two Mutual General Supervisors. The change of management has also been made that W. P. Barrett, Toronto Mutual manager, will henceforth have general supervision over the Mutual branches in Canada, while J. H. Boothe, manager of the Winnipeg branch, will be the general supervisor over the Winnipeg branch. Management given Barrett, the responsibilities of Art Wilbur at the Toronto office have been increased.

E. Auger Representing Vitagraph.

Not long ago E. Auger, one of the big men of the film industry, visited Toronto as general exchange supervisor for the Mutual. He was scheduled to stop off at Toronto on Jan. 15, representing the Vitagraph for the Greater Vitagraph. Mr. Auger is well known throughout Eastern Canada, having made his start under L. E. Ouimet, Pathe general manager for Canada.

**Metro Gets Permanent Injunction.**

Toronto, Ont.—Announcement has been made here that Metro Pictures, Ltd., controlling Metro Pictures in Canada, has had obtained a permanent injunction against the Standard Film Service, Ltd., restraining the charging of trademark fees to two subjects throughout the Dominion or of disposing of the Metro films in any way. The outcome of this case is a solid proof between the two Canadian film corporations. Henceforth the regular Metro releases will be booked in all the branches of the Specialty Film Import, Ltd.
Tennessee Women Draft Bill

Censor Measure of Radical Nature Has Been Prepared by Hamilton County Women's Club Representatives and
—Calls for Five Censors in Each Town or Place of Public Service

By J. L. Ray, 1014 Stahrman

CHATTANOOGA, TENN.—The Hamilton county delegation to the Sixtieth General Assembly, Tenese Legislature, has been sent a bill for a measure providing for state censorship of moving pictures in Tennessee. The bill was prepared by the Hamilton County Council of Women, an organization representing 6,000 members of women's clubs in the county. The bill will be brought to bear upon the legislative body by representatives of these clubs to insure its passage, and enactment into law. Provisions of the bill include the establishment of a board of five, to be appointed by the governor, consisting of three men and two women, for each town or city where moving pictures are shown.

Exhibitors Aroused Over Censor Bill

The Tennessee exhibitors have become aroused over the prospect of operating under a state censorship law, and are writing letters and seeking personal interviews with the legislators in an effort to forestall the bill. One of the leading exhibitors of Chattanooga has obtained clippings from one of the newspapers in his city and mailed them to each of the large exhibitors over the state, requesting that each theater manager prevent the bill from passing.

Exhibited literature every woman's club and parent-teacher organization in the city has discussed the question of moving picture censorship, and has been interested in the current productions shown at Chattanooga playhouse houses. A year ago the city manager of Chattanooga, C. C. Clark, conducted a campaign for special pictures for children, and for a while these were shown at a Market street theater every Saturday day. The plan failed, and this was attributed to the fact that the public refused to cooperate with the club and the moving picture management.

Theater managers in every city and town in the state where pictures are exhibited should follow the lead of their fellow exhibitor in Chattanooga and work to forestall the bill under consideration. Up to the time this article was written the censorship measure had not been introduced into the legislature. The bill, which is now in session, and there is time for some valuable work to be done by both exhibitors and distributors. It is taken up for active consideration and discussion.

Ex-Manager Shelton With Brenon

Nashville, Tenn.—In a letter received here, Roy Shelton, ex-manager of the Strand theater at Nashville, announces his affiliation with the Herbert Brenon Film Corporation, in the capacity of direc- tor of productions. Mr. Shelton is now working on "The Eternal Story," a film featuring Anna Held. He and William Shuy are responsible for the writing of the script. Mr. Shelton is also working on "A Woman of the Sea" for Charles and William R. Shuy. While widely known in the South as a leading theatrical manager, few of his friends realize his qualifications for the important duties incident to a director's work. He has with him every success in his new venture.

Fox Star to Visit Nashville

Nashville, Tenn.—Harry Hilliard, celebrated producer of Fox’s "Romance of Romeo and Juliet," and other late features, was in Nashville last week in his future. Mr. Hilliard formerly lived in this city and has a number of relatives here, as well as a host of friends. Prior to entering upon his work on the speaking stage, Mr. Hilliard prepared himself to become a physician, but turned in preference to the dramatic profession, where he has achieved great success. He is the first stage and screen actor to be employed in Nashville, and probably will appear at local picture houses.

The Princess Speaks

Memphis, Tenn.—Following a question propounded to the public through the press, "Why should the Triangle, World and Bluebird film manufacturers discriminate against the Princess theater?" the program for the Victoria theater of Atlanta, dated December 3, is cited, which includes Clara Kimball Young in "The Feast of Life," to whom the highest grades of Bluebird and Pay Austin" (Fine Arts); William Collier, Jr., in "The Lone Star," and "The Devil Woman Do" (Bluebird). The Princess makes the following assertion:

"We believe that our patrons have the right to the highest grade of service to any theater on this score; but there should be no exception."—Ed.

Manager W. P. Haslett Takes Bride

Memphis, Tenn.—W. P. Haslett, local manager for the General, was married on January 6 to Miss Lily Blackwell Brown of Philadelphia. Since assuming management of the Memphis branch in November Mr. Haslett has made scores of new friends in the film industry, who are wont to congratulate the popular official. Mr. Haslett and Miss Blackwell will make their home at 822 Jefferson avenue, Memphis, after January 15.

Jake Wells Buys More Theater Interests

Strand-Vaudeville Stock Has Now Been Added to Other Local Holdings—Owns the Forsyth, Lyric, Odeon and the Rialto.

By A. M. Beatty, 43 Copenhagen avenue, Atlanta, Ga.

ATLANTA, Ga.—Jake Wells, who already operates the Strand-Vaudeville, has purchased large interests in the Strand-Vaudeville Company controlling the Strand, Lyric, Odeon and Rialto theaters, and it is ex-pected that this new acquisition will be the dominating factor in the local motion picture field.

Givers and fainthearts intentions have been going the rounds for some time, but until he closed the contract Friday, Dec. 29, and authorized a statement, did the purchase become definitely known. He now owns the Forsyth, Lyric, Odeon and Rialto theaters, and is prominently identified with the Strand and Vaudeville.

Mr. Wells' association in the Strand-Vaudeville Company will affect the present management of these theaters, although he does not control its ownership. Alpha Fowler, who has conducted them for the past six months, will continue as general manager of both houses.

ST. LOUIS FILM BUSINESS 1917.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

St. Louis, Mo.—Things look good for St. Louis for the coming year. There is, of course, the usual number of croak- ers who decry the future of the motion picture business, saying there is no money in exhibiting pictures any more. But in the main the optimism are in the majority, and they are all making big plans for the coming year.

Business for the two or three weeks immediately preceding the holidays was slack, but now that the holiday season is upon us and with the price of nickel and dime tickets and the general high jinks are over, the people are all coming back to the theaters, and finding the nickels and dimes necessary to take them to the theaters showing their favorite films of the season.

Business from a standpoint of admissions is decidedly better than this time last year, although there is still more money at the door than before; among them, the New French Grand Central the Waco, the Lovel, the Pageant, the Royal, the King's, the Fairy, and a few others. The general prosperity that has spread out over all the country makes the possibilities of still more houses raising their admission prices especially the five-cent houses.

"The Crisis" Makes Splendid Impression

St. Louis, Mo.—"The Crisis," which opened at the New Grand Central theater on Dec. 24, is creating a splendid impression on audiences and playing to packed houses. Manager William Slevens is exhibiting the picture in a most manner. A special publicity campaign is being used to exploit the film and to add to the public's interest in the local and historical side of the feature. St. Louis is the scene of the story of "The Crisis," and Winston Churchill, the author, gathered most of the historical data of the novel from the archives of the Missouri Historical Society, and much of the actual work of writing was done in St. Louis. All these facts are brought to the public notice through the press, and a souvenir program, which is distributed, is also a success.

Capt. Stanley Lewis, an ex-army officer, who uses an automobile which has a machine gun mounted on the side, is assisting in the publicity work. Capt. Lewis has been in St. Louis before various clubs and societies, his subject being Abraham Lincoln and the public. He has a perfect right to say that Capt. Lewis also gives short talks in the book departments of the big stores. These lectures are very popular, and Capt. Lewis pictures of Grant, Lincoln, and the general subject are sold. These sketches are handed out to the public at the lectures.

Slevens intends to run "The Crisis" for five weeks. Admission prices ranging from 25 to 75 cents are charged, and all seats in the theater are reserved at the night performances.
January 27, 1917

**THE MOVING PICTURE WORLD**

**Louisville Keith Chain Grows**

Another Theater Added By Taking Over the Strand—Two Picture Theaters and a Vaudeville House Now Controlled by a Keith Interest—Predecessors Did Not Succeed With Strand—Keith Has a Better Chance.

**Ohio Valley News Service, 1404 Main St., Louisville, Ky.**

Louisville, Ky.—The Keith Pictures Corporation of Louisville, is rapidly closing in on one of the largest booking organizations in the South. This company now has a number of good pictures under contract, and is buying big releases steadily. Announcements have been made that the company’s offices will be moved from the Attenboro building to a suite of rooms on the fourth floor of the Masonic building.

The company has also opened an office at Nashville under the management of Hugh L. Cardoza, who will be Southern representative. U. T. Koch, formerly the manager of the Attenboro building, will also be associated with the Atlanta office.

That office is making a special bid for the Southern booking business. It has already booked a big tourist business during this season of the year. An extra print of “The Little Girl Next Door” has been secured for Florida, and seven prints are now working.

**Films and Vaudeville for Nickel.**

Louisville, Ky.—The Hippodrome theater, Second and Market streets, has put in a large stage, and is running pictures nightly. Two acts of vaudeville and several reels of pictures are making up the bills, which are going to be regular. The new stage, which was added two days of the new program was unable to seat the crowds. M. A. Jablow, manager, is happy with the new plan, and with the way business is coming at the start.

**Rivalry of Churches and Picture Shows**

In Lexington, Ky., Ministerial Union Proposes Entertainments Under Municipal Supervision to Eliminate Commercial Shows.

**Lexington, Ky.—**The Sunday closing agitation has broken out in a new place in this city, but it is the general Ministerial Union of churches which is putting up the opposition. The agitation has not had very little effect. Some time ago an effort was made to interest ministers to demand Sunday shows through legal procedure, but when it was found that the mayor, as well as several members of the Executive Committee of the Ministerial Union (Lexington operating under the commission form of government) were opposed to the movement, it was dropped.

Now the Ministerial Union, in an effort to increase attendances on Sunday, has undertaken to start something in the nature of an opposition form of amusement. The union proposes band concerts, religious meetings in the parks during the summer months, and centralized entertainments of approved moral character. These are to be held under municipal supervision. It is even intimated that the union may work out plans and vaudeville pictures can be shown in the parks and auditorium, of a healthful nature and good in their influence. The plan is planned to give the entertainment and in this way to eliminate the Sunday picture shows.

However, the plan is designed to do away with conflicting attractions during the afternoon hours and to secure a moral value in the evening hours. picnics and other entertainments. The religious meetings will be open to all. A committee, composed of Dean Robert Magie, of Christ Church Cathedral; Dr. J. H. Hopkins, of the Central Christian Church, and Dr. E. G. Cameron, of the First Methodist Church, was appointed

**the end of the story**

under contract sufficient material to keep both houses going for months to come.

Keith was recently rumored that Keith was preparing to locate another picture house in Louisville, sev-

eral blocks away. This rumor has now taken up. It is the general opinion of local exhibitors and film men that the Keith people have plans in mind, but their plans if anyone can see, and it is predicted that it will finally get on a paying basis.

**Two 5-Cent Theaters Darken.**

Louisville, Ky.—Two of the 5-cent theaters on Market street, the Crystal at 3rd and the Million at Preston and Market, have discontinued operations. It is understood that the leaseholders of the Crystal have deserted and will not be renewed by the Swift interests. The lease on the Olympic also expired, and was not renewed. It is claimed that the building will be of the house.

**Free Xmas Shows in Louisville.**

Louisville, Ky.—The Keith interests in Louisville gave a real screen treat to the “kiddies,” as a Christmas present on Saturday evening. December, “Fairy Land in Wonderland” was shown free of charge to all children at the Mary Anderson theater, 3rd and Walnut street. The performance was scheduled at 10 o’clock, and the overuse from the house was turned to the rear and the theater was cut to the cutting room. The pictures were run one hour after the first performance commenced. Thousands of children were accommodated in the two theaters, a large number being turned away at that.

**Benefit for Armenians and Syrians.**

Hopkinsville, Ky.—Manager Stockley, of the Princess theater, recently gave a benefit performance for the Armenian and Syrian sufferers, donating twenty-five per cent. of the proceeds of the show. He also enjoyed a special performance of the movie of which appeared the Ellis Hawaiian Quintette, which took extremely well.

**Kentucky Theater Notes of Interest.**

Louisville, Ky.—The children’s special Saturday morning shows have been switched from the Strand to the Showboat to the Strand theater, which recently went under the Keith control.

Lexington, Ky.—Demaree Arnold, manager of the Grand theater, in a recent notice to the public, stated that there were but five nights in December that the theater made actual operating expenses, and that it was up to the public to support the expensive features now being shown, or cheaper films would have to be shown.

Louisville, Ky.—The Gayet theater, which has been showing regular stage attractions for some time, has moved to vaudeville, showing Sullivan and Considine bookings at the outset.

Pikeville, Ky.—A. J. Monk and Thomas A. Williamson have formed a partnership to conduct the Royal theater.

Mt. Vernon, Ky.—George B. Owens, operator of the Boone Way theater, is now getting better support from the people of the place.

Maysville, Ky.—Martin Durrett, referee in bankruptcy, is planning to close up the operation of the George Street theater as in the past as possible, and discharge the trustee. The case has hung fire for a number of months.

Sebree, Ky.—D. A. Turpin is remodeling his picture theater, excavating for an elevator floor, and having a stage erected from which he proposes handling light vaudeville.
Mrs. Shear Building a Theater

In New Orleans the Wife of Well Known in a Beautiful New Picture Theater Now Being Built—Site Is Out on Washington Avenue—Will Seat 1,000 and Be Up-to-the-Minute.

By N. E. Thatcher, $901

N EW ORLEANS, La.—Ground was broken on the first of the year for the building of the most pretentious suburban photoplay theater that has yet been planned. And a woman is the moving spirit in the new undertaking. Mrs. Al G. Shear is the active promoter of the new house, which is destined to be a rival of the other mammoth theaters of the city, and Mrs. Shear manages the Carrollton, a neighborhood theater in Carrollton. Shear is the key figure in the Carrollton, and Mrs. Shear is the genius behind the building of the new theater.

Mrs. Al. G. Shear.

New Orleans, La.—Howard Shear, who was manager of the old Orleans-Edison Film Exchange, has been appointed manager of the new project, work upon which has already commenced. Two other locations are practically in sight, and an era of building of better theaters is about to be inaugurated.

Howard Gale With Mutual.

New Orleans, La.—Howard Gale, who was manager of the old Orleans-Edison Film Exchange, has been appointed manager of the local Mutual exchange, and is already through with negotiations for the proposed exchange, which is expected to be opened next winter. Gale is a clever manager, and has succeeded Charles Ghennie, who has affiliated himself with A. J. Xydias in the handling of independent films in this territory.

Beatty to Conduct K.-E.-S. E. Office.

New Orleans, La.—J. C. Beatty, manager of the local K.-E.-S. E. exchange and has already entered upon his duties. Former Manager Rialto expects to return to the district shortly where he has a wide acquaintance in theatrical circles.

D. A. Andrews Owns Rialto Theater.

New Orleans, La.—D. A. Andrews has purchased the Rialto theater of John W. Bloom, and will be in charge of the management of the house for the past few months. The Rialto is among the best located suburban theaters in the city, and it is properly managed is a money maker, as its past history indicates.

Romeo Theater Taken by H. Simons.

New Orleans, La.—H. Simons has taken over the management of the Romeo theater, a suburban house in one of the most thickly populated neighborhoods, and will continue the management of the theater. Mr. Bloom was the former owner of the theater, but a series of misfortunes, among them the failure of the exchange, which gave up the management of the enterprise.

New Orleans Charity Hospital Tax Now Due

City's Most Obdurate Tax May Darken Houses—Theaters.

New Orleans, La.—Taxes and death are the two things from which it is said there is no escape, and if predictions are reliable it will be demonstrated early this year, in New Orleans, that some of the suburban theaters have escaped neither. There are a gradation of obdurate and intractable, based on seating capacity on all motion picture theaters. Houses with a seating capacity of less than 300 are assessed $50 per annum, and from this figure the gradation is regular until the seating capacities of 1,000 are reached, when the assessment is $400 per annum. It might be possible to stave off these taxes and yet operate the theaters for a time, at least, if the manager has the hardihood to try it, but there is one tax in this city with which no theater can escape. This is a fixed assessment which goes to the Charity Hospital, and in New Orleans, the Charity Hospital is proud of its Charity Hospital. A lot of people fare better there, baring various stages of indigence, than they do at home. And there are no distinctions in races, colors or former conditions. It is the city’s share, and in the fact of the surmises from the centers to remote districts of the city and all are admitted without question or price. The great institution is supported entirely by direct taxation. Motion picture theaters are assessed $21 per year each.

This city has a large number of alleged theaters that have the habit of running between "wind and water" as the saying goes. Some of them are even forming a league of their own, and with benches, yet they all got fairly good crowds in fair weather. The weather has now changed, and therefore some of these theaters have been driven to desperate straits. The tax collectors are obdurate concerning the Charity hospital tax, and the statement is made that more than a score of the smaller suburban houses in the city are scheduled for permanent closing as fast as the last demand can be made upon them. In other words, said the tax collector, this is not such a calamity as it might at first appear to be. The city’s tax on insignificant houses will improve the business of the ones that are making an intelligent endeavor to keep abreast of the times and to give their patrons good films under good conditions. The exchange men will be inconvenienced for a short time, but the number of accounts, but at the same time they will be relieved of the annoyances that complicate at the present time to make their lives miserable.

Picture Men and the Land Show

Southwestern States Will Choose Three Most Popular Girls—Every City to Have One Candidate—Grand Opening At Atlanta—Picture Men Are Doing Their Share in Boosting the South’s Fertile Lands.

ATLANTA, Ga.—C. E. Tandy, vice-president and general manager of the Southern Triangle and Southern Paramount, will present to the judges of the motion picture contest of the Southeastern Land Show at a meeting of the exchange committee of the Screen Club rooms Monday, January 8, the Tandy will have three of the most popular young women of the picture contest every exchange manager in Atlanta, and the meeting Monday night in the Screen Club rooms was the most enthusiastic meeting of motion picture managers ever held in Atlanta.

Mr. Tandy, vice-president and general manager of the land show, requested the managers of the film exchanges having headquarters in Atlanta to take in charge the motion picture contest as a matter of public duty and civic pride.

A subcommittee of 15 was appointed to have charge of the situation, pending the arrival of Mr. Tandy from New York. The committee was: J. W. McPeer, Y. P. Freeman, A. C. Bromberg, J. L. Marentette and O. F. Horswill.

A. T. Fox, manager of the local office of the New Hippodrome theater at Miami, Fla., was a visitor and the guest of the meeting. Mr. Fox is in charge of his theater to conduct the contest in Miami for the selection of the candidate from that city. By special vote he was granted
Detroit.—It is expected that a big meeting of exhibitors and exchange managers will be held in Detroit this week. The state censorship bill is introduced by Representative Fred Eaton of Saginaw. Mr. Eaton has decided that by this time, this bill will require a censor board at a salary of $1,500 per year, to be put into the state which will have to be passed by this board before it can go to the theatre. There will also be a small fee for the examination of all film. A number of letters have reached the Detroit office of the World, which show that exhibitors are opposed to censorship in any form. They contend that the whole industry should not suffer because once in a while some theater shows objectionable film. There are plenty of other ways more drastic and more reasonable—of handling such problems. Watch the World for full information about this matter of censorship.

New Butterfield Plans Take Form.
Detroit, Mich.—Col. S. W. Butterfield, who recently obtained the theatres in Michigan, was in Detroit on January 8 and told the World representative that he had completed his arrangements for the opening of a Detroit office at 221 Broadway Market building, which would be his headquarters. He said that he had organized the State Film Company, which would buy pictures on the state right line, the plan being to show these pictures in the Butterfield theaters and later to other Michigan theaters.

Mr. Beatty will be in charge of the booking and will be manager, dividing his time between Detroit and Battle Creek, the main headquarters for the Butterfield circuit.

C. G. Kingsley on the Job at Fox Office.
Detroit, Mich.—C. G. Kingsley, the new manager at Detroit for the Fox Film, says he was really surprised at the way Michigan and the Fox policy on Farnum and Bara features. "There was hardly a complaint, and everybody seemed happy. The novelty of being able to book these star productions for two days at no increase in rental," said Kingsley. "After the exhibitors had been worrying lest Mr. Fox would take Farnum and Bara off the regular program, and put them out at big specials at increased rentals, as has been the case with other stars." Kingsley is glad to get back to Detroit, where he enjoys an intimate and close friendship with dozens of exhibitors.

Charles A. McVicker Resigns.
Detroit, Mich.—Charles A. McVicker, for many months the right-hand man to William F. Cahill, the head of the McVicker-Klatt concern, tendered his resignation, to take effect on January 6. He is going to have a good rest, and then to work, if he can, heaving worked incessantly and unceasingly for Mr. Klatt. His leaving is regretted sincerely by Mr. Klatt, who has often referred to McV as "one in a million."

Sam H. Barrett Promoted.
Detroit, Mich.—Sam H. Barrett has been promoted to assistant division manager of the Detroit Universal office, which means that he will co-operate with Manager M. S. Bailey in the handling of universal matters out of Detroit, Toledo and Grand Rapids. Mr. Barrett came with the Universal nine months ago as a stenographer, and has since been made assistant manager to then to manager of the Bluebird department, and now as assistant division manager. He will continue to handle the Bluebird department. It is always a pleasant task to report promotions, and particularly so in this instance.

C. C. Randolph Heads Casino Feature.
Detroit, Mich.—C. C. Randolph has been appointed manager of the Casino Feature Film Company, Detroit, 2206 Dime Bank building. He was formerly manager of the Wolverine exchange, and was formerly associated with the Casino.

Two New Theaters.
Port Huron, Mich.—The new family theater, the Port Huron, opened on Saturday, January 6. There was a large attendance. The theater is very attractive and is considered the finest in every respect. E. C. Bedford is the proprietor.

Detroit, Mich.—The new Dawn theater, Detroit, opened January 6, according to Proprietor John E. Niebes. The Dawn seats 1,260, and the policy will be daily change. Prices will be 15 and 10 cents, with 25 cents for auto boxes.

N. D. Thompson Will Be Booker.
Detroit, Mich.—N. D. Thompson, former manager of the Detroit Fox office, is to continue as booker and assistant manager under manager Edward C. Kingsley. This will be new news to Michigan exhibitors, who have always considered Mr. Thompson one of the best bookers in the state.

Howard A. Bauer to Manage Artcraft.
Detroit, Mich.—Howard A. Bauer, formerly in the motor car business, has been appointed manager of the Detroit exchange. Howard A. Bauer, a well-known organization, succeeding C. L. Peavey, who recently resigned to become manager of the Minneapolis-Paramount exchange.

Greater Vitagraph Moves.
Detroi, Mich.—The Vitagraph exchange moved last week from the Petter-Smith Building, Detroit, to 49-414 East Larned street, occupying the first floor of that building, one of the upper lofts now being occupied by Pathé. It is the plan of the company to take permanent quarters later in the proposed new film building, to be erected on East Elizabeth street.

Garson Gets "Witching Hour" Right.
Detroit, Mich.—Harpo Garson, the Broadway-Strand theater, Detroit, has purchased the Michigan rights to "The Witching Hour," produced by the Foxman Amusement Company. It will be released in this state through the Broadway Feature Film Company.

Harry I. Garson returned to Detroit January 6. Garson’s feature, "Witching Hour," in Fort Lee for the first production of the Rhea Mitchell Corporation. The first production to be known as "A Glance of Paradise." W. W. Johnson, of the publicity department of Pathe, was in Detroit recently to arrange for the local advertising and publicity campaign to be conducted in connection with the International serial "Patria." Ten thousand lines of newspaper space are to be used in Detroit.

THE MOVING PICTURE WORLD
Kansas City Star Tenders Show

Leading Local Paper Leases Big Hall and Will Show "Snow White" Freely—Boosting a Good Film and Getting Subscribers to the Star—Four Projectors Will Work at the Same Time With Four Screens.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS City, Mo.—One of the biggest things that has happened in the moving picture trade in Kansas City in a long time is going to happen soon—the leasing of Convention Hall, and the showing of "Snow White," by the Kansas City Star.

The Star is the paper of largest subscription in the Kansas City trade, and is widely known among newspaper men all over the country. It has very positive ideas about the motion picture trade, and is expected to do exactly, but material material gathered and edited.

The Star has been one of the most valuable factors in the local movement to clean up advertising; it has exercised a censorship over display advertising that is quite as strict as any board's censorship could be.

It has joined the agitation for clear, picture-tellers, and has shown raids and tendencies against any certain pictures.

But the Star is constructive—hence much mended' by people who do not believe it is conducted as a newspaper should be. The project to show "Snow White" is a constructive attempt to lead children and adults to appreciation of the best pictures.

This much was perhaps necessary to indicate why the Star is showing "Snow White." It is merely a publicity stunt, nor a subscription scheme.

Convention Hall is Kansas City's big auditorium. The Hippodrome in the New York is being held there this week. It seats more than 10,000.

Four screens are to be erected in the center of the arena floor, and eight machines will be used to project the picture on four screens simultaneously.

Frank Newman, owner of the Royal and the Regent theaters, is managing the Convention for the Star. He showed "Snow White" at the Royal, and was impressed with its popularity.

He gave several free performances for poor children, at one of which a woman reporter was present. She carried the report of the event to the management of the Star, and the big show was quickly arranged.

A social orchestra of 40 pieces, partly from the Royal theater, will play for the picture. Music had to be secured from New York to supply this large orchestra.

Several performances probably will be given, and it is expected that a total of 100,000 will see the picture. Both children and adults will be admitted free.

A. E. Elliott to Build New Theater.

Kansas City, Mo.—A. E. Elliott, who has been building his new theater on the site of his present theater, the Sapphire, is now about ready to go on. The theater is expected to cost about seventy thousands, and will have a seating capacity of about 1,500. The cost of the building, and the charges will be five cents for the second, ten for the first, and twenty for the balcony. Only features will be shown, and as Mr. Elliott is an old man in the game it should prove successful.

George Hinsen to Be Metro Booker.

George Hinsen, one of the members of the Board of Public Welfare in Kansas City, has rented a booker's office under C. W. Harden, manager of the Metro exchange. Mr. Hinsen had been with the Board of Public Welfare for the past two and a half years and was told that connection was censoring film. He has had no actual experience in the film game, but gained some knowledge of information in his film censoring. He will be booker for the Metro office.

Big Saturday Business Follows Four Day Run of "Pipers Price." Kansas City, Mo.—The Columbia theater, a downtown theater in Kansas City, had the biggest Saturday business with the Bluebird picture, the "Pipers Price," in the theater March 9, and it is expected that the picture will run five days, and was so successful that it is booked for the Klatko theater, another downtown theater.

Theater Changes and Notes.

St. Joseph, Mo.—The International theater, St. Joseph, owned by A. Riegleman, was closed a few days ago. This large downtown theater was closed for about a month, and will then be reopened by Frank Tracy, former manager of the Royal in St. Joseph.

Kansas City, Mo.—Frank Powell, proprietor of the Majestic and Mission theaters, recently remodeled his exhibiters from his territory to the New York Hippodrome show.

St. Joseph, Mo.—W. W. Wurtenburger, proprietor of the Royal theater, St. Joseph, Mo., while visiting in Kansas City recently, said the business since Christmas has been extremely low. He feels that before Christmas was a little slow. Mr. Wurtenburger intends to remodel the theater in the spring.

Kansas City, Mo.—The National theater, Independence and Charlotte streets, Kan., has had in several pictures, for the first time on the territory, The new film is being well received in the territory, and is already packing the house.

R. R. Selman, exhibitor in the oldest theater in Argentine, Kansas, recently closed his house. The theater had been open for many years, and was run by Mr. Selman for the past few years. The house was closed because of the condition of the territory, and the owner has decided to give up the theater business.

SHELBYVILLE MANAGER WILL OPEN SUNDAY

Alhambra and Strand Announce Sabbath Shows Following the Recent Acquittal by Jury on Blue Law Charge—Ministers Will Oppose Move.

From Indiana Trade News Service, 301 SHELBYVILLE, Ind.—As a result of the recent acquittal of the managers of the Alhambra and Strand motion picture houses here have announced that in the future the houses will operate on Sunday afternoon and Sunday night. The theater men say they feel that they are the same as any other business.
Price Rise Hope in Twin Cities Flourers and the Big Houses Fall to Show Inclination Admission Rates

**Price Rise Hope in Twin Cities Flourers**

Minneapolis, Minn.—The boom to raise admission prices in the Twin Cities seems to have been capped with a silence, for, although many exhibitors battled hard for an increase of fifty per cent, the larger exhibitors, and those who show vaudeville and pictures together on their program earn to have smothered any chance for such an increase.

The Regent, formerly a five cent theater, raised its admission price to ten cents, and the Kinron, the same management, the same price for the treat from it for five cents admitted people who "of this ticket and five cents" at another theater. The same thing happened at the Como and the World, which has not let down. One theater in order to "take edge off" another theater's business several weeks ago and which bold fear at ten cents and added "Why Pay more?" To the small exhibitor who has been living hand to mouth during the summer and fall, this stiff opposition from the big exhibitors makes him "warm around the collar." The matter of increased prices will come up before some future meeting of the North Star exhibitors for a successful battle for "an extra nickel" is held out.

At Minneapolis Exchanges.

Bert Moran, former with the local Kleine exchange, has been made manager of the New Orleans branch of the K-E-S-E by George Kleine, and assumed his new position Jan. 7. Manager J. F. Coberley was host at a banquet and dance of Universal-Laemmle exchange employees at the West hotel, Minneapolis, Dec. 29. Various departments were called upon for short talks and each responded with a brief and spicy oration.

Manager R. E. Bishop, of the Mutual exchange, has advertised for information regarding the whereabouts of two films, "Making Things Hum" and "The House of Bondage," said to have been stolen with the automobile of H. P. and manager of the Dayton theater, recently. To date no trace of films or auto has been found.

Manager J. A. Baer, DeLuxe Films, Inc., exchange, has announced that he is prepared to book "Purity" outside of the Twin Cities. "First come, first served policy" holds good at his office. "Purity" closed a big two weeks' run at the Metropolitain, Minneapolis, Jan. 6.
Denver Organization Makes Good

Local Exchange Men By Working Together Get Substantial Reductions in Tax Appraisals—Board of Trade and Screen Club Representing All Branches of the Business Put Shoulder to the Wheel

By E. C. Day, Denver

DENVER, Colo.—The value of the organization in the various branches of the moving picture industry was strikingly illustrated at this week's meeting of the Board of Trade, which has assumed a leading position in the city.

For years Denver exchanges have been paying more than their quota of taxes. Individual exhibitors have banded together and taken the city officials to task. This year the Board of Trade, composed of all the exchange managers and the Screen Club, made up of men in all branches of the industry behind the complaint, the assessor took stock in the claims of the moving picture men and granted big reductions.

Of the fifteen exchanges in Denver there is only one which will not benefit by the organized move for lower taxes. In this case it was admitted that the company had been under appraised and he was perfectly willing to shoulder his share of the order. His associates got justice.

It is only within the last two or three years that the industry became a factor in the business world in this city of 300,000. At this meeting a letter was read from the last week luncheon of the Rocky Mountain Screen Club, held at the Albuquerque. Other plans for the big event were arranged at the same time. It was decided that the ball should be a masquerade party with each person having to spend at least $5 on costumes and tickets. Arrangements were made for the services of the best decorators in town to dress up the spacious auditorium for the ball.

Clynes Theater Co. to Build

Pueblo, Colo.—The Clynes Theater Company, of Bessemer, a suburb of Pueblo, will build a new theaters in the city at 419-521 Norwood Ave. It will be equipped with a stage suitable for all kinds of plays and productions, but is a picture house.

The building will be of pressed brick and stone, with ornamental front, and will cost $10,000. James Clynes, pioneer business man and capitalist of Bessemer, will manage the new theater.

Separate Bluebird Exchange Opens

Denver, Colo.—An important change in the policy governing the distribution of Universal and Bluebird films in the Rocky Mountain region went into effect this week. The old system of handling Universal releases and Bluebird features throughout the district has been abolished and in the future there will be two separate and distinct offices.

Mr. Langtree, manager of the former New York, who for several months has been Denver manager for Universal, has been placed in charge of the Bluebird forces for Denver, Salt Lake and Butte. He will continue the activities exclusively to that field.

Edward Armstrong, formerly manager of the Bluebird Exchange, the offices of which has been brought to Denver to take charge of the Universal office here.

The naming of Mr. Langtree as Bluebird manager means that the feature and regular program departments of Universal have been divorced in the entire western division. Mr. Langtree will start on a tour of his district, visiting the trade and establishing branch offices in Salt Lake and Butte.

James Stratton Joins Fox

James Stratton was added to the force in the shipping department of the Fox exchange this week.

Screen Ball to Be Managed by W. B. Glasee

Rocky Mountain Screen Club Permits Its Plans for the Big Dance on February 1st—Decorations and Lighting Effects

DENVER, Colo.—W. B. Glasee, who by serving in various capacities in moving picture exchanges in the west, and as manager of some of Denver’s leading moving picture theaters has gained wide experience, has been selected to manage the Screen Club ball, to be held in Denver, Feb. 3. The business manager was assigned to this task last week.

Arrangements were made for the services of the best decorators in town to dress up the spacious auditorium for the ball. The costume party, featuring masquerade, is promised in this line. Experts also will be in charge of the lighting effects. It is expected that the ball will be a most unique and entertaining event.

There is nothing definite as to the identity of the screen stars who will attend the ball. The Paramount Company has given assurances that it will send two of its leading performers, and it is expected several other companies also will be represented.

Mailing Films Proves Cheaper

DENVER, Colo.—Paramount holds the distinctive advantage of being the only exchange to receive a shipment of films via parcel post. An exhibitor in Steamboat Springs took advantage of the new law regulating mails to return a five-reel feature to the Denver exchange with Und Sam as the messenger. When the mailman was sent on his route he took with him a box of films Manager M. H. Cob thought that something was wrong. When he got back, after recalling that the new law was in force, the manager found the postman with the films.

Visitors at Metro Exchange

Denver, Colo.—Manager Harry Lutz of the Denver Metro exchange was last week a guest at the eastern home of Mr. Leland, the managing director of the famous New York Temple Theatre.

Mr. Leland gave a complete tour of the Temple and its famous 1,500-seat auditorium to the manager, who arrived here last week on business for the same organization.

The visit was a most enjoyable one, and the western manager found the eastern establishment a far finer one than any of its kind.

Pueblo, Colo.—The first midnight in the New Year’s celebration here was spent at the Paramount Theater, the show being presented by the stage and screen clubs. The entertainment was provided by the National Theater Band and the local entertainers.

Why Not Boost the Good Films

Spokane Managers Hear Interesting Talk on Censorship at the Ad Club by Han J. Leland—Good Films Ought to Be Boosted

By S. Clark Patchin, East 1511 Eleventh Avenue, Spokane, Wash.

SPOKANE, Wash.—Local theater managers and members of the Spokane Ad Club met here Monday evening for a dinner dress delivered before that organization at a noon luncheon Wednesday, Jan. 3, by Harry J. Leland, manager of the American Stock Company, relative to censorship.

Mr. Leland said: **“In the last two months a censorship committee was formed with the object of recommending theaters and houses whatever was not good. But why not have that censorship committee praise as well as criticize? Is it in the public interest, or is it the public good, or the spoken drama, and why not advise the public to attend something that is good as well as to stay away from that which is bad?”**

“No manager in the city wants to place before the patrons anything that he cannot take his own wife, mother or child to, but it is a sad fact that theater-goes in this city will crowd a theater that promises something that is off color as will stay away from that which is good and wholesome.”

“A play or a picture that is good and worth while should be advertised from the pulpits, in the schools, in the newspapers, and all other places where the public hear. A great deal would be created for the good things, that was done any manager who attempts to place before you immoral plays or pictures would be answered by empty seats.”

Spokane Film Notes

Spokane, Wash.—Manager H. S. Clemmer of the Clemen theater has booked it new Selig version of “The Spookies,” issued Monday evening. Its shows have played Monday and Tuesday evenings.

The Clemen has scheduled showings for three days beginning this Sunday, Jan. 7. This production has been shown in Spokane on several previous occasions.

The Clemen Red Headed Club was entertained at the Pantages theater during the week.

Prohibition Helps Shows Here.

DENVER, Colo.—Prohibition and its effect on the moving picture industry was strikingly illustrated last week. All the theaters on Curtis street—the city’s ‘Great White Way’—were crowded Thursday night. It seemed strange that on New Year’s Eve—the first day on which Denver ever saw picture showing—or that even a blunder should be shown.

Every theater on the street did a record business. Whereas in previous years New Year Eve has been persistently slow, the theater opened with a Christmas Eve. No doubt the expense was also much less.
Local International Turns Over

San Francisco Business Carried to the Pathe Office in Musical Building—Several of Its Employees Are Working for Pathe for Time Being—Some Will Remain—H. L. Knappen Will Go to Los Angeles

by T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—The prediction of the week, as far as the local film trade is concerned, has been the consoli-
dation of the local film interests and the closing of the offices of the latter concern at 250 Golden Gate avo-
dreet. Now that the local international force came in the form of an order to close the office at once, a mere formality, this closure of the Pathe office, under the direction of Herman Heller, furnishes music for the entertainment, and both Pathe and local men feel the pinch of late care for developing and printing business and reports having made 16-17 films, some of which were worked on for a couple of years ago, making a very interesting Arctic picture.

Opens Manufacturing Department.

San Francisco, Cal.—A manufacturing department is opened by G. A. Metcalfe speed regulator, a motor driven rewind, film cabinets and other equipment approved by the Board of Underwriters. Plans are also being made for the manufacture of a new projection machine. Arrangements have been made with Metcalfe speed and equipment for preparation of advertising films for the Todd Protectograph Company and other films of a similar nature.

Consolidated Takes New Line.

San Francisco, Cal.—The Consolidated Film Company, 114 Golden Gate avenue, is now handling the releases of the Educational Film Corporation and has booked the first of these at the Portola and Market street theaters here and at the Frank-
lin, at Oakland. Marion H. Kohn, head of the concern, has been in Los Angeles for several weeks and will remain there until the new exchange in that city is in running order, the local office being in charge of Mr. Epstein.

Warner to Put Out Road Shows.

San Francisco, Cal.—J. L. Warner, head of the Warner Film attractions, has ar-
ranged to put out a road show in Northern California with "The Crisis" as the attraction, and is greatly pleased with the response. Reports from the road show indicate that the production is being well received and Warner recently dated that it will be put on at the Columbia theater at this city for an indefinite run.

Theater Property Sold

San Francisco, Cal.—The St. Francis theater and lot on Geary street, near the corner, has been sold to a local holding company under a consideration said to be about $250,000. The house will continue under the present management.

SALT LAKE CITY'S NEW STRAND. Old Rex Theater to Be Reopened Under a New Name, Seeks a Swanson House.

SALT LAKE CITY, Utah.—Within two weeks Salt Lake City will have another motion picture theater. The Rex, which has long been a landmark on State street, and which was one of the first in the land, is being torn down in the local amusement field, will close its doors to be re-opened one week later as the Strand theater.

The theater, which will remain under direct management circuit control, will be in charge of H. W. Pickering, a well known newspaper man of Salt Lake, who recently returned to his home state, and is resident of The Moving Picture World in this city.

Theatricals William H. Swanson's initial moving picture venture in Salt Lake, and it was largely from the success of this house and its influence that Mr. Swanson was assisted in building up his present stupendous interests in the motion picture field.

Mr. Swanson was impressed with the need for another first class theater in Salt Lake, and after booking and examining the market, he announced his intention of buying and book another first class theater. He and Mr. Swanson will play the same class of program as the Strand, and Mr. Swanson has arranged for his former home house with the E. H. Sothern picture, "An Enemy to the King," the William Fox productions for the next month. Also the Strand will be the attraction at the Strand for two weeks, beginning Feb. 4, and other first class bills are being arranged.

Aracraft Film at Paramount-Empress.

Salt Lake City, Utah.—The Paramount-Empress, theatre, in Salt Lake, has arranged in the Aracraft pictures service, and, beginning Jan. 14, will show the re-
erected program of the Aracraft films. The opening feature will be Mary Pickford in "The Pride of the Clan." The Aracraft Paramount picture package combination for the upper Main street house is expected to be a strong card and one which will appeal to the photo-playgoers of Salt Lake.

PACIFIC COAST ITEMS.

Indebted Posters Banned.

Fresno, Calif.—The police and fire com-
mis-sioners of Fresno recently ban-
ished posters and pictures of all kinds should not be displayed in front of mov-
ing picture houses or in public places. This action followed numerous complaints that improper pictures were being displayed in many picture houses where problem plays were being featured.

Sid Grauman Host at Big Party.

San Francisco, Calif.—Following a cus-

tom established three years ago, Sid Grau-

man, manager of the Empress theater, en-
tertained the prisoners at San Quentin pen-
itentiary on New Year's day with a vaudeville and moving picture show. The moving picture entertainment consisted of five reels of comedy pictures.

San Francisco News.

San Francisco, Calif.—The week of the New Year's Day, the first week of the Im-
perial theater as Hayakawa week, the program including "The Typhoon," "Alien Souls," "The Time of the Clans," "They Meet Again," and "The Cheat." Films are being prepared by Architecht W. W. Weeks for a moving picture house to be erected on Clement street, near Eighteen avenue.

San Francisco, Calif., has been a recent visitor in San Francisco. He conducts a chain of theaters in the anti-

P.S.: The moving picture world has received an order for a new model projector from the Pacific Northwest Motion Picture Company, to be delivered within five months.
THE MOVING PICTURE WORLD

Closing Question Will Not Down

Agitators of the One Day Rest in Seven

BY ABRAHAM NELSON, 601

The question of the day concerning the working week now before the legislature

In Portland, or when the legislature meets, as it will before this goes to press, a bill for the passage of a one-day

season, looks to the legislators for approval of the week the bills. "The Proponents of the measure are the old

advocates of Sunday closing, Rev. J. Thome, president of the Weekly League. Legislators have been talked to,

and it is said that Rev. Thome claims the support of seven. Those who have seen the draft of the measure propose say it is not a Sunday closing law, but that it merely provides for one day of rest in seven. Even if this were so, it could not be enough for the cinema theater man, and the seeming inactivity of the state's exhibitors on the issue, and their apparent unconcern is deplored. It is the opinion of those who have followed the ramifications of other attempted legislations on this subject that this is the only way for general Sunday closing. The previous unsuccessful attempts to limit the film attraction on the Oregon ballot have been fully discussed in these columns.

"Intolerance" Opens.

PORTLAND, Ore.—The big Griffith spectacle, "Intolerance," which has been given a new lease on life with the coming of New Year's Day, at the Eleventh Street playhouse. An orchestra of thirty pieces furnished the interpretation of the film classic. The production is put over in elaborate style by the theater management, Mr. A. L. Adams, the Portland big legitimate, is also given public the biggest attraction at the Eleventh Street playhouse.

Small Sells to Partner.

Corvallis, Ore.—C. E. Small has sold his interest in the Corvallis Amusement company, controlling the Majestic and Crystal theaters, to Whiteside Bros., his former partners. From a financial standpoint the Corvallis company has been phenomenally successful under Mr. Small's management. The company controls the theatrical situation here.

International at Portland Pathé.

PORTLAND, Ore.—Following the absorption of International exchanges, the local Pathé office has secured its quota of International releases and is adjusting conditions to meet the court calendar of the new year. A number of episodes of "Patria" have been released for one-week exciting.

The personnel of the Portland Pathé force will not be changed except that C. E. Waite, the local manager, will be replaced by Mr. E. G. Bingham. The change will be a national one, being the beginning of the year in Portland. Mr. Waite was with International since the beginning of the office in Portland. Manager B. J. Sperry is looking for a prosperous year. The company has a good firm at work and is in a happy mood.

Peoples Breaks All Records.

PORTLAND, Ore.—The management of the People's Amusement Company claims to have shown to 6,000 people at the Star on New Year's Eve. They were the largest ever for the city of Portland. The extra midnight matinee, holding until 1:30 a.m., only made this possible, as the theater was jampacked with an extra capacity all day. The program was "Arms and the Woman" and Charlie Chaplin in "The Tramp." At both the Star and the Peoples special stunt was "The Flying Fish" for the Aragon midnight matinee. A Max Linder comedy ten-year-old was shown, together with an up-to-date special and a regular attraction. A number of pictures, and house manager J. C. Stille lectured on the subject to a most appreciative audience.

Another Censorship Seizure in Portland

PORTLAND, Ore.—"Make your excuses to the court," Mrs. E. B. Colwell, secretary of the Portland censor board, is reported to have said to some henpecked Bluebird in the Pacific Northwest, after "The Black Orchid" had been seized by the police because of its "scandalous" titles. Mrs. Colwell denies she said it or that she had anything to say. The Portland censor board, which has been very active recently, is recommended by the manager of the first run house, to Mayor Albee, Secretary Warren, and the entertainment management in censor for the next few weeks. Mrs. Colwell has been under fire and her assistants have been under attack from the critics.

The facts that could be gathered by listening to the censor board have been released to the press. Mrs. Colwell became advised that "The Black Orchid" was running at the Strand and had been charged by the Portland censor board, and that the censor board would have the film seized if it were continued. The other was a copy unexpropriated by Portland censors and which was to be disapproved of by the people of Oregon, Washington, Idaho and Montana. The other was in a negative and good mouth. The other was made in not distinguishing the copies and the wrong one was sent to the Strand. This was first noticed when Mr. Baum, called on the telephoner of the theater and the police. The theater was under fire and the police were called, and the copy of the film that had been cut from the Portland reels and attempted to be used was cut up and threw the film and the eliminators had been made. The permit to exhibit was in Mr. Baum's office.

Exhibitors Take Charge of New Year's Eve

Seattle Moving Picture Shows the Mecca of Merry Makers When 1917 Is Born—Dryness of Town No Damper of Fun

PORTLAND, Ore.—The management of the People's Amusement Company claims to have shown to 6,000 people at the Star on New Year's Eve. They were the largest ever for the city of Portland. The extra midnight matinee, holding until 1:30 a.m., only made this possible, as the theater was jampacked with an extra capacity all day. The program was "Arms and the Woman" and Charlie Chaplin in "The Tramp." At both the Star and the Peoples special stunt was "The Flying Fish" for the Aragon midnight matinee. A Max Linder comedy ten-year-old was shown, together with an up-to-date special and a regular attraction. A number of pictures, and house manager J. C. Stille lectured on the subject to a most appreciative audience.

S EATTLE, WASH.—For some weeks before New Year's, Seattle folk kept wondering how they could find a way to make merry in appropriate fashion on that night. In a dry town, not only legally dry, but really dry, and all their favorite beverages forestalled, the destructive axes of the "dry squad," the changing of state laws and the popular will, looked very dubious to the would-be merry-makers, until a day or two after Christmas, they began reading the advertisements of some of the motion picture houses: then they began to sit up and take notice. It seemed that after all there was to be something doing on New Year's night, and Seattle folk took the air and went to the movies, and they were ready now to admit that it doesn't take "boozes" and cabarets to make New Year's night a gala night. The Coliseum was turned into a bit of Hawaii, the effect being gained by the use of the imported colored lights, foliage and flowers, and enhanced by unusual lighting effects; while the balcony was entirely shut off. The show was advertised as "The Folies" where "Mirth, Mails and Music" would hold sway. Passageways were built from the stage into the aisles, so as to bring the players into closer touch with the audience, of which the men highly approved; for the stage was small, but the cinder attraction was a band of real Hawaiians. The Hawaiian music and the tropical mood for the enjoyment of the music, a little hammer and block of wood was given to the audience for beating time, and serpentines throws were also distributed. And to make it seem more even like the real thing, cake and punch were served after the show. The fun began at 11:30 at night, after the close of the picture show, and lasted until 1:30. The prices were one dollar admission and a dollar and a half the Coliseum. The Grand's Special Program. At the Grand, where vaudeville and pictures are combined on the regular bill, the New Year's Eve program was that of other cities, the program running from 11:30 until 1:30, as at The Coliseum. Manager Eugene Lavy put on twenty acts of vaudeville and had an extra orchestra.
ALL FACSIMILE PAINTINGS described in these pages are done by high-class artists in water colors and oils and finished with a highly glazed surface which preserves the paintings and makes them waterproof. A damp cloth can be applied lightly at intervals to remove dust without injuring the painting.

THE FRAMES illustrated in these pages are our exclusive designs and made under our own supervision. These frames go direct to your theatre at factory cost and are our special inducement for your patronage.

Beautiful gilt frames with heavy ebony shadow boxes. Facsimile oil paintings, including brass name plates. Any player in the films. For names see postcard lists.

- No. 501—Size 50x35 inches over all (4-inch moulding). Price $15.00
- No. 502—Size 70x50 inches over all. Price $30.00

Our new catalogue contains many things you are looking for. It is yours for the asking.

A SUGGESTION FOR THE LOBBY

or interior of the house of all the principal stars appearing in the various features shown in your theatre.

- No. 346—Size of picture, including frame, 15x19 inches. Three-ply oval veneer frame ornamented with beautiful facsimile oil painting of any player in the films. Price complete with brass name plate $2.50 each.
- No. 341—Size of picture, including frame, 19x25 inches. Antique gilt ornamented moulding, 1 1/2 inches wide, containing beautiful facsimile oil painting. Any player in the films. Price complete with brass name plate $5.00.
- No. 342—Size of picture, including frame, 22x28 inches. Beautiful gilt oval three-inch frame, facsimile oil painting. Any player in the films. Price complete with brass name plate $3.00 each.

MAKE YOUR LOBBY A GALLERY OF CELEBRITIES

It requires very little imagination, with these pictures before you, to make the proper selection to fit Your Particular House. The advertising value of a lobby of this character must appeal to every Live Showman. Our new catalogue contains many things you are looking for. It is yours for the asking.
A Golden Lobby That Reflect
An 18-Karat Show

A Decoration That Will Distinguish Your House

The illustrations on both sides of this page are extract
from our new Catalogue just published. It con-
This catalog contains many interesting items for the theatre, both for
vertising and souvenir purposes. We have exhibited our products at the Panama Pacific Exposition. They con-
isted of film actors' pictures made in every size possible style, from postcards at $3.00 per thousand, to life-size
ings up to $35.00 each. The judges thought the ex-
hibit unique and gave us the highest award for artist
finish and superior quality. Medal and Diploma are reproducible in the catalogue. This is sufficient guarant
of the goods we deliver.

A picture of every player in the films can be furnished
in these frames. For names see postcard list.

Large Hand Colored Pictures

Massive Gilt Frame 4 inches deep, 7½ inches wide, with heavy
ebony shadow box containing facsimile oil painting of
every player in the films, at following prices:

No. 500—7½x35 inches, being complete measurement of picture and frame.
Price ........................................ $18.00.
No. 503—5½x10 inches, being complete measurement of picture and frame.
Price ........................................ $22.50.
No. 506—9½x11 inches (panel), being complete measurement of picture and frame.
Price ........................................ $30.00.
Including brass name plates.

ORNAMENTED FRAME

(1½ inch) with beautiful bow knot ornaments to hold one,
three and four hand-colored 11x14 pictures in bright gilt or an-
tique gold finish. There are no illustrations of frames hold-
ing three pictures as the four groups give an accurate idea.

No. 512—Frame with 11x14 hand-colored pictures, including
grain . ........................................ $1.25.
No. 509—Upright Frame containing four 11x14 hand-colored pictures with
glass ........................................ $4.00.
No. 510—Upright Frame containing four 11x14 hand-colored pictures with
grain ........................................ $4.75.
No. 511—Flat Frame containing four 11x14 hand-colored pictures with
glass ........................................ $4.75.
No. 507—Panel picture with facsimile painting with brass name plates. $7.50

When ordering, please state whether BRIGHT GILT or AN-
IQUE GILT finish is desired.

Kraus Manufacturing Co.
220 West 42d Street
N. Y. City, U. S. A.
A Censor Conference in Regina

Saskatchewan Officials and Film Men Confer on Changes in Moving Pictures Act

—Appeal Board for the Province Wanted in Regina—A Desire for a National Board of Censorship for All Canada.

By E. C. Thomas, 812 Rogers Bldg., Vancouver, B. C.

REGINA, SASK.—A meeting which may have an important affect on the future of the censorship question in this province took place here recently between Hon. W. H. Purcell, Provincial Secretary Wright, and other members of the government, as well as the board of censors, and a large number of western Canadian film men, most of whom had come from outside points for the conference. Among the representatives of the industry were: W. R. Marshall, Calgary; Mutual; W. P. Wavese, Vancouver; Triangle; A. L. Johnson, Winnipeg; General; B. Witham, Regina; Mutual; F. Miller, Winnipeg; Pathe; M. Rose, Winnipeg; Metro; R. Scott, Winnipeg, Fox; R. Downey, Regina, Universal; J. H. Eoed, Winnipeg, Mutual; H. L. Gage, Regina.

For an Appeal Board in Regina.

During a discussion which lasted practically all day, it was submitted to the government authorities several suggestions involving changes in the laws affecting the film industry. One of the suggestions was that the present system of censoring, with the Saskatchewan board working jointly with the Vancouver board, be abolished. It is pointed out that controlling the showing of films in Saskatchewan, is quite satisfactory to the local distributors, and there seems no reason why an appeal board should not be provided for Saskatchewan as well as Manitoba.

Another suggestion put forward was for an amendment to the Moving Pictures Act authorizing the passing of certain pictures which would only be shown before segregated audiences—that is, for women only, for men only, or for adults above a certain age. Relative to this request it was pointed out that under the act, as present in force, the censors can pass pictures for special audiences, the only condition attached being that such pictures be exhibited high priced. L. Wagnon, the censors, is understood to be in favor of this amendment, but the government has not yet decided on it.

Want National Censor Board.

The picture men also announced themselves as favoring the establishment of a Canadian national board of censors, passing on films for the entire Dominion. Up to the present time the censorship in Saskatchewan has been levied at an amount approximating $10 per reel, the cost would still be considerably less than at present, and the exchanges would not be under the uncertainty which is constantly present regarding the likelihood of certain situations being passed in this or that province. The consensus of opinion seems to favor a national board for such a province, as it would be most convenient for all points in Canada.

Favorable action is anticipated from the Saskatchewan government at an early date as the result of the conference.

Picture Show for Children of Soldiers.

Edmonton, Alberta.—Manager John Haza, of the Empress theater, arranged a special charity program for the Edmonton Patriotic Society, to give a special children's performance on New Year's morning. The young guests were children between 5 and 10 years, whose fathers are in the front, and the 500 free tickets have been distributed. The Empress theater orchestra under Earle C. Hill gave its services free for the occasion.

Children's Saturday morning matinees, which a few months ago were given regularly by the same box office manager, had recently been abandoned, until the practice was resumed by Manager McQueen, of the Garland theater. Mr. McQueen is not only using special juvenile programs on Saturday morning, but is putting on a children's show on Friday afternoon. So far the move has proved to be a most successful one.

Danny Freeman Wins Another Feather.

Vancouver, B. C.—Danny Freeman, shoeshine boy turned screen oracle, is the new claimant for the title of champion 125-pound boxer of western Canada, appeared at smokin' manager Girdler's feature box office, and effectively disposed of another local light named Stanley Clement.

Showmanship Notes of Interest.

Calgary, Alberta.—The Princess theater has inaugurated a "Baby Popularity Contest" each week, and the idea has attracted much attention. On each Wednesday and Thursday night all patrons are given downstairs, on the stage, a copy of the program, and the manager is requested to write the name of the baby for whom they wish to vote, and deposit it in the 'boy' hat box in the lobby. The votes are counted on Thursday night, and the winning child is presented with $5.00. The winner's picture is also later shown on the screen.

Vancouver, B. C.—"Cabiria," the Canadian feature, recently played at the Majestic, under the management of L. Girdler Feature Film Company, recently played a week's engagement at the Avenue theater at Victoria, and manager of this city, is handling the show in British Columbia for Mr. Girdler, who is at present in California.

Vancouver, B. C.—W. P. Nichols, managing director of the National Amusement Company, has announced he will play "Portly," the Universal's big Pavlovka feature, for an entire week at the Globe theater, and did very heavy business at 25 cents.

Vancouver Wants a Tax on Theater Tickets

City Authorities Will Ask Provincial Government for Sanction to Levy a Tax at the Flat Rate of One Cent a Ticket.

VANCOUVER, B. C.—The city authorities, who are in the habit of having a lot of women's clubs, have under consideration the taxation of all theater tickets sold in this city, and it is announced that sanction to levy such a tax will be sought from the provincial legislature at its coming session. The present intention is to place the tax at a flat rate of one cent, although the proposition of levying a certain percentage of the value of the ticket has also been discussed.

At a recent meeting of the civil health committee of the municipal council, Mr. John Petrie, of the Vancouver Hospital, explained that it was proposed to devote the proceeds of the ticket tax to the building of a tuberculosis sanitarium. It was thought that the yearly revenue from this tax would be about $80,000.

Four Reels Burned While Audiences Waited.

New Westminster, B. C.—The excellence of the lighting and the excellent condition of the operating room at the Royal theater here, recently prevented a certain panic in the house, if nothing worse, when a film caught fire, and the operator found it necessary to make a quick exit. The Universal's Red Feather feature, "The Black Sheep of the Family," was being shown, and four reels of it were burned, although those in the audience were unaware that a fire was taking place until it was all over. The theater was not damaged.

Credit Was Due Manager Inverarity.

Vancouver, B. C.—In connection with a recent item accompanied by a photograph showing a street-car advertising idea for Purcell's shoe store, it was said that the credit was due to Manager Milligan of Purcell's shoe store, and the operator found it necessary. The Misses' Milligan went to New York many months ago, and that Manager Inverarity is in charge now. Our apologies to Mr. Inverarity. (If we have spelled the name wrong, we extend still more apologies.)

A Day's Receipts to Xmas Fund.

Winnipeg, Man.—On the Friday before Christmas, Manager Seamans, of the St. Vital theater, sold fire receipts from noon to 11 p. m., to the City Christmas Fund.

January 27, 1917

THE MOVING PICTURE WORLD

575

on the stage, as well as his own in the pit. He also advertised after the show that the audience would have the privilege of dancing on the stage, and he built a new oak floor for the occasion. The feature of the show was the reproduction on the stage of Dick Fleming's South End dance hall, so far as could be arranged. He also arranged for the Hawaiian band to come to the Grand, after it had finished at the Joe, and lastly a dol-
**Calendar of Daily Program Releases**

**Releases for Weeks Ending January 20 and January 27**

(For Extended Table of Current Releases See Pages 396, 598, 600, 602.)

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<td>KALEM—The Railroad Claim Intrigue (No. 116 of “The Hazards of Helen”) (Drama)</td>
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**COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players’ Names Being in Parentheses. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.**

**KNOWLEDGE BRINGS SUCCESS**

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

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**ONE YEAR.** $3.00  
**SIX MONTHS.** $1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD  
17 Madison Avenue, New York
Clune's PRODUCTIONS

All Pacific Coast Records Broken

By "THE EYES OF THE WORLD"

At its National Premier in Clune's Auditorium, Los Angeles Jan.1.

(The Largest Theatre West of Chicago)

6000 Paid Admissions at 7 Performances

with hundreds turned away

EYES OF THE WORLD, MASTER PHOTO

Clune's Auditorium Packed at
Premier of Screen Version
of Noted Novel

THE WORLD" STARS

Records of
The Birth of a Nation, Ramona
and Intolerance all eclipsed.

Read the Opinions of
The Los Angeles Express

BY GEORGE ST. GEORGE

THE EYES OF THE WORLD scored a
very big hit at Clune's Auditory
yesterday afternoon. In making
a half-hour out of Harold Bell
Clune's widely read novel, W. H. Clune
has presented an attraction that lives
up to the high standard set
by Ramona, his first production. In fact, The Eyes of the World will
at least unquestionably prove a
much more popular attraction than
Ramona. It has all the essentials of
popularity and success, and like Ramona, it has a very large and
ready-made public waiting to enjoy it. The audience
that attended the performance last
afternoon was the largest I have ever
seen at the Auditorium.

The story is handled in splendid style, the producer has
no need of a prologue for the purpose of
providing the natural background of
the characters and plot. It is
entirely an unfolding of story, without
explanative padding. It is, in fact, a
pictorial narrative, similar to
that of a newspaper reporter, and
it is all told in a very effective and
vivid manner.

The story is told with
pictures, the
producer has
no need of
explanations.

By Otherman Stevens

"THE EYES OF THE WORLD"—Los Angeles Auditory. Opened its second
spectacular photographic production to
universal applause and approval. It is a
new form of photography, a new
form of story-telling, the
narrative which
commands attention.

Every place in the Auditorium was
dailed to the limits of the no-smoking
rule, and I regret to say that every
seat was filled as long as the picture
was running.

Mr. Clune has only made two pictures,
"Harama" and this one, which proves the
validity of the claims of his
productions.

For Information Concerning "The Eyes of The World" and other Clune Productions address Clune Film Producing Co. 547 So. Broadway

Los Angeles
Calendar of Daily Program Releases

Releases for Weeks Ending January 27 and February 3
(For Extended Table of Current Releases See Pages 596, 598, 600, 602.)

Universal Film Mfg. Company

SUNDAY, JANUARY 21, 1917. (Serial No.

REX-The Bubble of Love (Two parts-Drama)...
1 OWERS-Mr. Fullerpep-He Goes to the Country (Cartoon-Comedy)...

—In the Land of the Son of Heaven as Seen by Dr. Dorsey (Edu.)...

L-KO-Up the Flue (Comedy).

UNIVERSAL SPECIAL FEATURE-The Purple Mask (Episode No. 4, "Facing Death") (Two parts-Drama)...

MONDAY, JANUARY 22, 1917.

RED FEATHER-Heart Strings (Five parts-Dr.).

NESTOR-A Macaroni Sleuth (Comedy)...

TUESDAY, JANUARY 23, 1917.

GOLD SEAL-Souls United (Three parts-Drama).

VICTOR-The Honeymoon Surprise (Comedy)...

WEDNESDAY, JANUARY 24, 1917.

L-KO-The Battle of "Let's Go" (Two parts-Comedy)...

UNIVERSAL-Animated Weekly, No. 56 (Topical).

BIG U-The Red Goddess (Drama)...

THURSDAY, JANUARY 25, 1917.

BIG U-A Wife's Folly (Two parts-Drama)...

IMP-Black Evidence (Drama)...

VICTOR-The Black Nine (Comedy)...

FRIDAY, JANUARY 26, 1917.

IMP-The Fugitive (Two parts-Drama)...

VICTOR-Hell by the Enemy (Comedy)...

SATURDAY, JANUARY 27, 1917.

BISON-The Daring Chance (Two parts-Drama).

JOKER-Love Me, Love My Biscuits (Comedy).

LAEMMLE-The Blood-Stained Hand (Drama)...

SUNDAY, JANUARY 28, 1917.

REX-The Old Toy Maker (Drama)...

POWERS-Boomer Bills Awakening (Cartoon-Comedy, and Behind the Great Wall of China (Dorsey Educational) (Split Reel)...

BIG U-A Jungle Tragedy (Two parts-Drama)...

UNIVERSAL SPECIAL FEATURE-The Purple Mask (Episode No. 5, "Ablaze in Mid Air" (Two parts-Drama)...

MONDAY, JANUARY 29, 1917.

RED FEATHER-Love Affair (Five parts-Drama).

NESTOR-Why Uncle! (Comedy)...

TUESDAY, JANUARY 30, 1917.

GOLD SEAL-June Madness (Three parts-Drama).

VICTOR-Some Baby (Novelty), and "Nellie, the Fireman's Daughter" (Comedy) (Split Reel)...

WEDNESDAY, JANUARY 31, 1917.

L-KO-Faking Facts (Two parts-Comedy)...

UNIVERSAL-Animated Weekly No. 57 (Topical).

BIG U-The Gold Lust (Drama)...

THURSDAY, FEBRUARY 1, 1917.

VICTOR-It's Cheaper to Be Married (Comedy).

UNIVERSAL SPECIAL-The War Wolf (Two parts-Drama)...

IMP-The Diamond Thieves (Drama)...

FRIDAY, FEBRUARY 2, 1917.

IMP-The Forbidden Game (Two parts-Drama)...

UNIVERSAL SCREEN MAGAZINE-No. 6 (Topical).

VICTOR-The Hero of Bunko Hill (Comedy)...

SATURDAY, FEBRUARY 3, 1917.

JESON-The Boonton Affair (Two parts-Drama)...

JOKER-His Coming Out Party (Comedy)...

Mutual Film Corporation

SUNDAY, JANUARY 21, 1917. (Serial No.

VOGUE-Tailor's Trimmings (Two parts-Com.)...

GAUMONT-Reel Life, No. 38 (Subjects on Reel: Oranges in California; The Air; The Hyo-shi; Automatic Apple Graders; How to Remove Shattered Glass) (Mutual Film Magazine)...

MONDAY, JANUARY 22, 1917.

MONOGRAM-The Adventures of Shorty Hamilton, No. 5, "Shorty in The Tigers' Den (Two parts)... (Drama)...

MONOGRAM—The Gentile Intruder (American-Five parts-Drama) (No. 165)

TUESDAY, JANUARY 23, 1917.

GAUMONT-Tours Around the World, No. 12 (Subjects on Reel: Bordeaux to Pauillac, France; Monastery of St. Thessalonika, Greece; Gorges of the Nive, French Pyre ees) (Travel)...

WEDNESDAY, JANUARY 24, 1917.

MONOGRAM—Mutual Weekly, No. 108 (Topical)...

GAUMONT—See America First, No. 72 (Subject: Historic Virginia) (Scenic) Absent Minded Wil-lie (Cartoon-Comedy)...

THURSDAY, JANUARY 25, 1917.

CUB-Jerry and the Outlaws (Comed)...

FRIDAY, JANUARY 26, 1917.

MONOGRAM—Uncle Sam's Defenders, No. 4, "Afloat and Ashore" (Topical)...

SATURDAY, JANUARY 27, 1917.

AMERICAN—A Double Revenge (Drama)...

SUNDAY, JANUARY 28, 1917.

VOGUE—A Circus Cyclone (Two parts-Comedy)...

GAUMONT—Reel Life No. 39 (Subjects on Reel: X-Rays in War Time; Decorative Butterflies; Salt; The Real Multi-Hula) (Mutual Film Mag.)...

MONDAY, JANUARY 29, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 3, "Shorty Goes to College") (Two parts-Drama)...

MONOGRAM—The Adventures of Shorty Hamilton (Two parts-Drama) (No. 165)

TUESDAY, JANUARY 30, 1917.

GAUMONT—Tours Around the World, No. 13 (Subjects on Reel: Teheran, Persia; Coast Resorts of Normandy; Winter in The Vosges Mountains (Travel)...

WEDNESDAY, JANUARY 31, 1917.

MONOGRAM—Mutual Weekly No. 109 (Topical)...

GAUMONT—See America First, No. 73 (Subject: San Diego, Cal. (Comics) and "Never Again" (Kar-toon-Komic)...

THURSDAY, FEBRUARY 1, 1914.

CUB—Jerry and His Pal (Comedy)...

FRIDAY, FEBRUARY 2, 1917.

MONOGRAM—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders") (Topical)...

SATURDAY, FEBRUARY 3, 1917.

AMERICAN—(Title not reported)...

1917.

January 27, 1917.
Only authorized films taken under the personal supervision of

Buffalo Bill
(COL. WILLIAM F. CODY)

Himself, who posed before the moving picture camera in his own character in

"The Buffalo Bill Show"
Copyrighted.

Direction, JOHN J. O'BRIEN.

Historical Record of the Famous Scout, depicting Terrifying Indian Fights, the Battle of "The Little Big Horn," Capture of "The Notorious Outlaw" Buck McCandells, the Stage Hold-Up, and hundreds of other thrilling scenes portraying life in the Wild West in the early days.

Now playing in the Rialto and the Strand theatres in New York City—the first time two opposing theatres have shown the same Photo Play simultaneously.

What More Guarantee Do You Want?

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WIRE OR WRITE NOW FOR TERRITORY
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Address all communications to the

Wild West Film Company
Room 604, 729 Seventh Avenue, New York City
Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE, NO. 104 (Dec. 30).

London, England.—Interesting ceremonies mark the function known as the "Lord Mayor's Show," a London event.

Jamaica Plain, Mass.—Owing to the ever-increasing demand for real butterflies, the New England Entomological company prepares thousands of beautiful specimens for decorative purposes.

Juarez, Mex.—Despite conditions throughout the interior of Mexico, this border city continues to be the Mecca for all those devoted to horse racing.

Washington, D. C.—Sailors from the U. S. S. Nevada, who are too far from home to spend Christmas with their families, take their short leave to visit Washington.

New Orleans, La.—Wild fowl are turned loose in a flying bird cage, which is completed in Audubon Park, N. J.

Philadelphia, Pa.—The University of Pennsylvania and Princeton play their annual soccer game in six inches of snow.

Chicago, III.—Society women engaged in the work of preparing for the Allied bazaar to be held here shortly, admire the $10,000 necklace donated.

Western Headquarters, French Army on the Somme.—Many of the great new features in the present gigantic war would be impossible were it not for those daring airmen whose feats have been emulated by their war-ravaged nation.

SELIG-TRIBUNE, NO. 1 (Jan. 1).

Philadelphia, Pa.—The U. S. submarine R-3, as she lies in the breakers after going ashore during the hurricane, is being examined for salvage by the British.

Omaha, Neb.—The installation of a new double track bridge structure in 11½ minutes sets a record for American engineering.

Philadephia, Pa.—This crowd of business men have adopted the slogan "Fat at 40 and fit at 60."

Lakersfield, Cal.—The 31st annual meeting of the Pacific Coast Field club is held with the best hunting dogs on the coast competing for honors.

New Orleans, La.—Students at Newcomb College for Girls are given a straining system of physical training.

Ogden, Mass.—The new oil-burning freighter "Julia Lackenbach," is christened by Miss Andrea Gillette, a socialite of the city.

Cornell, Wis.—This little town has the distinction of being the only community in the world having an absolutely 100 per cent Christian name.

Sandringham, Eng.—Women are doing the farm work on the great estates of King George at this place.

Denver, Colo.—With funds raised by private subscription, a $10,000 automobile is added to the equipment to the Colorado National Guards.

Los Angeles, Cal.—The latest innovation in education is the traveling school house introduced for the benefit of children whose parents are employed as railroad section laborers.

SELIG-TRIBUNE, NO. 2 (Jan. 4).

New York, N. Y.—Commissioner of publics and Mrs. Woods present Christmas boxes for widows of three members of the police department who have lost their lives while on duty.

New York, N. Y.—Squadron A, of the 5th regiment, is given a cordial greeting upon arrival home after six months' duty on the Mexican border.

New York, N. Y.—Les Darcy, pudgy little marvel of Australia, arrives here, having worked as a stoker to pay his passage from Australia to the United States.


Omaha, Neb.—"Judas" as one of Omaha's battalions, proves that in some instances it is good policy to be the goat.

New York, N. Y.—Mrs. F. Sheehy Sheffington, widow of the Irish editor shot by the British, starts her tour of the United States in behalf of the Emerald Isle.

El Paso, Tex.—The moving of heavy ordnance by caterpillar tractors is the newest experiment of Battery C, 5th Field Artillery.

With the Armies on the Somme—French troops camping on conquered positions.

Yokohama, Jap.—Hall of Fame, the cross country champion of America, wins the 25 mile Marathon race.

New York, N. Y.—Ice tennis becomes one of the new winter sports.

SELIG-TRIBUNE, NO. 3 (Jan. 8).

Albany, N. Y.—Governor Whitman, of New York, is inaugurated for a second term.


Hollywood Plains, L. I.—Army aviators flying 105 miles from here to Philadelphia and return usually make the journey in one hour and twenty-six minutes.

Seattle, Wash.—Breeding and training carrier pigeons for use as message bearers in the European war zones, has become a predictable business venture.

New York, N. Y.—Notable figures in the world of stage celebrities gather at Assu's Convention. Mt. Holley, N. J.—Several persons are killed and many are injured when the acetylene gas plant in a hotel explodes and fires the building.

Rockland, Me.—While undergoing official inspection, the California "Bibs" dropped a lighter, its speeders along at thirty-five miles an hour.

Seattle, Wash.—With 15 feet of snow in the Cascade Mountains, the boy scouts do their hill-climbing on snow shoes.

Brooklyn, N. Y.—Thousands enjoy the sport of skating on the smooth ice in Prospect Park.

Omaha, Neb.—High cadet stage a snappy exhibition for the Selig-Tribune representatives.

New Orleans, La.—Under the auspices of the Business Men's Racing Association, the mid-winter racing season opens.

VIM.

RECKLESS ROMEO (Jan. 5).—A synopsis of the motion picture described on page 151 of the January issue under the title of "Before the Show," which was the original title of this picture.

TERRIBLE KATE (Jan. 19).—In front of a saloon and a private graveyard two cowboys are about to murder each other in a brawl.

D. C.—In front of a saloon and a private graveyard two cowboys are about to murder each other in a brawl.

The Property Man (Jan. 12).—A synopsis of the picture described on page 151 of the January issue under the title of "Before the Show," which was the original title of this picture.

Don't Miss Page 583

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THE MOVING PICTURE WORLD

January 27, 1917

thrilling news, so decide to follow the mysteri-
ous stranger. They find the stranger to be a tree, where the stranger digs a hole, plants a box and then departs.

The stranger has dug the box out and have almost reached their goal, when the stranger man reveals himself. The stranger, noticing that someone has dis-
covered his tree,管s the man up the box is about to depart when Poke and Jabbs de-
mand to know his business and the contents of the box. The stranger, seeing the thrill at the tale, relents and permits Poke and Jabbs to take down the main
facts for publication, but when the stranger tells
of his wife and children, the three men, in captiv-
held in captivity, volunteer to rescue his loved ones. The stranger accepts their assist-
ation. Then Poke and Jabbs reveal to the stranger which his wife and children are captured. The
way Poke and Jabbs revealed the facts of the capti-
mahs are encountered, but all obstacles hav-
ing been overcome, they arrive at a destination, where Poke and Jabbs are thanked for the return of Mysterious Pedro, whose mania is hiding cruel hand in the sand.

EESANAY.

THE LITTLE MISSISSIPPI (Black Cat Feature.
Two parts—ca. 16).—The cast: "Sun-
shine" Billie, McLan. The darkness in the home of Caleb Howe and his wife was due—though they did not
recognize it at the time—tracing back to a human sunshine. This old couple had married because they had been
in love with each other. They called her "Sunshine Billy" at first. She was an orphan, and Caleb Howe was a
physician. So he decided they would all get good homes somewhere. At every turn they found themselves
should go to the home of Caleb Howe, when he was confronted with the fact that he was living with his wife with the housework. Though the aged couple
refused to believe it, the little girl was the sunshine of the dreary, and they believed in love. But when the little girl was ill, they considered
it inevitable that they should soon recognize that the real happiness of life was that happiness in Sunshine Billy, life took on new
shape.

ONE ON HIM (Jan. 17).—Hunting a job as a chauffer, a rich bidder is told that the boss employs only married men. He promptly de-
clines, as the woman he loves is single. The girl he loves is meeting is willing and they are married at forty miles an hour in an automobile. He shows up for work and discovers he has mar-
rried his prospective employer's daughter, if au-
tific scene taken in Yosemite Valley makes up the rest of the real.

THE SINFUL MARRIAGE. (No. 6) of "Is Mar-
riage Sacred?"—Two Parts—Jan. 20).—The cast: the
Janes with their homes. The lady doctor, Dr. Dederick Tredmore (Edward Arnold); Benedict Bud (William Collier); Lydian (Darbus Rogers (Thomas Commerford)).

One of the wealthiest and most popular of the old families, Dr. Dederick Tredmore, and his wife Amanda, a rich and charming woman, are not content with their family life. They have been married for years, but have not been able to produce a child. They decide to adopt a child, and go to the orphanage to look for a suitable one.

The orphan, a little girl named Nell, is brought to the Tredmore home. She is a charming child, and soon becomes the center of attention. The Tredmores are delighted with Nell, and they decide to keep her as their own daughter.

One day, while Nell is playing in the garden, she is attacked by a dog. Dr. Tredmore rushes to her side, and finds that she has been badly injured. He takes her to the hospital, where she is tended to by the best doctors.

When Nell recovers, she is taken to live with the Tredmores permanently. She becomes a part of the family, and they all love her dearly. The Tredmores are happy, and they plan to adopt more children in the future.
THE WRECKED STATION—(Episode No. 115 of "The Hazards of Helen").—Jan. 20.—The cast: Helen, operator at Lone Point (based on Helen Gibson); Sydney Wayne, samp; gravel plant (Goo. Hopkins); Leonie, maid (based on Grace Harriet); George Wilson, driver; daughter Edith (Babe Creasey); Cole, a gambler (Richard Johnson).—Written by Samuel J. Taylor.—Directed by Walter Morley.

Helen, the telegraph operator at Lone Point, receives a telegram from Stanley Wayne, superintendent of the Grahame Gravel Plant, advising her that he has sold the enlarged property to a Mr. Greg. Helen is surprised to discover that Mr. Greg is none other than her old sweetheart, and she sets out to settle a score with him. She finds his new wife, Leonie, a young and beautiful woman, and she is determined to make her life miserable.

During her visit to the Gravel Plant, Helen recognizes a young man, George Wilson, whom she had met before. She is surprised to find that he has become a driver at the plant, and she asks him questions about his past. She learns that he had been a gambler and that he had once gambled away all of his money. Helen is angry with him and warns him to stay away from her.

While she is at the Gravel Plant, Helen is attacked by a group of men who are trying to drive her away. She manages to escape, but she is left with a broken arm. She is taken to the hospital, where she is treated by Dr. Morten. During her stay at the hospital, she meets a young man, Jack, who is a patient. He is kind to her and helps her feel better.

After her release from the hospital, Helen returns to her home. She is determined to make the man who had gambled away her money pay for his actions. She sets out to find him and make him pay for his crimes.

The story is a romantic drama with elements of adventure and mystery. It is a story of love, loss, and revenge. It is a tale of a woman who is determined to make a man pay for his actions.

UNIVERSAL SPECIAL FEATURE

THE PURPLE MASK—Episodes 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.—(Two parts—Jan. 25—Feb. 15.)—The cast: Pete kleine (as Peter Lenz); Phil Kelly (as Francis Ford); Eleanor Van Nys (as Emily Masters); Geraldine Farrar (as Gerald); but another assistant (as Jerry Ash); Sid Donahue (as an Apache (John Dufty).)

Pete kleine is a young man who has worked hard to gain respect from his mother in her efforts to prove that he is not a lordling. At the age of thirty he is left a successful but a lonely man, with just a little money. He attends the death-bed of a poor music man, whose last wish is to have his daughter brought to him before his death. But his mother dies, and at the age of thirty he is left a successful but a lonely man, with just a little money. He attends the death-bed of a poor music man, whose last wish is to have his daughter brought to him before his death. But his mother dies, and at the age of thirty he is left a successful but a lonely man, with just a little money. He attends the death-bed of a poor music man, whose last wish is to have his daughter brought to him before his death. But his mother dies, and at the age of thirty he is left a successful but a lonely man, with just a little money. 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Commemorating ten years of conscientious service given to the advancement of the motion picture industry, this number will surpass in interest any previous special issue offered to the trade.

Replete with personal interviews with the men who have made film history and reviewing, in general, conditions for the past ten years, it will be an issue that will long be remembered.

This ANNIVERSARY NUMBER offers an unequaled opportunity for our advertising patrons to send their message into every branch of the motion picture business. Wherever this TENTH ANNIVERSARY NUMBER goes, it will stay. No one will want to be without it.

Remember the date

March 10th, 1917

For further information write immediately:

MOVING PICTURE WORLD
17 Madison Avenue    New York City
about which he and Pietro were arguing. It
said, "I agree to shorten the length of meur-
ral) one in order to permit a daughter in marriage. Signed, Pietro Gussepe.

JOKER.

LOVE ME, LOVE MY BISCUITS. (Jan. 27.)

—The cast: Bill (William Frasny); Lillian
(PColn) Gale (Gale Henry); Mrs. Gale (Wilbur Hackett);

Bill loves his wife, Lillian, but her cooking is not all that could be desired. Fuehns,
becaushe he is making it all himself. Lillian

writes to me that I am supposed to.

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in his robes. Carmen Menita, the sweetheart of the Mexican bandit, upon hearing that he intends to marry Anfia, rushes to him to go to the "priest" for confession. She tells him all of her story and also that he will soon be summoned to marry the bandit and Anfia. Shorty discloses his identity and with the Mexican girl's assistance manages to free Anfia from the den of the bandits. Shorty is wounded and upon regaining consciousness finds himself in the hospital. Anfia has gone off on the trail of Scragg.

NIAGARA FILM STUDIOS.

PEELING OUT OUR GIRL REPORTERS—(Episode No. 3, "Ace High"—Two parts—Jan. 10—Jan. 17)—Louis Ewert reports to the reporters in-service department to visit dance hall on the East Side of New York to get color for a series of stories. To gain the confidence of the grocer and his wife, "Ace" (Jessalyn Van Trump); his mother (Louise Lamm); Madge (Jessalyn Van Trump); her mother (Louise Lamm). The old mountaineer and his religious soul take to a new mission, where they see the friars wend their way over the mountains every morning. The father wishes the son to become a friar, so the son packs his belongings and starts for the mission. On his way he meets a friar and unable to control his emotion, his mind on the mission he feels the call of love and seeks out the girl's mother and asks for work. Later he marries the girl and with their little baby they set out for the mountainers. The old man is furious when he finds out that his son has not become a friar, but when he sees his wife and little baby there is a happy reconciliation.

DOUBLE REVENGE—(Jan. 27).—The stage robber (J. Warren Kerrigan); his pal (Pauline Bush); another of the robbers (George Suchoff). The young stage robber and his girl accomplices are dividing the loot from their recent hold-up when an older member of the gang comes upon them and divides part of the loot. They refuse to give it to him and the man tries to force the girl's share from her. He is set upon by his gang and the man and then leaves swearing revenge. He sees a sign offering a reward of $1,000 for the capture of the stage robbers, and tells the sheriff of the happenings. The sheriff is aware of the story and arrested and imprisoned. The old man gets word of the reward and in a fit of remorse, leaves his home and husbald. The girl and the youngster cross the boundary line to determine a new life.

American, ALMOST A PRIEST—(Jan. 20).—The cast: Mike (Jack Jenkins); Luke (Spencer Stanfield); the friar (Jessalyn Van Trump); his mother (Louise Lamm). Mike, a grocer and politician, takes the place of a cabinet dancer and makes a hit. His wife, Mike's former sweetheart, comes a favorite. Her society is sought by McTague, the ward boss.

John Dillon, a poolroom keeper, does not believe that Jesse is really a cabinet performer, but that she has been involved in the life by spurious means, determines to rescue her.

Dago Mike in attempting to frighten Dillen away from the girl, starts a fight in which he is badly wounded by Dillion, who is set upon by a gang of McTague's gunmen. A fierce fight ensues, in which Jesse enters a weapon and defends Dillen when his life is endangered. As a result of her experiences she uncovers a sexual scandal and the fact of the spurious origin of the girl's fame.

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in the prison, and are in truth "beloved rogues." One day they are called to the war- den's house to sit at banquet table, where they are invested with the insignia of St. Luke, Jack Kennedy, the Governor of State, and a clergy- man and bishop in the wedding of Bridge, hav- ing been released by the Governor.

MUTUAL.
MUTUAL NO. 107 (Jan. 17).

Panwonder, Cal.—Annual rose carnival. Mid- winter floral pageant is huge success. Truckee, Cal.—In the snow and love of the ladies, the tourists enjoy snow sports in mountain resort. Subtitles: Thirty inches of snow is not uncommon and great snow plows are used to break through the drifts. Chula Vista, Calif.—Outside of winter's icy grip. Oranges are harvested at a temperature of 100 degrees. Subtitles: In the remoter sections of town are used to the smells of the cars for shipment. Cambridge, Mass.—Harvard hockey squad in action. Freshmen team in first game of season. Boston, Wash. New submarine glides into sea with Old Glory flying. Mrs. Guy, E. Davis christens new diver, "The N-1." Hull, Mass.—Schooner goes aground. The Wapiti stranded near Boston Light. Washington, D. C.—"Sugar" presented to National Museum. Korean sorcerers, alleged to possess occult powers, now on display. Brooklyn, N. Y.—Twenty-third is back home. Crack regiment, long on border, cheered by home crowd. New York City.—Second Field Artillery back home. New York is not except to get a new parade. Philadelphia, Pa.—Harry K. Thaw again in trouble. About to be arrested on serious charge, he attempts suicide.

AROUND THE WORLD.
The world's greatest hark barber plays his new, the first craft of this type, and who is to be the centerpiece of the new New York City.—Old department store burns. East Side women go shopping to see the fire. New York City.—Policemen on 3 weeks' diet test. Menu provided for them will endeavor to prove that one breakfast will enable them to carry on 25 cents a day.

San Francisco, Cal.—Athletes make fast time in cross-city race. The Evening Bulletin's Sixth Annual Running Carnival won by Oliver Millard in 41 minutes and 20 seconds. San Francisco, Cal.—Speed test for coast guardsman. Allotted 1 mile and 4 miles, four men and fire truck in record time of 20 minutes.

Columbus, O.—Inauguration of Governor J. M. Cox of Ohio.
The New Orleans, La.—Business men and society welcome 1917 racing season. "Syrian," with Jockey Jockey, is called an "unusual handicap.

GAUMONT.

REEL LIFE, No. 59 (Jan. 28).—First in impor- tance in this series is the issue of views of and about the J. H. M. Bloch, the famous French hospitals at the front where the wounded and ill of the German war are treated. The front door is under the fire of the enemy's guns. There is a demonstration of how the machine can be set up and the scope of the work. The temporary hos- pital is located, and also of the method em- ployed in making the photographs. A business not known to many is the prepara- tion of the stereoscope and the purpose of the entire process is shown, together with some of the paintings and with some of the books ordered with some of the more beautiful spec- imens. One butterfly is shown which is valued at $15.

A third section of the reel shows bow salt is made in the valleys of California. The process is not complicated, yet eighteen months elapse from the time the water is pumped into the vats until the final product is ready for market. The Hawaiian wave of ukulele music and hula dancing has not been matched with the ing of cold weather, and nightly from coast to coast, ukulele music and hula dance with each other in presenting these beautiful dancers of the South Seas to the strains of the sensuous music of the Pacific Rhythm. The Gaumont company shows for spectators just how the hula hula is done.

TOURS AROUND THE WORLD, No. 13 (Jan. 30).—The little known capital of Pera, Te- heran, opens this issue of "Tours Around the World." On the main reel are pictures of the coast resorts of Normandy—Bretat, Hauheur

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and Trouville, and pictures of winter scenes in the Vosges Mountains.

The Jerman section offers a panorama of the border, views of the battle of the principal streets, the great market, the Gate of Dijon, a mountane and charming views of the many castles. The Norman (northern) leaves are frequently, not only by the French, but by other nations, when war does not give them over to the military. The famous harp of the Strasburg Cathedral, its inhabitants live chiefly upon the fish- 
ing industry. Trouville is the most frequented and perhaps the most fashionable French resort on the English channel.

The pictures in the Vosges mountains were taken at Gerardmer. There is a panorama of the town views of streets and mountains cov- 
ered with snow, and exciting pictures of winter sports.

SEED AMERICA FIRST No. 73 (Jan. 31).—
The great influence of the Franciscan friars that is traceable in the civilization of the south- western part of the United States makes doubly interesting the announcement that the American Film Co. for the town shown is San Diego, Cal. Here Father Don Pedro Serra first raised the cross, established his first mission on California soil, and began to minister spiritually to the Indians. The pictures include the street, the prin- 

cipal business thoroughfare, Serra Cross, where the Franciscan priests made the first mission, the Mission of San Diego de Ocilta, founded in 1769, the Cross of the Spanish Lamps, the Normal School, the garden in which Ramona was married, famous by Helen Hackett Jacobi's novel; the Alcazar; the Union posi- tion grounds; the Union station, and the celebrated hotel of the town of San Diego, Point Loma, is the home of the Theosophical Institute, and the "Universal Brotherhood," whose buildings are beautifully classical structures. The pictures show the Temple of Peace, the first real College building in the United States, the Greek theater.

The same reel is an animated cartoon by Harry Palmer, entitled "Never Again." This cartoon is simply a story of a man trying to get rid of a box of cigars purchased for him by his wife.

Pathe Exchange, Inc.

PATHE NEWS No. 3 (Jan. 6).

Washington, D. C.—Miss Lawton, the Boston financier, arrives to defend his charge that the Government ought to keep the market panic by an advance tip on the Presi- dent's note.

Phoenix, Ariz.—Economical city officials decry the waste of destroying a valuable collection of Hawaiian decorated wooden carved panels up and pouring the bubbling fluid to sprinkle the streets. Sub- title adds that for beauty and for cheapness, it is worth their while to taste their favorite brands as they are poured out.

New Orleans, La.—Beautiful summer weather marks the opening of the winter racing season at the Gulf City Fair, and a part of the New Year Handicap. Subtitles: "They're off"! Split and tuck they are for the honors, but Jockey Jockey urges his little colt Syrian ahead at the finish.

In Russia,—Impressive religious ceremonies are held by each Congregational regiment before it de- parts for the front and the army priests gradually bless the troops. Subtitles: The regimental flag is also sprinkled with the holy water. The off- cers pledge their lives to ultimate victory.

The Belgian Front—Madame Tack, who has received many decorations for bravery, makes daily visits to her "saloon" in the trenches, de- spite her advanced age.

New York, N. Y.—Dec. Do not forget Doctor Arrives. Subtitles: Little girls crave to learn their sex's art of sewing at an early age. One of the
Fort Brown, Texas.—American army engineers are now engaged in constructing pontoon bridges to facilitate the movement of troops across streams. Subtitles: The bridge is solidly built notwithstanding the quickness of construction. Lie First Regiment will use her other eight pontoon bridges, reviewed by General Hubert A. Allen. Subtitles: The work of the platoon is being done by the best workmen, who are using their best efforts. The bridge is built by the best workmen, who are using their best efforts.

THE MOVING PICTURE WORLD

January 27, 1917

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THE BRIDE OF HATE (Kay Bee—Jan. 14).—Dr. Dudley Dunlap is a well-known Louisiana lawyer who loves his wife. He is a friend of the doctor who has been ordered to remove a cancerous growth. Mrs. Dunlap, rose Deprez, is seduced by Paul Creasah, a friend of the doctor. The doctor tells Mrs. Dunlap that her husband has been forewarned, but he kills himself. Dr. Dunlap learns his secret and determines to make Creasah pay. He knows that Creasah is on a Mississippi River steamer, the doctor wins Mercedes, a beautiful slave, at cards. He takes her home, and, passing her off as a distant relative, he tells her story so that Creasah falls in love with the girl. A wedding is arranged, and immediately after the Doctor brings the assembled guests that Mercedes is a slave and tells them that Creasah has made a large fortune by kidnapping negroes, to be sold as slaves. The Doctor returns home, confesses his wrong to Mercedes, and is forgiven by her. In the end they are married.

THE LITTLE YANK (Fine Arts—Jan. 14).—Sallo is a beautiful Kentucky girl who belongs to a family of union sympathizers. Her brother is a lieutenant in the union army, and on a visit home he brings back a superior officer, who falls in love with Sallo. The lieutenant breaks out shortly after, and Creshaw is shot when asked to surrender. The girl is told by a dying overseer from the plantation where Mercedes was born that the girl is she herself. She marries the lieutenant, and he reforms the union blacks in her veins, and was made a slave through a conspiracy. The doctor returns home, confesses his wrong to Mercedes, and is forgiven by her. In the end they are married.

Metro Pictures Corp.

THE GREAT SECRET (Chapter 5, "The Trap"—Two parts—Feb. 5).—The thugs swarm unmercifully, but to no purpose when a gangster "blackjacks" him, and, unconscious, he is imprisoned in a room. Every, in another room, is being put through a "third degree" by the henchmen, but he stubbornly refuses to talk. The thugs search the room where the treasure is to be found. Threats fail, the girl is carried downstairs and put into the trunk of a car, but herắt is saved when the murderer is caught in the act of trying to steal the treasure. The synopsis of Episode 2 was published in the same issue. The release date of Episode 1 was January 13, and Episode 4 on page 424 of January 20th issue.

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January 27, 1917

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Miscellaneous Subjects

SELZNICK PICTURES.
PANTHEA (Five Parts—Jan.)—Syropis published in issue of Jan. 6, on page 139.

BLUEBIRD PHOTOLAYS, INC.
HER SOUL'S INSPIRATION (Five parts—Jan. 15—The cast: Mary Anderson (Ella Hall); Gladis Westcott (Mabel); Dorothy Mather (Celestina); Margaret Stairs (R. Hassett Ryan); Silent Bob (Edward H. Scudder); Themselves, etc. (Le Rue (Margaret Whetlier), Scenario written by L. M. Swaab. Production under the immediate charge of Mary Anderson, who has been known for some years as a leading performer in the dramatic and juvenile fields. Mary seemed to have been born with music in her veins. She displays, at her work and danced while at play. Her invalid mother, realizing her talents and knowing she would be a subject for disablement, made the father promise that Mary should have her wish."

When the mother died Mary's father sold

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WORLD-PICTURES


Vesta Woolsey (Evelyn Chay)

Dick Mortimer (John Bowes)

Jean Randolph

In a little valence of a gypsy girl, Vesta Woolsey is found, long lost, after being kidnapped by Huey and Slimy, a gangster, in order to force her husband to increase his love and respect for his wife. When the story concludes, Vesta's marriage, Dick comes to the city, he and Vesta meet by chance and he avails himself of her invitation to dinner, which is expectedly, is surprised to find Dick talking to his old gal. She recalls him to his former home, to the marriage, when he saw Dick making love to Vesta. However, he hides his surprise and he and his wife go to their country lodge.

Mostly by thoughts of Vesta, Dick follows and during her husband's absence, enters the lodge. Vesta rescues his declared love, and hearing a noise on the outside, begs him to leave before her husband comes home. Dick, being under the open and Slimy, a gangster, enters. In the struggle that ensues Dick is killed by Slimy. Vesta is seen by the gangster, she is to be killed, Slimy prepares to call the police, but Slimy tells her that he has better think before phoning, as the news will create a scandal. Cowed by his threats, Vesta decides to catch Slimy in the bushes as he escapes Dick's lifeless body away.

Although her husband suspects nothing, Vesta is visited with many strange dreams. Dick is seen by her, she knew by her, and Slimy by her. By her, she knew by her. Vesta is haunted by Slimy, by black marks, black keeps alive the desire to get rid of him. But Slimy seeks to bear it no longer and when Slimy comes with a man to hunt him, she seizes a pistol and kills him. She then phones to the police, telling them she is alone in the house and has heard his roar in her husband's room. The burglar is arrested by her, she tells him to hold the burglar off until help comes—this she does, by shooting him in the air. When the officers arrive they pronounce the killing in self-defense, and Vesta is happy with her emancipation knowing that her tormentor is out of the way.

FOX FILM CORP.


The cast: Larry Todd (George Henderson); William Wilkins (O'Neal); Dudley Digges (Frederick Montague); Virginia Nichols (Myrtle Gonzales); Jack Cullen (Willard); Edward J. Brady (Bob); Francis Lee (Ted); Harvey Griffith (Walter). Written and produced by Larry Todd.

Larry Todd, in his childhood had been strictly dealt with; in his youth the girl he loved deserted him, and, growing into manhood and manhood, the girls she thought in her heart was actually affected, and the doctor ordered to make her love him. When Warren told his father that he still intended to make Virginia his wife, and house for her in a parsonage, Warren told her when her love was to be carried away, Todd's soul shrivelled even smaller, and he became more morose than morose; his heart was actually affected, and the doctor ordered to make her love him.

While snowbound in a trapper's cabin at Christmas her father, Mr. Todd, recites the realization of God's great works, and touches the spring that opens his shrivelled soul.

In the first part of the picture, Larry and the boy, who had been the cause of Todd's rejuvenation, starts life as a millionaire.

CHRISTIE FILM CORP.

THE CHAIRFRIEND (Jan. 22).

The cast: The Chauffeur (Neal Burns); The Girl (Betty Cox); The Man (French); Chauffeur's Father (Harry Rattenberry); Detective (French).

Once upon a time a father of a pretty girl and Harry of a manly boy. Their dream is that the children, who have not seen each other since the holiday, shall wed. When the youngsters arrive from their travels, they are blessed by each parent, and in each case the ceremony is conducted in the home of one of a place where a chauffeur is needed.
It happens to be George's life story that Neat does, but he does not know it. Mutual interest soon springs up between Betty and her handsome chauffeur. This is happily opposed by George, and he hires a detective to watch them. The obstacle is thrown in their way by Mary. Jack and Neat are falsely pursued by the parents, who remain a safe distance behind the automobile. Neat and Betty learn that the old heads were wiser than they are and that in placing themselves they have made their fathers happy as well.

K-E-S-E.
THE PROCESS OF PATCHES (Selco)—Jan. 22.—Five murder court witnesses (Hildor Hobber); Lee Silverthorne, a nephew (Silverthorne, with Luther; Waggles [Frank Weed]; Judy (Charles Le Moyne); Liz Bigger; Patch's foster-mother (Maudie Baker); Phoebe, Judy's second wife (Margaret Pulu); Sheriff (R. H. Kelly). Directed by Al Green. Patches, a beautiful girl, lives with her foster-mother, Linda. Jack Merry, her lover. They are in rags. She is surprised to see Judas, the overseer, give Lisa a locket. Jack Merry arrives to purchase cotton from Colonel Silverthorne, a Southern gentleman of the old school, who looks after his dead brother, suite, for his niece and nephew, Juliet and Lee. Colonel Silverthorne tells Merry that yes, he has his brother a field hand named Judas, and that little Selma disappeared. His mother did not believe Selma's story, that she was seen, once, he rowed to a houseboat and the houseboat had been murdered; and that according to his will, the estate of Selma in his own intestate condition if found within twenty years. If not, the estate was to be divided between Juliet and Lee.

That night Judas demands money from Lee on penalty of disclosing the whereabouts of Selma. In the meantime, Merry meets Patch's and promises her hand, explaining, "May the Princess of Patches have a happy reign." He leaves with Col. Silverthorne the money for the cotton, and Lee steals it. Lee claims that Waggles, a tramp friend of Patches, is the thief, but Patches has money in his possession, and he is captured with part of it in his possession. Despite the process of Juliet and Lee, invites Patches to become one of the family.

Years pass. Patches returns from a fashionable school and again meets Merry Judas, who has escaped from prison, also returns, as does Waggles. Waggles tells Lisa where she can find the "Princess of Patches," as he wishes to return a locket which she lost. Lee recognizes the locket as the one presented by Selma, and upon his promise to deliver it to Patches, Waggles surrenders it. This is the locket Judas gave to Lisa, and which Patches afterwards secured.

Patches, among the daisies, plucks the petals after making love to Judas, who had, under his arm, a hush sister. "He loves you dearly," exclains Jack Merry behind her, as he takes her in his arms. Lee is impressed by Judy's judgment. He is not, unless he helps to keep him out of jail, who will be allowed to go. Patches is taken to the sheriff's. Lee gives money to Judas and tells Juliet what he had learned; she tells him he must marry Patches.

Waggles overhears Judas and Lee and infers that they discover themselves on the houseboat and hear Judas tell Lee that the locket will lead them to the houseboat. They suspect that the clothes he produces are proofs of their identity. The houseboat is double-faced, but the two fugitives split it in two, and as the two lighted matches are divided and the box connected with a box of gunpowder, Lee surmises, and Patch's parents derive the suspicion of the houseboat. They spring into the water just as the explosion kills the houseboat. On reaching the shore, Waggles overpowers Judas, who confesses Patches is the real ne'er-do-well, and repeats the confession to Colonel Silverthorne a few minutes before Lee and Juliet would have come into possession of the property. Lee, implicated by Judas, disappears. Patches is happy in love of Jack Merry.

CLINE FILM MFG. CO.
THE EYES OF THE WORLD (Tama—January).—The cast: Act I—Aaron King, Sr. (William Machen); Myra Gibson (Katherineer); Edward Taine (Jack McDonald); James Rutlidge, Jr. (Arthur Tavares); Myra Willard (Lurline Lyon); Mr. King, the attorney (Dr. S. A. Mitchell). Act II—Mrs. King (Selma Patches); Mr. Willard (Edward Taine); Mr. Smith (J. H. LeBar); Mrs. Rutlidge (Violet Reids); Brian Oakley (John Rutlidge); Andrew Robert Burns; Mrs. Andrews (Mary Burns). Directed by C. L. Ogle. Act I.—Aaron King, Jr., Art (Jack Livingstone); Myra, his wife (Selma Patches); Edward Taine, Materialism (Jack McDonald); Mrs. King (Selma Patches); Mr. Willard (Arthur Tavares); Myra Willard, Sensuality (Edward Pelli); Conrad LaGrange, Civilization (Monroe Salibury); Myra Willard, Symbol (Lurline Lyon); John Willard, the convict (Arthur Tavares); Louise Taine (Beatrice Burnham).

PROLOGUE.—Conrad LaGrange proposes marriage to Myra, who accepts him, and marries Aaron King, Jr. A son, Aaron King, Jr., is born. Myra Willard, the wife of John Willard, does not approve of the intimacy between his sister, Myra, and James Rutlidge, provokes a quarrel with Rutlidge. In the meantime, John Willard goes west. A baby is born to Myra, who does not know that Rutlidge has a wife. Mr. Rutlidge learns of it. Created with jealousy, she seeks Myra, throws acid in her face, marrying her for life; then commits suicide.

With Myra's permission, Rutlidge takes the baby to raise with his own, James Rutlidge, Jr., and shares his wealth equally between them. Myra refuses his offers of money, and writes to John Willard, her brother, asking for help. In the meantime, James Rutlidge, Jr., has inherited his share of the money for her own face. Willard is arrested, and Myra, who has married without the consent of her father. Not finding her brother, she wanders into the mountains and to the house of Mr. and Mrs. Rutlidge; later, he marries and goes to Selma. Willard, Andrews' only child.

Young, in the midst of financial difficulties and disgrace, dies. LaGrange, who has prospered, pays some of Mrs. King's debts and asks her to come and live as her daughter, saying she belongs to her. Mrs. King, Sacrifice all to keep her coming, her son, now a young man, in a Paris art school. Graduating with high honors, she opens a successful dress shop, but her son is ill, and rushes home in time to see her die. He subsequently leaves twenty-five years have elapsed.) Aaron King, Jr., leaves for the west. On the same train are Gertrude Taline; her husband, who has not seen her for years, and Louise Taline, step-daughter of Mr. Taline. They are met by James Rutlidge, Jr., Myra, who now lives in Fairbanks, recognizes Mr. Rutlidge, and is joined by Miss Taline, acquainted with LaGrange. Friendship springs up between the pair.

Merry arrives and paints Mrs. Taline's portrait. He and LaGrange take a cottage next to the Taline's and make their acquaintance. LaGrange considers that Myra and Rutlidge have been thrown into the picture. He meets Rutlidge, Jr., who asks his help and bids him in a minister's cabin.

Mrs. Taline is pleased with the portrait. As King contrasted with Mr. Taline, discovers the latter as a designing soul in a beautiful body. Refusing to let her have the portrait, he asks her to pose again. Thinking she has instated King, she convenes a party at Mr. Taline's house to see the portrait. She then, seeing Mr. Taline, becomes infatuated with King. John Willard (now known as John Marston) escapes from prison. He meets Rutlidge, Jr., who intends him in a minister's cabin.

Mr. Taline goes to the studio. She sees her self on the canvas as King sees her, and flies into a rage. She threatens to have King painted in his portrait and to ruin Sybil's reputation. LaGrange, overhearing, brings Myra in and has her tell her son about the affair. Edward Taine, many years later, rediscovers Myra. He sees King in the picture, to his disgust, Marston and his friends, by threat-ening Marston with exposure, forces him to kidney at the foot of the mountain. Edward Taine and Oakley, King and a posse of men search the mountains for them. King goes to Granite Peak, but Rutlidge gets there first. Rutlidge makes the proposal that they should divide the money, and persuades him. As Rutlidge is about to throw over the cliff, Marston throws himself over, and King, who begs him to save King. To shoot Rutlidge, who topples over the cliff. Then Marston disappears. King and Sybil go back to town. Sybil has her blood. She loves King and that she loves him.

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OPERA AND POLISHING chairs, slightly used, $26 up. Leather upholstered, $125 each. Many pictures, including the Atlas Stock Co., 16 East 45th, N. Y. City.

OPERA, wood folding chairs, used, 3,000. N. Y. City. Will ship by special train. Reasonable price. Price advances. Empire Exchange, Cornhill, N. Y.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand stock in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex Power's, and Motiongraph machines. Lowest prices, fully guaranteed. Halberg, 720 Seventh Ave., N. Y. City.

WHY DOES Richardson recommend "Amberlux" lens filters? Write and find out particulars. Price, $5.00; $14.00; $25.00; $43.50. D. Warriner & Wyandotte Bldg., Columbus, Ohio.

3,000 OPERA CHAIRS, steel and cast frames, 50c each. Available good condition used on new chairs. Six standard asheboro booths. Send for prices of our adjustable seats and save half, J. P. Redington, Saratoga, Pa.

EQUIP your stage for vaudeville. Write for special offer on complete outfit of scenery and lights. M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

PROFESSIONAL CAMERAS, tripods, projectors, projectors, etc., for sale. All kinds for all purposes. Address A. B. Soderberg, 301 Broadway, N. Y. City.

SNAP—Almost new camera, complete, with tripod and Cartron Perforator, all for $200.00. Send for details. 2020 Day St., Seattle, Wash.

KINOGRAF CAMERA—200 foot, with F.3.5 lens and film measuring, used slightly, $60.00. Tripod, $30.00. Ray, 229 Fifth Ave., N. Y. City.


RIGHT NOW! IS THE TIME TO BUY A MOVING PICTURE CONSORTIUM OF HIGH- GRADE USED CAMERAS. DAVID STEVENS COMPANY OFFERS GREAT EXHIBIT IN HIGH-GRADE TESTED AND USED MOTION PICTURES FOR SALE. The prices on this stock are guaranteed, while our stock is large and varied. 1st. Emsen, 100 ft. caliber, 1920 release, $200.00; Zeiss F.5.5 lens, focusing mt. Price $60.00.—2nd. Eberhard Schneider, 200 ft. capacity, prismatic focusing device, 1920 release, $150.00; Zeiss F.5.5 lens, focusing mt. Price $500.00.—3rd. Ernemann Model A, Professional, 200 ft. capacity, 50 M.M. Ernemann F.3.5 lens, Teakwood case. Price, $125.00.—4th. Ernemann Professional, 200 ft. capacity, regular and trick crane, focusing tube through center of camera direct, through film and special device to no lens from the rear, 48 M.M. Zeiss Tessar lens, F.3.5, 2 extra magazines. Price, $110.00.—5th. Pathe Studio model, outside magazines, one 150 ft. Zeiss Tessar lens, f.3.5, regular and trick crane, focusing tube through center of camera direct, through film and special device to no lens from the rear, 48 M.M. Zeiss Tessar lens, F.3.5, 2 extra magazines. Price, $275.00.—7th. Pathe Professional, inside magazines, 11 latest model, 50 M.M. Zeiss Tessar lens, F.3.5, 2 extra magazines. Price, $450.00. DAVYJOHN EXPIRATIONS. Most compact camera on the market. Aluminum magazines. Grip, with 50 M.M. Zeiss Tessar F.3.5 lens in special Davyjohn focusing mount and exposed focusing, Price, $100.00. Tripod, $20.00. Lens, $25.00. 200 ft. capacity, forward and reverse regular and trick crane, focusing. 50 M.M. Zeiss Tessar lens, f.3.5. Price, $300.00.

writers for special proposition on the Universal—Panoramic and taking top tripod. $2,000.00 to $7,500.00. Send for prices and indications, any qualified writers are wanted. Money paid in full on basis. Write and we ship any camera C. O. D. for balance. Delivery on time or we pay all charges. Write or wire today. DAVID STREIN COmPANY, 107 S. Madison St., Chicago, Ill.

FILMS, ETC., WANTED.

WANTED!—For home use, single rolls and two-part subjects. Do not require posters. Conditions: 25-35 a roll. Samples are prepared to consider for publication negatives or short subjects. 130-250 for complete. Write for re- lease in magazine films or split reels. Positive prints, with full list of titles and newspaper credits (for any season) are urgently wanted. Entirely original negatives will be purchased. Cameo men wishing work on the above are invited to write for terms and full directions as to requirements.

WILL BUY all kinds of features, good condition, with advertising. Must be cheap, send list. Peerless Feature Attractions, Seattle, Wash.


HIGHEST PRICES PAID for film scrap, discarded stocks of films and scrap material for export. Mr. McComber to inspect. Address A. W., The Strode Co., 582, 11th St., New York, N. Y. Checks mailed on receipt of goods.

WANTED—"Tempest and Sunshine," "Uncle Tom's Cabin," "East Lynne," "Lena Rivers," etc. Single roll negatives (no reels), will buy. WANTED—Negatives, drawings, cartoons, we have a photograph for sale. Send condition. Arthur Close, 1120 Branston, Marien, Ind.

FILMS, ETC., FOR SALE.

LARGEST STOCK of films ever offered for sale, survivor of the famous "Alice Comedies." Send for complete list of all stock and prices. First come, first served. Peerless Feature Attractions, Seattle, Wash.


MISCELLANEOUS.


This is what a classified advertisement in the Moving Picture World did for one firm: "Our request to discontinue our classified ad is due to the fact we thought we were still running in your magazine on account of the few pictures we were showing during the last few days." Advertisement had not run over three weeks when they wrote the above.

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD
THE ONE BIG EVENT OF THE SEASON

FIRST ANNUAL

MOVIE BALL

NEW JERSEY STATE BRANCH

of the

MOTION PICTURE EXHIBITORS’ LEAGUE OF AMERICA

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Thursday Evening, February First

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Novelty Stunts by the Different Manufacturers
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Reception of All the Leading Movie Stars
Vaudeville and Cabaret by the Best Artists
And an Enjoyable Social Evening For All

TICKETS on Sale at all the Principal Theatres in New Jersey and at League Headquarters, 800 Broad St., Newark

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A real Scenario Chief; one who understands perfectly the Screen and Financial value of scripts, novels, plays, etc., from the photoplay standpoint. Must be thoroughly experienced and capable of handling large staff. The right man will have an extraordinary opportunity to make a splendid salary and lasting connection. Give complete particulars by letter only. Address Room 1201, 220 West 42nd Street.
List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 576, 578.)

General Film Company

BIOGRAPH

Dec. 5—A Bit of Human Driftwood (Two parts—Drama—Biograph Reissue).
Dec. 11—Her Sacrifice (Drama—Biograph Reissue).
Dec. 18—The Honor of the Law (Two parts—Drama—Biograph Reissue).
Dec. 18—The Consequence of Hesitant Bay (Reissue—Drama).
Dec. 19—His Wife's Story (Reissue—Two parts—Drama).
Dec. 25—Two Men of the Desert (Reissue—Drama).
Dec. 27—The Heresiarch (Reissue—Two parts—Drama).

ESSANAY

Dec. 26—A Tale from the Decameron (Two parts—Drama).
Dec. 27—Cinematog No. Pictorial No. 21 (Car-
toon Comedy).
Dec. 30—Wife in Sunshine (Third of "Is Mar-
rriage Sacred?"—Two parts—Dr.):
Jan. 2—The Girl God Made for Jones (Two parts—
"Black Cat Feature"—Comedy—Drama).
Jan. 3—A Dollar Down (Comedy—Yosemite Valley (Scenic).
Jan. 6—When the Ship Came Back (Fourth of "Is
Marriage Sacred?"—Two parts—Dr.).
Jan. 9—Among Those Present ("Black Cat
Feature"—Two parts—Drama).
Jan. 10—Cinematog No. Pictorial No. 22 (Car-
toon Comedy).
—Yosemite's No. 2 (Scenic).
Jan. 13—The Wife, Wrong Way (Fifth of "Is
Marriage Sacred?"—Two parts—Drama).
Jan. 16—The Little Missionary ("Black Cat
Feature"—Two parts—Drama).
Jan. 17—One on Him (Comedy—Scenic on same reel.
Jan. 20—The Sinful Marriage (Sixth of "Is
Marriage Sacred?"—Two parts—Drama).
Jan. 23—What Would You Do ("Black Cat
Feature"—Two parts—Drama).
Jan. 24—Cinematog No. Pictorial No. 23 (Car-
toon Comedy).
—Alaskan Scene on same reel.
Jan. 27—The Magic Mirror (Seventh of "Is
Marriage Sacred?"—Two parts—Drama).

KALEM

Dec. 29—A Mission of Starks (No. 11 of "Grant,
Police Reporter"—Drama).
Dec. 30—A Race With Death (No. 12 of "The
Hazards of Helen"—Drama).
Jan. 2—That Terrible Tenderfoot (Comedy).
Jan. 3—The False Prophet (No. 21 of "The Girl
from 'Frisco"—Two parts—Drama).
Jan. 5—The House of Secrets (No. 12 of
Grant, Police Reporter"—Drama).
Jan. 6—The Mogul Mountain Mystery (No. 13 of
"The Hazards of Helen"—Drama).
Jan. 9—Hirla Romance (Comedy).
Jan. 10—The Resurrection of Gold Bar (No. 22
"The Woman from 'Frisco"—Two parts—Drama).
Jan. 12—The Trial of Graff (No. 13 of "Grant,
Police Reporter"—Drama).
Jan. 13—The Fireman's Nemesis (No. 14 of
"The Haz. rds of Helen"—Drama).
Jan. 16—Cupid's Caddies (Comedy).
Jan. 17—The Honeymooner's Feud (No. 23 of
"The Girl from 'Frisco"—Two parts—Drama).
Jan. 19—The Black Circle (No. 14 of "Grant,
Police Reporter"—Drama).
Jan. 20—The Wrecked Station (No. 15 of
"The Hazards of Helen"—Drama).
Jan. 23—The Blundering Blacksmiths (Com).
Jan. 24—Wolf of Los Alamos (No. 24 of "The
Girl from 'Frisco"—Two parts—Drama).
Jan. 26—The Violet Ray (No. 16 of "Grant,
Police Reporter"—Drama).
Jan. 27—The Railroad Claim Intrigue (No. 16 of
"The Hazards of Helen"—Dr.).

SELIB

Dec. 21—Selico-Tribune No. 103 (Topical).
Dec. 22—The Man Has Fails (Comedy).
Dec. 23—The Golden Thought (Two parts—
Drama).
Dec. 27—Selico-Tribune No. 104 (Topical).
Dec. 28—Selico-Tribune No. 104 (Topical).
Dec. 30—The Right Hand Path (Drama).
Jan. 1—Selico-Tribune, No. 1 (Topical).
Jan. 1—On Harry's Flat Line (Three parts—
Topical).
Jan. 4—Selico-Tribune No. 2 (Topical).
Jan. 6—In Payment of the Past (Drama).
Jan. 8—Starring the Wild Cuff (Two parts—
Comedy—Drama).
Jan. 9—Selico-Tribune No. 7 (Topical).
Jan. 11—Selico-Tribune No. 8 (Topical).
Jan. 13—The Making of Bob Mason's Wife
—Topical.
Jan. 15—Delayed in Transit (Two parts—Com-
y). 
Jan. 15—Selico-Tribune No. 5 (Topical).
Jan. 18—Selico-Tribune No. 6 (Topical).
Jan. 20—Cupid's Touchdown (Comedy).

VIM FEATURE COMEDY

Nov. 25—The Good Stargazer (Comedy).
Nov. 29—Huby's Chicken (Comedy).
Dec. 6—Huby's Chicken (Comedy).
Dec. 9—Charity Begets at Home (Comedy).
Dec. 20—Three Practice Economy (Comedy).
Dec. 27—Her Financial Freeway (Comedy).

VIM

Nov. 24—Merry Makers (Comedy).
Nov. 28—The Prize Winners (Comedy).
Dec. 1—Ambitious Bitch (Comedy).
Dec. 7—The Gypsy One (Comedy).
Dec. 8—A Rare Boarder (Comedy).
Dec. 14—No release this day.
Dec. 15—What's the Use (Comedy).
Dec. 21—His Winked and Won (Comedy).
Dec. 22—Reckless Romeo (Comedy).
Dec. 25—Fat and Fickle (Comedy).
Dec. 29—The Property Man (Comedy).
Jan. 2—No release this day.
Jan. 4—The Boycott Baby (Comedy).
Jan. 5—Reckless Romeo (Comedy).
Jan. 10—No release this day.
Jan. 11—His Movie Mustache (Comedy).

TACHAPELL

Dec. 29—The Luck Charm (No. 2 of "The
Dangers of Doris"—Broadway Star
Feature—Comedy—Drama).
Jan. 1—His Lesson (Comedy).
Jan. 5—The Twin Peddlars (No. 3 of "The
Dangers of Doris"—Broadway Star
Feature—Comedy—Drama).
Jan. 6—Billy Smoke (Three parts—Broadway Star
Feature—Comedy—Drama).
Jan. 8—Jones Keeps House (Comedy).
Jan. 12—One Good Turn (No. 4 of "The
Dangers of Doris"—Broadway Star Feature
—Comedy—Drama).
Jan. 15—The Mystery of Lake Letha (Drama).
Jan. 16—The Meeting (No. 1 of "The Skipper's
Mate"—Broadway Star Feature—
Drama).
Jan. 19—The Professional Patient (Comedy,
Jan. 10—The Suit of Sam (No. 5 of "The
Dangers of Doris"—Broadway Star Feature
—Comedy—Drama).

General Film Company Features

BLACK CAT FEATURE

Jan. 2—The Girl God Made for Jones (Two parts—
Drama).
Jan. 9—Among Those Present (Two parts—
Drama).
Jan. 16—The Little Missionary (Two parts—
Drama).
Jan. 25—What Would You Do? (Two parts—
Drama).

BROADWAY STAR FEATURE

Dec. 29—The Luck Charm (No. 2 of "The
Dangers of Doris"—Comedy—Drama).
Jan. 5—The Twin Peddlars (No. 3 of "The
Dangers of Doris"—Comedy—Drama).
Jan. 6—Billy Smoke (Three parts—Comedy—
Drama). 
Jan. 12—One Good Turn (No. 4 of "The
Dangers of Doris"—Broadway Star Feature
—Comedy—Drama).
Jan. 16—The Meeting (No. 1 of "The Skipper's
Mate"—Broadway Star Feature—
Drama).
Jan. 19—The Professional Patient (Comedy,
Jan. 10—The Suit of Sam (No. 5 of "The
Dangers of Doris"—Broadway Star Feature
—Comedy—Drama).

Knickersock Star Feature

Dec. 25—The Days of Wisdom (Three parts—
Drama).
Jan. 5—Temptation and the Girl (Three parts—
Drama).
Jan. 19—The Room of Mystery (Three parts—
Drama).

A Welcome Visitor Each Week in Every Business Home Where Moving Pictures Are of Interest

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Our Classified Advertisements at Five Cents Per Word
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SPEER "HOLD-ARK" Negative CARBONS

The Most Modern Achievement of the Motion Picture Industry

Constructed With a Hard Core and Metal Coated, Hold-Ark (lower) Carbons

Permit the use of a smaller carbon in the lower holder—assure a permanent arc—assist in producing a bright, flickerless light—give longer life to the carbons—produce a perfect crater and assist in many ways in eliminating projection troubles.

Proper Combinations for Direct Current

<table>
<thead>
<tr>
<th>Current Range</th>
<th>Upper Carbon</th>
<th>Lower Carbon</th>
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<tbody>
<tr>
<td>40-50 Amperes</td>
<td>5, 8 x 12&quot; Speer Cored Carbon</td>
<td>7, 16 x 6&quot; Speer Hold-Ark</td>
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<tr>
<td>50-60 Amperes</td>
<td>3, 4 x 12&quot; Speer Cored Carbon</td>
<td>7, 16 x 6&quot; Speer Hold-Ark</td>
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<tr>
<td>60-80 Amperes</td>
<td>7, 8 x 12&quot; Speer Cored Carbon</td>
<td>1, 2 x 6&quot; Speer Hold-Ark</td>
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<tr>
<td>80-100 Amperes</td>
<td>1, 12&quot; Speer Cored Carbon</td>
<td>9, 16 x 6&quot; Speer Hold-Ark</td>
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For Sale by the Following Distributors

J. H. Hallberg, 277 Seventh Ave., New York, N. Y.
Kleine Optical Co., 166 N. State St., Chicago, Ill.
Southern Theatre Equipment Co., 74 Marietta St., Atlanta, Ga.; 1415 Main St., Dallas, Texas
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kansas City Machine & Supply Co., 1812 Walnut St., Kansas City, Mo.
The Perkins Electric Co., 322 Craig St., W., Montreal, Canada (Sole Canadian Distributors)
Interocex Film Corporation, 210 W. 42nd St., New York, N. Y. (Sole Export Representatives)

SPEER CARBON COMPANY
ST. MARYS, PA.
### List of Current Film Release Dates

*ON UNIVERSAL AND MUTUAL PROGRAMS*

<table>
<thead>
<tr>
<th>Universal Film Mfg. Co.</th>
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<tr>
<td><strong>POWERS.</strong> Jan. 14—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Caruso—Comedy). —Wonders of the Orient as Seen by Dr. Dories (Educational). Jan. 21—Mr. Fuller Pep—He Goes to the Country (Caruso—Comedy). —In the Land of Heaven as Seen by Dr. Dories (Educational). Jan. 28—Hoomer Hill's Awakening (Caruso—Comedy). —Behind the Great Wall of China (Duer—Comedy). Feb. 4—Mr. Fuller Pep—His Wife Goes for a Rest (Caruso—Comedy). —In North China (Duer—Educational).</td>
</tr>
<tr>
<td><strong>RED FEATHER.</strong> Jan. 1—Polly Put the Kettle On (Five parts—Drama). Jan. 8—Flirting for Love (Five parts—Dr.) Jan. 15—The Double Room Mystery (Five parts—Dr.) Jan. 22—Homecoming (Five parts—Dr.) Jan. 29—Love Affame (Five parts—Dr—Drama).</td>
</tr>
<tr>
<td><strong>REX.</strong> Jan. 4—The Red Rain (Two parts—Dr.) Jan. 10—The Wall of Money (Drama). Jan. 12—The Whispered Name (Two parts—Drama). Jan. 21—The Bubble of Love (Two parts—Dr.) Jan. 28—The Old Toymaker (Drama).</td>
</tr>
<tr>
<td><strong>UNIVERSAL SPECIAL FEATURE.</strong> Jan. 14—The Purple Mask (Episode No. 3 &quot;The Capture&quot;) Two parts—Drama. Jan. 21—The Purple Mask (Episode No. 4, &quot;Facing Death&quot;) Two parts—Drama. Jan. 28—The Purple Mask (Episode No. 5, &quot;A Blaze in Mid Air&quot;) Two parts—Drama. Feb. 1—The War Itself (Two parts—Dr.—Special Release). Feb. 4—The Purple Mask (Episode No. 6—The Silent Fear) Two parts—Drama.</td>
</tr>
<tr>
<td><strong>UNIVERSAL (STATE RIGHTS).</strong> October—Idle Wives (Seven parts—Drama). December—The People vs. John Doe (Six parts—Comedy). January—Robinson Crusoe. January—20,000 Leagues Under the Sea (Eight Parts).</td>
</tr>
<tr>
<td><strong>Mutual Film Corp.</strong> <strong>AMERICAN.</strong> Nov. 20—Calamity Anne's Vanity (Drama). Dec. 2—The Battleship Ike (Dr.) (Drama). Jan. 20—Almost One War (Drama). Jan. 27—A Double Revenge (Drama).</td>
</tr>
<tr>
<td><strong>NORTH AMERICAN.</strong> Dec. 11—Sequel to Diamond from the Sky (Chapter 5—&quot;Sealed Life&quot;) Two parts—Drama. Dec. 18—Sequel to Diamond from the Sky (Chapter 6—&quot;The Chimz&quot;) Two parts—Drama.</td>
</tr>
<tr>
<td><strong>GAUMONT.</strong> Jan. 14—Reel Life No. 27 (Subjects on reel: The Kid Glove Industry; Producing Pickles (Filmograph). Jan. 15—Tours Around the World, No. 11 (Subjects on reel: From Gibraltar to Algiers; In Tunis; Bords de Bousque (Largest Park of Paris) on reel). Jan. 17—See America First, No. 71 (Subject on reel: A Trip Up Mt. Lowe, Calif.) Jan. 19—Mr. Common Peep Investigates the City (On reel). Jan. 21—Reel Life No. 28 (Subjects on reel: Our Home Movies of Greece; The Air; The Yoga-Shi; Automatic Apple Pnder, How to Remove Shattered Glass (Filmograph). Jan. 22—Tours Around the World, No. 12 (Subjects on reel: Bordains on Tarbagal, France; Monastery of St. Thessa- lionica, Greece; Gorges of the Nine French Pyrenees (Travel). Jan. 24—See America First, No. 72 (Subject: Historic Vesuvia (Scenic). —Absind Minded Willie (Cartoon Com).</td>
</tr>
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Opportunity Knocking at Your Door Now!!!

One of President Wilson's strongest policies has been the increasing of our export trade.

South American republics have been completely cut off from their former sources of supply; due to the great European conflict. These Latin-American people are continually appealing to these United States for the fulfilment of their needs.

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### Paramount Pictures Corp.

**BLACK DIAMOND COMEDY.**
- **Nov. 27:** Their Counterfeit Vacation (Comedy).
- **Dec. 11:** Chief of the Clan (Comedy).
- **Dec. 25:** Their Week End (Comedy).
- **Jan. 9:** Bruce's Law (Comedy).
- **Jan. 22:** He Did It Himself (Comedy).

**FAMOUS PLAYERS.**
- **Dec. 19:** Two Girls from Dakota (Five parts—Drama).
- **Dec. 25:** Snow White (Five parts—Drama).
- **Jan. 1:** The Slave Market (Five parts—Drama).
- **Jan. 5:** Great Expectations (Five parts—Drama).
- **Jan. 18:** A Girl Like That (Five parts—Drama).

**KILERVER COMEDY.**
- **Dec. 4:** The Best Man (Comedy).
- **Dec. 18:** In Society and Out (Comedy).
- **Jan. 1:** He Meant Well (Comedy).
- **Jan. 15:** Did It Ever Happen to You (Comedy).

**LASKY.**
- **Dec. 14:** Victoria Grey (Five parts—Drama).
- **Dec. 4:** The Evil Eye (Five parts—Drama).
- **Dec. 15:** To the Rescue (Five parts—Drama).
- **Jan. 22:** Lost and Won (Five parts—Drama).
- **Jan. 23:** The Golden Feather (Five parts—Drama).
- **Jan. 19:** MOSCHINO and PALLAS.

**NOVELTY.**
- **Nov. 25:** An Artful Dodge (Comedy).
- **Dec. 16:** Peter the Comic Poet (Comedy).

**SIGNAL FILM CORP.**
- **Jan. 7:** A Lass of the Lumberlands, No. 12 (Western).
- **Jan. 14:** A Lass of the Lumberlands, No. 13 (Western).
- **Jan. 21:** A Lass of the Lumberlands, No. 14 (Western).

**VOGUE.**
- **Dec. 28:** Flirting All Around (Two parts—Com.)
- **Dec. 28:** Jealous Jots (Two parts—Comedy).
- **Jan. 7:** The Land of Nowhere (Two parts—Drama).
- **Jan. 14:** A Little Bank (Two parts—Comedy).
- **Jan. 21:** Two Butterflies (Two parts—Comedy).
- **Jan. 28:** A Circus Cyclone (Two parts—Com.).

### Metro Pictures Corporation

**POPULAR PLAYS AND PLAYERS.**
- **Dec. 4—The Drama.
- **Jan. 15:** The White Raven (Five parts—Drama).
- **Jan. 21:** Madonna Lee (American—Five parts—Drama).
- **Jan. 23:** Married But Single (Rolma—Com.)
- **Jan. 29:** The Pent (Drew—Comedy).

### Pathe Exchange, Inc.

**ASTRA.**
- **Jan. 7:** The Shielding Shadow (Episode No. 2, “Two parts”)
- **Jan. 17:** The Secret of the Silver Whistle (Episode No. 2, “Two parts”).
- **Jan. 21:** A Pearl of a Space (Episode No. 3, “Two parts”)
- **Jan. 25:** Pearl of the Army (No. 8, “International Diplomacy” Two parts—Drama).
- **Jan. 28:** Pearl of the Army (No. 9, “Menace Doctrine” Two parts—Drama).

**GOLD ROOSTER.**
- **Dec. 10:** The Challenge (Five parts—Drama).
- **Dec. 17:** The Romance of the Rails (Drama).
- **Dec. 24:** The Romantic Journey (Five parts—Drama).
- **Dec. 31:** Joy and the Dragon (Five parts—Drama).

**YORKIE.**
- **Nov. 20:** Big Treasures (Five parts—Dr.
- **Dec. 25:** Evils Island (Five parts—Dr.

**METRO COMEDIES.**
- **Jan. 1:** The Matinee Idol (Rolma—Comedy).
- **Jan. 8:** The White Raven (Five parts—Drama).
- **Jan. 15:** His Perfect Day (Drew Comedy).
- **Jan. 22:** A Married But Single (Rolma—Com.).
- **Jan. 29:** The Pent (Drew—Comedy).

**PATHÉ.**
- **Jan. 7:** Florence Rose Fashions, No. 13 (Part of a Debutante’s Life—Drama).
- **Jan. 12:** Lion Cub (Colored—Edu).
- **Jan. 14:** Bubbles (Comedy).
- **Jan. 14:** Florence Rose Fashions No. 14 (Some-
- **Jan. 21:** Little Feathered Songsters (Edu).
- **Jan. 21:** The Happy Man (Drama).
- **Jan. 25:** Florence Rose Fashions, No. 15 (Pre-
- **Jan. 25:** The Stolen Inheritance (Drama).
- **Jan. 25:** Florence Rose Fashions, No. 16 (North and South—Fashions).
- **Jan. 26:** Butterfly and Bee (Colored Educational).

**HEART-PATH NEWS.**
- **Jan. 17:** Number 6 (Topical).
- **Jan. 22:** Number 8 (Topical).
- **Jan. 31:** Number 10 (Topical).
- **Feb. 3:** Number 11 (Topical).

**INTERNATIONAL.**
- **Jan. 14:** Patrica (Episode No. 1, “The Last of the Fighting Channings” Three parts—Drama.
- **Jan. 21:** Patrica (Episode No. 2, “Treasure”—Two parts—Drama.
- **Jan. 28:** Patrica (Episode No. 3, “Winged Millions”—Two parts—Drama.
- **Dec. 24:** Lake Loses the Loot (Comedy).
- **Dec. 31:** Jack’s Battered Sleep (Comedy).
- **Jan. 7:** Lake Los’s Lost Liberty (Comedy).
- **Jan. 14:** Scherer’s Skinny’s Schemes (Comedy).
- **Jan. 28:** Davis’s Dreadful Deal (Comedy).

**Triangle Film Corporation.**

**FINE ARTS.**
- **Dec. 31:** The House Built Upon Sand (Five parts—Drama).
- **Jan. 14:** The Little Yank (Fine Arts—Five parts—Drama).
- **Jan. 21:** Misses the Missouri Girl (Five parts—Drama)
- **Jan. 28:** The American (Five parts—Drama).

**KAY-BEE.**
- **Dec. 31:** The Female of the Species (Five parts—Drama).
- **Jan. 7:** Truthful Tulliver (Five parts—Drama).
- **Jan. 14:** The Bride of Hate (Kay-Bee Five parts—Drama).
- **Jan. 21:** The Iced Bullet (Five parts—Drama).
- **Jan. 28:** Chicken Casey (Five parts—Drama).

**SUPERPICTURES, INC.**
- **Jan. 20:** Seven Deadly Sins—“Easy” (Five parts—McCure Pictures—Drama).
- **Feb. 5:** Seven Deadly Sins—“Fury” (Five parts—McCure pictures—Drama)
- **Feb. 12:** Seven Deadly Sins—“Passion” (McCure Pictures—Drama).
- **Feb. 19:** Seven Deadly Sins—“Greed” (McCure Pictures—Five parts—Drama).

**Unicorn Film Service.**

**BUFFALO.**
- **Dec. 11:** The Slave of Passion (Drama).
- **Dec. 15:** Fires of Two parts—Drama.

**GAETRY.**
- **Dec. 1:** Watches and Women (Comedy).
- **Dec. 14:** Kliese and Lodge (Comedy).

**HIPPO.**
- **Nov. 20:** Cupid’s Torpedoes (Comedy).
- **Dec. 15:** The High flyers (Living). (Comedy)

**JOCKEY.**
- **Nov. 30:** Curse You, Jack Dalton (Comedy).
- **Dec. 17:** A Dead Man in His Own Home (Com.).
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List of Current Film Release Dates
ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Pages 576, 578.)

JUDY.
Dec. 3—Rocking the Baby to Sleep (Comedy).
Dec. 12—You Never Can Tell (Comedy).
Dec. 15—Mary Livington (Comedy).
PURITAN.
Nov. 14—The Inner Soul (Three parts—Drama).
RANCHO.
Dec. 1—The Brand of Cain (Drama).
Dec. 14—Desert Mystery (Drama).
SUNSET.
Dec. 1—Love’s Sacrifice (Drama).
Dec. 17—The Mystery of the Maze (Two parts—Drama).
Dec. 13—The Trail of Fate (Two parts—Dr.).
DIXIE.
Dec. 3—The Telltale Heart (Drama).
Nov. 11—Love’s Wilderness (Three parts—Dr.).
Oct. 16—The Children of Chivalry (Two parts—Drama).
LILY.
Nov. 17—The Climax (Two parts—Drama).
Nov. 20—The Path of Life (Two parts—Drama).
HIAWATHA.
Dec. 2—The Heart of Ramona (Three parts—Drama).
Dec. 12—The Woman He Wed (Two parts—Drama).
U TAH.
Dec. 5—Love’s Mirage (Drama).
Dec. 14—A Belle of the Sage Brush (Drama).

BILLY WEST COMEDIES.
Dec. 1—His Mammie (Two parts—Drama).
Dec. 8—Boo Hiders and Bombs (Two parts—Comedy).
Dec. 15—His Waiting Career (Two parts—Dr.).

Feature Releases

ART DRAMAS, INC.
Dec. 21—The Lash of Destiny (Van Dyke Film Co.—Drama).
Jan. 4—The Rainbow (Scribner Feature Corp.—Drama).
Jan. 11—Inevitable (Drama).
Jan. 18—God of Little Children (Apollo Pictures—Drama).

ARTCRAFT PICTURES CORP.
Nov. 6—Less Than the Dust (Mary Pickford—Seven parts—Drama).
Jan. 9—The Pride of the Clan (Drama).

CARDINAL FILM CORP.
December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.
Dec. 11—Miss Billy Buttons (Comedy).
Dec. 18—Hiss! at Six O’Clock (Comedy).
Dec. 25—Cupid’s Uproar (Comedy).
Jan. 1—His Model Wife (Comedy).
Jan. 8—Her Crooked Career (Comedy).
Jan. 15—Black Hands and Smuggards (Comedy).
Jan. 22—Her Friend, the Chauffeur (Comedy).

CONSOLIDATED FILM CORPORATION.
Nov. 24—The Crimson Stain Mystery No. 14 (Two parts—Drama).
Nov. 27—The Crimson Stain Mystery No. 15 (Two parts—Drama).
Dec. 4—The Crimson Stain Mystery No. 16 (Two parts—Drama).

DIXIE FILM CORP.
December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Drama).

FOX CORPORATION.
Dec. 4—The Vixen (Five parts—Drama).
Dec. 11—The Battle of Life (Five parts—Dr.).
Dec. 18—The Lover (Five parts—Drama).
Dec. 25—The Victor (Five parts—Drama).
Jan. 1—The Tree of Desire (Five parts—Drama).
Jan. 8—The Price of Silence (Special Release—Drama).

GREATERT VITAGRAPH (V-L-S-E, INC.).
Jan. 9—The Man of Mystery (Five parts—Drama).
Jan. 8— BUflFalo Butts (Comedy).
Jan. 8—Captain Jinks’ Partner (Comedy).
Jan. 8—Thomas Edison’s Episode No. 2— "Royalty at Red Wing"—Three parts—Drama.
Jan. 15—The Secret Kingdom (Episode No. 3—The Sealed Packet"—Two Parts—Drama).
Jan. 15—Indiscretion (Five parts—Drama).
Jan. 15—Jolly and Jewellery (Comedy).
Jan. 15—Captain Jinks’ Stingy Spirit (Com.).
Jan. 22—The Secret Kingdom (Episode No. 4— "The Honorable Mr. Ozenham"—Two parts—Drama).
Jan. 22—Her Right to Live (Five parts—Dr.).
Jan. 22—Captain Jinks’ Trial Balance (Com.).
Jan. 22—Blind Justice (Five parts—Drama).
Jan. 22—Captain Jinks’ Better Half (Comedy).
Jan. 23—The Secret Kingdom (Episode No. 5— "Carriage Case, No. 101"—Two parts—Drama).

IVAN FILM PRODUCTIONS.
November—The Girl Who Did Not Care (Six parts—Drama).
Dec. 1—Enchanted Daughter (Seven parts—Drama).

KEEN CARTOON CORP.
Jan. 1—Mose Is Cured (Cartoon Comedy).
Jan. 3—Old Paint Niner (Cartoon Comedy).
Jan. 15—Jeh Jenkins, The Village Genius (Cartoon Comedy).
Jan. 22—Jerry and Dolly Collects Some Accident Insurance (Cartoon Comedy).
Jan. 29—Henry and His Wonder Buzzy (A Pet (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.
Dec. 15—The Phantom Buccaneer (Essanay—Drama).
Dec. 25—The Trount Soul (Five parts—Drama—Essanay).
Jan. 1—The Last Sentence (Edison—Five parts—Drama).
Jan. 8—The Master Passion (Edison—Five parts—Drama).
Jan. 15—Little Shoes (Essanay—Five parts—Drama).
Jan. 22—The Letters of Patches (Selig—Five parts—Drama).

SELZNECK PICTURES.
November—War Brides (Herbert Brenon—Dr.).
December—The Foolish Virgin (Five parts—Drama).
January—Panthes (five parts—Drama).
February—The Argyle Case (Five parts—Drama).

SUNBEAM MOTION PICTURE CORP.
Oct.—Somewhere in Georgia (Georgia).

THE TRIUMPH CORPORATION.
December—The Libertine (Six parts—Drama).

WORLD PICTURES.
Dec.—(All Man (Mona Picture Mfg. Co.—Drama).
Dec.—Broken Chains (Five parts—Dr.).
Dec.—The Rise of Susan (Five parts—Drama).
Dec.—The Woman and the World (Five parts—Drama).
Jan. 1—A Woman Gone (Five parts—Drama).
Jan. 8—On Dangerous Ground (Five parts—Drama).
Jan. 15—The Man Who Forgot (Five parts—Drama).
Jan. 22—The Bondage of Fear (Five parts—Drama).
Jan. 20—Tillie Wakes Up (Five parts—Dr.).

States Right Features

ARGOSY FILM, INC.
December—The People vs. John Doe (Six parts—Drama).
December—Where Do Ye Get That Stuff (Five parts—Comedy).

BIOGRAPH COMPANY.
December—One Round O’Brien (Comedy).
G. M. DAVIES.
Nov.—Kitchener’s Great Army in the Battle of the Somme (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.
Nov.—The Woman Who Dared (Seven parts—Drama).
December—The Passion Flower (Drama).

CLUNE FILM MFG. Co.
January—The Eyes of the World (Ten parts—Drama).

EDUCATIONAL FILM CORPORATION.
December—Snow White (Four parts—Fairy Tales).
January—The Tale of Ichabod.

EXCLUSIVE FEATURES, INC.
Dec.—Pamela’s Past (Five parts—Drama).

EUROPEAN FILM CO.
November—Fighting for Verdun (Seven parts—Topical).

FROHNAM AMUSEMENT CORP.
December—The Witching Hour (Seven parts—Topical).

GERMANY’S OFFICIAL WAR FILMS, INC.
January—Germany and Its Armies of Today (Topical).

HARPER FILM CORPORATION.
Nov.—Civilization (Comedy).
KESSEL & BAUMAN.
Jan.—Mickey.

KING BAGGOT.
Dec.—Absinthe (Drama).

B. S. MOSS MOTION PICTURE CORP.
Oct.—The Power of Evil (Drama).
November—Boots and Saddles (Drama).
January—Half a Life and Doesn’t Know (Five parts—Drama).

PHAX PICTURES CO.
December—Raccoon (Comedy).

PIONEER FEATURE FILM CORP.
October—The Soul of a Child (Five parts—Dr.).

WARNER BROS.
December—Robinson Crusoe (Five parts—Dr.).

OREGON FEATURES CORPORATION.
October—The Crime (Selig—Seven parts—Drama).

SIGNET FILM CORPORATION.
November—The Masque of Life (Seven parts—Drama).
THE FILM EXCHANGE.
January—The Golden Road (Five parts—Dr.).

THOMPSON FILM CO., INC.
December—War as It Really Is (Seven Parts—Action).

UNITY SALES CORPORATION.
Nov. 20—The Yellow Menace, No. 17, "The Argonne Accident" (Two parts—Drama).
Nov. 27—The Yellow Menace, No. 18, "The Ray and the Submarine" (Two parts—Drama).
Dec. 4—The Yellow Menace, No. 14, "The Interrupted Nuptials" (Two parts—Drama).
Dec. 11—The Yellow Menace, No. 15, "The Ray of Death" (Two parts—Drama).

TWEEDLEDEUM RELEASES (UNITY).
Nov. 6—A Lucky Tramp (Comedy).
Nov. 13—Leaves You Wild (Two parts—Comedy).
Nov. 20—The Barnyard Eagle (Comedy).
Nov. 27—A Short-sighted Crime (Two parts—Comedy).
Dec. 4—Somebody’s in Mexico (Comedy).
Dec. 11—The Burlesque Show (Two parts—Comedy).
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(Continued from page 4244)

aid in outfits for the ready alleviation of possible injuries to employees.

Then follows the receiving depot. This is a structure measuring 48 by 50 feet and is designed for the invoicing of all goods delivered for any of the departments. Several times every day automobile trucks drive up to this depot and there deposit consignments of merchandise, which, after being systematically checked to the custody of their respective hands, are delivered.

A short distance from the receiving depot is the carpenter shop. This measures 50 by 190 feet and, when in operation, it provides one of the most awe-inspiring sights of the place. Humming with activity from sunrise to sundown, its giant machine saws and long work-benches, presided over by master-carpenters, constantly are turning out the finished settings daily required on the stages. In a loft at one end of the building are employed a staff of wood-carvers, whose rare skill is responsible for the pretentious decorative effects in many of the Ince settings.

The last in the line of buildings fringing the eastern boundary of the plant is the garage. This measures 50 by 90 feet and houses the trucks and “location” automobiles used daily by the company. This is fitted with all devices necessary for a machine shop, where almost every “ailment” of an automobile or truck may be remedied. On the outside of the building is a 500-gallon underground tank for gasoline equipped with Bowers automatic measuring pump, similar to those used at all service stations.

The number of cars needed by the company require of expert mechanics for their proper care. A service is included in the equipment and creating a pool twelve inches deep in the top.

Just beyond the film vault is the varied arts building. This is two stories in height and measures 31 by 90 feet. On the ground floor are located two projecting rooms and a department wherein the time of the sample positive is done. In this are installed three 6A and one 6B Power’s Camera safes, supplied to Mr. Ince by the Pacific Amusement Company, who have been handling these machines for a considerable time. The upper floor is devoted to the cutting and assembling rooms, sub-title art work rooms and “still” department, and on the roof is a thoroughly-equipped portrait gallery for publicity purposes.

Even greater pains have been taken to secure absolute fire protection for this building. These are five rooms for film cutting. Each is fitted with fire shutters furnished by the Variety Manufacturing Company, of Chicago. In case of fire, a shutter drops on both sides of the door, and over the windows. At the same time a ventilating flue is opened. Such equipment assures that in case fire in one cutting room starts, no other portion of the building will be injured in the least.

The Varied Arts building is also fitted with water pipes extending on all sides which gives the same protection as for the film vault.

Next, in alignment with the Varied Arts building, is the commissary. This measures 100 by 60 feet and is capable of accommodating four hundred persons at a sitting. The food is prepared by culinary experts and served at cost to the employees. In a corner of this structure is a barber-shop and manicure-parlor for the convenience of the players. It has an elegant soda-fountain and well-equipped cigar-stand.

Horizontal to the dressings the premises receive a pleasing and building and business.

Business Manager A. H. Allen